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JANUARY 1994

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
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33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
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53	BSO	1930-1931
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55	BSO Pops	1932-1933
56	BSO	1933-1934
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58	BSO	1935-1936
59	BSO	1936-1937

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60	Pops	
	Tanglewood	1936-1937
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62	BSO	1937-1938
63	Pops	
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64	BSO	1938-1939
65	Pops	
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67	Tanglewood	1939-1941
68	BSO	
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69	BSO	1940-1941
70	Tanglewood	1940-1944
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72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
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86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
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91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
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96	BSO	
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99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
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113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
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131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

IMAGE PLACEMENT: (IA) IB IIA IIB

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FILM STOCK:

REEL 13

Volume 26-27

BSO
1908-1909
to
BSO-POPS
1909-1910

2.5 mm 1234567890

2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
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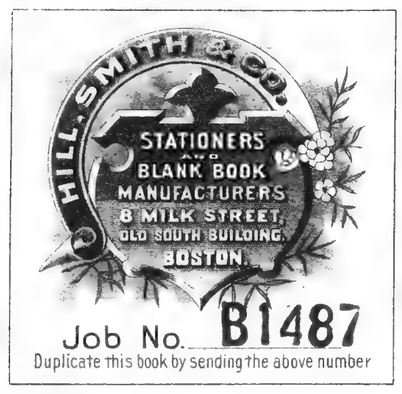
MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

VOLUME 26

BSO

1908 - 1909

BDD
265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BOSTON JOURNAL.

SEPTEMBER 5, 1908.

SYMPHONY SEAT SALES EARLIER THAN USUAL

The annual auction sales of seats for the coming season of Symphony concerts are to be held a little earlier this year than usual. The sale of $18 seats for the public rehearsals on twenty-four Friday afternoons will on Monday, Sept. 28, beginning at 10 o'clock. The $10 seats for the rehearsals will be sold on Tuesday, Sept. 29, at the same hour. The sale of the $18 seats for the concerts will be on Thursday, Oct. 1, while the $10 seats for the concerts will be sold on Friday, Oct. 2.

Max Fiedler, the new conductor of the orchestra, will sail from Bremen on Sept. 22. Enough now is known of his programs to assure patrons of the Symphony concerts of as interesting a season as they have ever enjoyed.

The season will be a heavy one, for 110 concerts have been scheduled between the Boston opening on Oct. 9 and 10, when the first public rehearsal and the first concert will be given, and the close of the season on Saturday, May 1. More than the usual number of concerts will be given in New England.

DAILY ADVERTISER,

SEPTEMBER 5, 1908

VOCALISTS TO TAKE GREATER PROMINENCE

Several New Artists of Rank to Appear With Boston Symphony Orchestra Next Season.

The annual auction sales of seats for the coming season of symphony concerts come a little earlier this year than usual. The sale of $18 seats for the public rehearsals on 24 Friday afternoons will be on Sept. 28, at 10 a.m. The $10 seats for the rehearsals will be sold on Sept. 29, at the same hour. The sale of the $18 seats for the concerts will be on Oct. 1 while the $10 seats for the concerts will be sold on Oct. 2.

This year's announcement of soloists promises to be more than ordinarily attractive. The soloists engaged include only artists of the very first rank and several of them have never been heard in Boston with the Symphony orchestra. Rather more than usual emphasis will be laid on the vocal features of the concerts.

Max Fiedler, the new conductor of the orchestra, will sail from Bremen on the Kaiser Wilhelm II. on Sept. 23, and is due to arrive in New York on Sept. 29. Enough now is known of his programmes to assure the patrons of the symphony concerts as interesting a season as they have ever enjoyed.

The season for the orchestra will be a heavy one, for 110 concerts have been scheduled for the season.

BOSTON SUNDAY POST.

SEPTEMBER 6, 1908

THE SYMPHONY ORCHESTRA SEASON

On Tuesday morning Symphony Hall will be invaded by a force of cleaners for the annual housecleaning which marks the beginning of every season, and four weeks from next Friday afternoon, on Oct. 9, the first public rehearsal will be given, with the new conductor, Mr. Max Fiedler of Hamburg, on the podium. Mr. Fiedler sails from Bremen on the Kaiser Wilhelm II. on Tuesday, Sept. 23, and will arrive in New York on Tuesday, the 29th.

The annual auction sales of seats will take place a little earlier this year than usual. The $18 seats for the public rehearsals will be sold on Monday morning, Sept. 28, beginning at 10 o'clock, and the $10 seats for the rehearsals will be sold on the following day. The $18 seats for the concerts will be sold on Thursday, Oct. 1, and the $10 seats on Friday, Oct. 2.

Detailed announcement concerning the season, the soloists engaged and the novelties which Mr. Fiedler purposes presenting, will be made in a fortnight. Concerning the former it may be said now that only artists of the very first rank will appear at the concerts, and several of them will be new to Boston. Concerning the novelties little is as yet known, but Mr. Fiedler will bring over the scores of several new and important works.

The season will be an exacting one for the orchestra, a total of 110 concerts having been scheduled, to be given between Oct. 9 and May 1. In addition to the usual number of concerts many more will be given in New England than has been the custom in the last several years. The first rehearsal is called for Monday, Oct. 5.

The First Established and Most Complete Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

Max Fiedler, who comes from Hamburg to be conductor of the Boston Symphony Orchestra, is due to arrive in New York on Tuesday, September 29, from Europe. He is bringing over some interesting novelties, among which is a new overture by Max Reger. Fiedler has the right of first performance of this work in America.

THE SUNDAY HERALD

SEPTEMBER 6, 1908.

SYMPHONY PLANS.

New Conductor for Orchestra Sails from Bremen Sept. 23.

On Tuesday morning Symphony Hall will be invaded for the annual housecleaning which marks the beginning of every season, and on Oct. 9 the first public rehearsal of the orchestra will be given, with a new conductor, Max Fiedler of Hamburg, on the podium. Mr. Fiedler sails from Bremen on the Kaiser Wilhelm II. on Sept. 22, and is due to arrive in New York on the 29th.

The annual auction sales of seats come a little earlier this year than usual. The $18 seats for the public rehearsals will be sold on Monday morning, Sept. 28, beginning at 10 o'clock, and the $10 seats for the rehearsals will be sold on the following day. The $18 seats for the concerts will be sold on Thursday, Oct. 1, and the $10 seats on Friday, Oct. 2.

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SUNDAY GLOBE

SEPTEMBER 6. 1908.

Symphony Season Opens Oct 9, Under Max Fiedler.

Next Tuesday morning Symphony hall will be invaded by a force of cleaners for the annual house-cleaning which marks the beginning of every season, and four weeks from next Friday afternoon, Oct 9, the first public rehearsal will be given under the new conductor, Mr. Max Fiedler of Hamburg, who is due to arrive in New York Tuesday, Sept 29.

The annual auction sales of seats come a little earlier this year than usual. The $18 seats for the public rehearsals will be sold Monday morning, Sept 28, beginning at 10 o'clock, and the $10 seats for the rehearsals will be sold on the following day. The $18 seats for the concerts will be sold Thursday, Oct 1, and the $10 seats Friday, Oct 2.

Detailed announcement concerning the season, the soloists engaged and the novelties which Mr Fiedler purposes presenting will be made in a fortnight. Concerning the former it may be said now that only artists of the very first rank will appear at the concerts and several of them will be new to Boston. Concerning the novelties little is as yet known.

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TRANSCRIPT,

SEPTEMBER 10, 1908

By every token of Mr. Fiedler's programmes at home in Hamburg, in the cities and to which he has gone as a visiting conductor, he warmly admires the music of Richard Strauss, and is likely to put it often on his lists here. Dr. Muck gave us the "Domestica," "Til Eulenspiegel" and "Don Juan"; but not since Mr. Gericke's time—and well back in it—has such a masterpiece as "Don Quixote" been played at the Symphony Concerts, while "Zarathustra" and "Ein Heldenleben" have been so long neglected that they will sound al-

The First Established and Most Complete Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

—Max Fiedler, who comes from Hamburg to be conductor of the Boston Symphony Orchestra, is due to arrive in New York on Tuesday, September 29, from Europe. He is bringing over some interesting novelties, among which is a new overture by Max Reger. Fiedler has the right of first performance of this work in America.

BOSTON TRAVELER,

SEPTEMBER 5.

SYMPHONY SEASON TO OPEN OCT. 8

Auction Sale of Seats Will Begin on Monday, Sept. 28.

FIEDLER ON THE WAY.

The annual auction sales of seats for the coming season of Symphony concerts come a little earlier this year than usual. The sale of $18 seats for the public rehearsals on 24 Friday afternoons will be on Monday, Sept. 28, beginning at 10 o'clock. The $10 seats for the rehearsals will be sold on Tuesday, Sept. 29, at the same hour. The sale of the $18 seats for the concerts will be on Thursday, Oct. 1, while the $10 seats for the concerts will be sold on Friday, Oct. 2.

Max Fiedler, the new conductor of the orchestra, will sail from Bremen on the Kaiser Wilhelm II. on Tuesday, Sept. 22 and is due to arrive in New York on Sept. 29. Enough now is known of his programmes to assure the patrons of the Symphony concerts as interesting a season as they have ever enjoyed.

The season for the orchestra will be a heavy one, for 110 concerts have been scheduled between the opening in Boston on Oct. 8 and 9, when the first public rehearsal and the first concert will be given, and the close of the season on Saturday, May 1. In addition to the 24 public rehearsals and concerts in Boston, the five monthly trips to New York, Philadelphia, Baltimore, Washington and Brooklyn, the week's trip to the West, more than the usual number of concerts will be given in New England.

SEPTEMBER 12, 1908.

JOURNAL.

SYMPHONY ORCHESTRA

Hints as to Programs Dr. Fiedler Is Making.

The patrons of the Symphony concerts will give warm welcome to the news that under the leadership of Mr. Fiedler the orchestra will play during the season a considerable amount of Wagner. It is well known that Dr. Muck did not believe in putting excerpts from Wagner operas into symphony programs, and nearly the only Wagner he played was at the Pension Fund concerts. Mr. Fiedler evidently has no such prejudices and in his first few programs are several Wagner selections—in fact, on his first program he has placed the "Tannhauser" overture. He is bringing over with him a number of interesting novelties.

Among the new works which he will play is an overture by Max Reger. This will not be published until the beginning of November, and the composer has given Mr. Fiedler the right of first performance in America.

Among other changes in the policy of the orchestra will be an increase in the number of concerts given in Sanders Theater at Harvard University. For the last several years six concerts have been given each winter in Cambridge. Last year it was impossible to accommodate all who wanted to go to the concerts, and so Mr. Ellis, the manager of the orchestra, has this year put in two more, making eight in all. The orchestra will, as usual, make a trip to the West in the last week of January. This year it will give concerts in Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester.

The prospects for the auction sales have never been more favorable than this year. Interest in the concerts seems to be as keen as ever, and with the exceptionally attractive prospectus which is to be announced next week, a most successful sale is anticipated. The days of the auction sales are the 28th and 29th of September, and the 1st and 2d of October.

The First Established and Most Complete Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

Max Fiedler, who comes from Hamburg to be for this season conductor of the Boston Symphony Orchestra, sails on the Kaiser Wilhelm II. on Tuesday, Sept. 22, and is due to arrive in New York on the following Tuesday, Sept. 29. Mr. Fiedler is bringing over some very interesting novelties, among which is a new overture by Max Regar, which will not be published until November. Regar has given Mr. Fiedler the right of first

ADVERTISER,

SEPTEMBER 12, 1908

BOSTON SYMPHONY ORCHESTRA.

The patrons of the Symphony concerts will give warm welcome to the news that under the leadership of Mr. Fiedler the orchestra will play during the season a considerable amount of Wagner. It is well known that Dr. Muck did not believe in putting excerpts from Wagner operas into symphony programmes, and nearly the only Wagner he played was at the pension fund concerts. Mr. Fiedler evidently has no such prejudices, and in his first few programmes are several Wagner selections—in fact on his first programme he has placed the Tannhauser overture. He is bringing over with him a number of interesting novelties. Among the new works which he will play is an overture by Max Reger. This will not be published until the beginning of November, and the composer has given Mr. Fiedler the right of first performance in America.

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Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

The Boston Symphony Orchestra and other musical organizations will again be heard at the New National Theater this season. Dwight Elmendorf will also offer his attractive series of travel talks.

POST

SEP 13 1908

Max Fiedler, who comes from Hamburg to be conductor, for this season, of the Boston Symphony Orchestra, sails on the Kaiser Wilhelm II on Tuesday, September 22, and is due to arrive in New York September 29. Mr. Fiedler is bringing over some interesting novelties, among which is a new overture by Max Reger, which will not be published until November. Reger has given Mr. Fiedler the right of first performance in America of this work.

Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

Fiedler to Lead Boston Symphony.

Max Fiedler, of Hamburg, who takes the place this year of Dr. Karl Muck as conductor of the Boston Symphony Orchestra, sails on the Kaiser Wilhelm II Tuesday, September 22, and is due to arrive in New York September 29. Mr. Fiedler is bringing with him several works which will be heard this season for the first time in America, among them an overture by Max Reger, which will not be published until November. The composer himself has assigned to Mr. Fiedler the right of first performance in this country.

From .....

Address .....

Date .....

WALTER LADD'S NEW HOME

New Yorker Will Erect Show Place at Bar Harbor.

[SPECIAL TELEGRAM TO PUBLIC LEDGER.]

BAR HARBOR, Me., Sept. 13.—Work has been begun on the handsome cottage which is to be erected during the winter months here for Walter F. Ladd, of New York and Pasadena, Cal. The cottage is to be built on the site of the old Haight property, and will be one of the show places here. It is to be ready for the owner's occupancy early next summer.

The last concert of the season by the Boston Symphony players was given tonight.

Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

Max Fiedler, who comes from Hamburg to be, for this season, conductor of the Boston Symphony Orchestra, sails on the Kaiser Wilhelm II on Tuesday, September 22, and is due to arrive in New York on the following Tuesday, September 29. Mr. Fiedler is bringing over some very interesting novelties, among which is a new overture by Max Reger, which will not be published until November. Reger has given Mr. Fiedler the right of first performance in America of this work.

Daily Eagle,
Brooklyn, N. Y.
SEP 14 1908

Those who love and appreciate music most in Brooklyn, and they are the old subscribers to the Philharmonic concerts, will welcome the new conductor at the first Philharmonic concert, Max Fiedler, who as visiting conductor three years ago aroused the interest of the Philharmonic Society of New York, and whose work as conductor of the Hamburg Orchestra has brought him into first rank in recent years. Willy Hess will return as concert meister and for the first time since the destruction of the old Academy of Music in Montague street will the full orchestra be able to play again in Brooklyn. There are to be five concerts on Friday evenings, commencing on November 6. The event of the first evening will be the reception of the new conductor, both in his official capacity on the stage of the Academy, and later in the banquet hall after the concert is over. The soloists so far selected for these concerts indicate a growing influence of the Pole and the Slav in musical interpretation.

Ossip Gabrilowitsch will play at the December concert; the young Russian violinist, Mischa Elman, at the January concert, and Paderewski in February. This is certainly a great trio of musicians. The concerts are given under the joint auspices of the Brooklyn Philharmonic Society and the music department of the Institute, with the co-operation of the Ladies Auxiliary Board, comprising some 300 Brooklyn women, most cultured in music. Seats will be reserved for old subscribers until the middle of October. After all the old subscribers have had an opportunity to secure seats to which they are entitled, the sale will be thrown open to the general public. Every seat in the new Academy of Music will be a good one, accoustically, and every seat will have an unobstructed view of the stage. The old Philharmonic subscribers will feel at once that they are back again in a musical home.

TRANSCRIPT,
SEPTEMBER 16, 1908

A NEW VIOLINIST

The One Vacancy in the Symphony Orchestra Filled

The one vacancy in the ranks of the Symphony Orchestra for the new season has been filed today. It is that of second concert master—the violinist who will share the first desk with Professor Hess, and succeed Mr. Czerwonky of last year. The new man is Soma Pick Steiner, for six years concert master of the Philharmonic Orchestra at Leipsic, and then for three years with the orchestra of the Concert Verein of Vienna, both noted orchestras.

GLOBE—
SEPTEMBER 17, 1908.

NEW CONCERT MASTER.

Soma Pick Steiner of Vienna Chosen to Succeed Mr Czerwonky in the Symphony Orchestra.

The management of the Boston Symphony orchestra announces that Soma Pick Steiner of Vienna has been appointed second concert master of the orchestra in place of Mr. Czerwonky. Mr Steiner was for six years concert master of the Leipsic Philharmonic orchestra, and for the past three years has been concert master of the Vienna concert verein. He is a man of great experience in orchestral work, and of very high standing.

ADVERTISER,
SEPTEMBER 17, 1908

SYMPHONY HAS NEW SECOND CONCERT MASTER

The management of the Boston Symphony orchestra announces that Soma Pick Steiner of Vienna has been appointed second concert-master of the orchestra, in place of Mr. Czerwonky.

Steiner was for six years concert-master of the Leipsic Philharmonic orchestra, and for the past three years has been concert-master of the Vienna Concert Verein. He is a man of great experience in orchestral work and of very high standing.

GLOBE—
SEPTEMBER 17, 1908.

What is likely to be the only appearance this year in Boston of Emmy Destinn, the great dramatic soprano, will be when she sings with the Symphony orchestra in midseason. Miss Destinn is coming to America this year for the first time, and will be one of the principal dramatic sopranos in the Metropolitan opera house. She comes from Berlin, where for the last 10 years—since the beginning of her career—she has been a member of the company at the Royal opera house.

HERALD
SEPTEMBER 17, 1908.

SOMA STEINER CHOSEN.

Second Concert Master Appointed for Symphony Orchestra.

The management of the Boston Symphony orchestra announces that Soma Pick Steiner of Vienna has been appointed second concert-master of the orchestra in place of Mr. Czerwonky. Mr. Steiner was for six years concert-master of the Leipsic Philharmonic orchestra, and for the past three years has been concert-master of the Vienna Concert Verein. He is a man of much experience in orchestral work and of high standing.

JOURNAL
SEPTEMBER 17, 1908.

SECOND CONCERT-MASTER OF SYMPHONY ORCHESTRA IS ANNOUNCED

The management of the Boston Symphony Orchestra announces that Mr. Soma Pick Steiner of Vienna has been appointed second concert-master of the orchestra in place of Mr. Czerwonky. Mr. Steiner was for six years concert-master of the Leipsic Philharmonic Orchestra, and for the past three years has been concert-master of the Vienna Concert Verein. He is a man of great experience in orchestral work and of very high standing.

POST.
SEPTEMBER 17, 1908

NEW SECOND CONCERT MASTER FOR SYMPHONY

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Mr. Steiner was for six years concert master of the Leipsic Philharmonic Orchestra, and for the past three years has been concert master of the Vienna Concert Verein.

REPUBLICAN.

SEP 13 1908

Boston To Keep Its Early Hour for the Symphony Concerts.

Patrons of the symphony concerts in Boston will be interested in these notes of the Transcript of that city on the plans for the coming season:—

After some discussion of the circumstances and some inquiry into the wishes of the public of the Saturday-evening concerts of the Symphony orchestra, it has been decided to make no change, for the new season, in the hour at which they begin. The advocates of a later beginning proposed 8.15, instead of the established 8, partly because it is the customary hour for concerts in nearly every American city; partly because the tendency with other concerts here in Boston last winter set toward the later time; partly because the dinner hour among the public of the symphony concerts tends to become later and later; and partly because, with those concerts ending at 10 o'clock, 15 minutes of grace was more desirable earlier than later in the evening. All these seemed valid arguments, and the management of the orchestra cheerfully acknowledged that 15 minutes did sometimes make the difference between a tranquil and a perturbed dinner, and the consequent mood in which the listener, critical or uncritical, came to the concert-room. On the other hand, inquiry disclosed scarcely less valid objections to the change. An appreciable part of the audience on Saturday nights comes from the suburbs and journeys to Symphony hall by train as well as by trolly. It happens that the trains upon which these listeners depend are nicely adjusted to the present hours at which the concerts begin and end, and that, unless the railroads altered their schedules they would be put to inconvenience. Moreover, another appreciable part of this suburban public are unescorted women, who wish to be indoors as soon after 10 o'clock as may be. The result of the balancing of arguments was a decision to abide by the present hour, because the urban and late-dining part of the audience was likely to suffer less inconvenience under the present arrangement than the suburban part would be the change. In practice, however, there is likely to be a happy compromise. Mr Gericke was indeed as merciless as the hand of a clock. When his watch said 8, at 8 he began. Dr Muck was more lenient; he liked a leisurely cigaret after dinner, and did not begrudge one to the rest of us, so that it was usually 10 minutes past 8 before he took up his stick. By all reports, Mr Fiedler will not be less kind.

rom .....
ddress .....
ate .....

BOSTON SYMPHONY ORCHESTRA.

Max Fiedler, who comes from Hamburg to be for this season conductor of the Boston Symphony Orchestra, sails on the Kaiser Wilhelm II. on Tuesday, September 22d, and is due to arrive in New York on the following Tuesday, September 29th. Mr. Fiedler is bringing over some very interesting novelties, among which is a new overture by Max Reger, which will not be published until November. Reger has given Mr. Fiedler the right of first performance in America of this work.

[4]

ewspaper Cutting Bureau in the World
ESS .....

It is gratifying news that the ... Symphony Orchestra, under Max Fiedler, will give a concert in Convention Hall on the evening of January 25th. This will be Buffalonians' one opportunity to hear the conductor who has succeeded Dr. Muck, and whose fame has preceded him. The concert will be under the local management of Mrs. Mai Davis Smith.

Illustrated
ESS .....

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rom .....
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ate .....

New Conductor is Coming.

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rom UNION
ddress SPRINGFIELD, MASS
ate SEP 13 1908

Boston Symphony Orchestra.

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SEP 14 1908

MAX FIEDLER, NEW LEADER OF BOSTON ORCHESTRA, IS DUE IN AMERICA NEXT WEEK

MAX FIEDLER

Successor To Dr. Muck Is Coming Laden With New Music, Some Of Which Will Likely Be Heard In Baltimore.

August Max Fiedler, the new conductor of the Boston Symphony Orchestra, is expected to arrive in New York on September 22, bringing with him some new and interesting music, a part of which will undoubtedly be given at the Baltimore concerts of the great organization. Fiedler succeeds Dr. Karl Muck, who has for the last two years conducted the orchestra. Dr. Muck has returned to his work in Berlin.

Max Fiedler, as he is best known, is one of the most celebrated of living German musicians, which is saying a good deal. He is 49 years old, and was born in Zittau. Already his achievements as a pianist, composer and orchestral director have made him a notable figure in the musical world, but his career has developed so quietly that there is comparatively little to chronicle of the various steps upon which his reputation has been built. His first teacher at the piano was his father, supplemented by lessons from Albrecht in theory and organ playing. In 1877 he obtained a scholarship in the Leipsic Conservatory, remaining there for three years. After he had finished here he went before the public as a soloist, and his brief career was highly successful. In 1882 he became a teacher in the Hamburg Conservatory, occasionally playing in public.

As a composer Fiedler is well known, among his most popular writings being his symphony in D minor, a piano quintettte, a string quartette and several songs and piano pieces. Until his selection as conductor of the Boston Symphony he was conductor of the Philharmonic Orchestra of Hamburg.

Fiedler has been in America before, having visited this country in 1905 as a "guest conductor" at a series of concerts given by the New York Philharmonic Orchestra.

JOURNAL. SEPTEMBER 19, 1908.

PROGRESSIVE IDEAS FOR SYMPHONY CONCERTS PROPOSED BY MR. FIEDLER

With the annual auction sales of seats for the Symphony concerts but a week off it may be said that Boston is on the threshold of the new season. So far as the Symphony Orchestra is concerned, it should be one of the most brilliant in its history, for not only is there a new conductor coming, but the management has provided the most brilliant list of soloists that it has had in many years. Moreover, there are few familiar names in the list. Many of those announced have never appeared with the orchestra here, and some at these concerts will make their Boston debut, notably Emmy Destinn, Mischa Elman and Germaine Arnaud.

The annual auction sales will take place on Monday, Sept. 28; Tuesday, Sept. 29; Thursday, Oct. 1, and Friday, Oct. 2. As in past years, the $18 seats for the public rehearsals will be sold on Monday, the $10 seats on Tuesday, the $18 seats for the concerts on Thursday and the $10 seats on Friday. There will be twenty-four rehearsals and twenty-four concerts on successive weeks until May 1, with the following exceptions: Nov. 6 and 7, Dec. 4 and 5, Jan. 8, 9, 29 and 30, Feb. 19 and 20 and March 19 and 20. In these weeks the orchestra will be out of town. The public rehearsals to be given on Friday afternoon, Dec. 25, and Good Friday, April 9, will take place on the day before.

The management is confident that in Mr. Fiedler they have found a great man, who will worthily continue the brilliant achievements of Dr. Muck. He comes here from Hamburg, where for the last fourteen years he has been director of the Hamburg Conservatory, one of the most celebrated institutions of its kind in Germany, and for four years the conductor of the Philharmonic concerts. Unlike his predecessors, with the exception of Henschel, he is essentially a concert conductor, never having had anything to do with opera. He is known and admired from Rome to St. Petersburg, from Vienna to London. In St. Petersburg he has been offered the conductorship of the Rusian Imperial Symphony concerts, which he has refused. He was one of the "guest" conductors brought to New York by the Philharmonic Society four years ago, and he made a deeper impression than any of the others that year.

Fiedler is known as a man of catholic tastes. He is celebrated as an interpreter of Beethoven, Brahms and Schumann. He is an ardent believer in progress, and is one of the most influential friends the young composers of Europe have. He has done more probably to popularize Russian, Bohemian and French music than any other man in Germany, and the younger Germans swear by him. He is said to be skilled in the making of programs.

The list of soloists comprises three singers, six pianists, three violinists and two 'cellists. The singers are Jean Gerville-Reache of the Opera Comique, Paris, and Manhattan Opera House; Emmy Destinn of the Royal Opera, Berlin, and the Metropolitan Opera House, New York, and Berta Morena of the Royal Opera, Munich, and the Metropolitan Opera House, New York. The pianists are Paderewski, Emil Sauer, Gabrilowitsch, Lhevinne, Germaine Schnitzner and Germaine Arnaud. The violinists are Mischa Elman, Willy Hess and the new second concert-master, Soma Pick Steiner. The cellists are Alwyn Schroeder and Heinrich Warnke.

Emmy Destinn of the Royal Opera, Berlin, is expected to be one of the sensations of the year. She is coming to America for the first time, a dramatic singer of the lighter roles, who is regarded in Berlin, Paris and London as one of the highest artists now before the public. For the past ten years she has been a member of the Royal Opera, [illegible] seasons she has been one of the principal features of the season of opera at Covent Garden. Last spring she created the role of Salome in Paris.

One of the most interesting features of the season will be the coming to Boston for the first time of Mischa Elman, that astonishing Russian lad of 17, who is not only a marvel in the technique of the violin, but plays his instrument with a skill looked for in a great artist in the full maturity of his mental powers.

Mr. Fiedler has sent over a partial list of the novelties he plans to perform. They are:

Symphony ..... Paderewski
Symphony, No. 8 ..... Bruckner
Overture (first time in America) ..... Reger
Variations "Kaleidoscope" ..... Noren
"Brigg Fair" or "Paris" or "Appalachia" ..... Delius
"Finlandia," "Fruhlingslied" and "Valse Artiste" ..... Sibelius
Two scherzos from "Gloria." I. "Durch's Feuer." II. "Durch die Schmiede" .. Nicode
Suite "Moyen Age" and "Printemps" .. Glazounoff
Three Dances ..... Gretry-Motte
"Reve d'enfant" (from Suite, Op. 53) ..... Tschaikowsky
"Harvest Dance" (from the opera "Moloch" ..... Schillings

ADVERTISER, SEPTEMBER 19, 1908

SYMPHONY ORCHESTRA TO HAVE LONG SEASON

Will Give 110 Concerts This Year—Fiedler's Coming at End of Month Awaited With Much Pleasure.

The Boston Symphony Orchestra will begin its 28th season in Boston with a public rehearsal on Oct. 9 and a concert on Oct. 10. It will give as usual 24 public rehearsals and 24 concerts in its home city, the season closing on Saturday evening, May 1, 1909.

It will give 10 concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington and three in Providence and Hartford. Altogether it will give a total of 110 concerts,

MAX FIEDLER,
The new leader of the Symphony Orchestra.

10 more than last year. In the last week of January it will give six concerts in the middle west, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester.

Max Fiedler of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country the end of this month.

The auction sales of seats for the Boston concerts are scheduled to take place in Symphony hall, Boston, on Sept. 28 and 29 and Oct. 1 and 2. Reports that have been received lead the management to believe that the patronage will be even greater than last year, which was a record season for the orchestra.

Fiedler's coming is looked forward to with many anticipations of pleasure. Those who are familiar with his work in Europe are confident that in him the Boston Symphony Orchestra is bringing another great conductor to America, one who can hold the ground gained by Dr. Muck during his two years' residence in this country.

EVENING MAIL,

[illegible]

New York City.

[illegible]

[illegible]

BOSTON SYMPHONY WILL GIVE MORE CONCERTS

The Boston Symphony orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9 and concert on October 10.

It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington, and three in Providence and Hartford. Altogether it will give a total of 110 concerts, ten more than last year.

Max Fiedler, of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country the end of this month. Willy Hess will return to his old post of concert master, and there will be a new second concert master in place of Mr. Czorwonky, who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personnel of the organization.

BOSTON SYMPHONY'S CONCERTS IN BALTIMORE WILL BEGIN ON NOVEMBER 4

The announcement of the dates of the Baltimore concerts of the Boston Symphony Orchestra has been issued, and the concerts will take place on Wednesday evenings, November 4, December 2, January 6, February 17 and March 17. The organization will have as its new conductor Max Fiedler of Hamburg. There will be soloists of distinction, whose names will be given to the public later.

The Orchestra has been coming to Baltimore for many years, and in its early history played, among other places, at the old Concordia Opera House, on South Eutaw street, afterward destroyed by fire. For some years public response in support of the fine music provided was not very marked; indeed, the appearances here were under much discouragement. Eventually, however, as musical taste widened, the attendance grew better, until of late years the audience at every concert is not only fashionable and numerous but often overcrowded.

Twenty-Eighth Season.

This will be the twenty-eighth season of the Orchestra, and the work will begin with a public rehearsal in Boston on October 9 and a concert on October 10. There will be, as usual, 10 concerts in New York, 8 in Cambridge, 5 in Brooklyn, Philadelphia, Baltimore and Washington and 3 in Providence and Hartford. Altogether, the Orchestra will give a total of 110 concerts, 10 more than last year. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester.

Boston Symphony's Dates In Baltimore

November 4.
December 2.
January 6.
February 17.
March 17.
Max Fiedler of Hamburg, Conductor.
Sale of season tickets to new subscribers will open on October 19.

Max Fiedler of Hamburg, who has been appointed conductor of the Orchestra for the present season, will arrive in this country the end of this month. "Willy" Hess will return to his old post of concert-master, and there will be a new second concert-master in place of Czorwonky, who has given up orchestral for quartette and solo work. Otherwise there will be practically no changes in the personnel of the organization.

In Boston the interest in the Orchestra is so great that the seats are sold by auction, and this season the competition is expected to be greater than ever. Naturally, the coming of Mr. Fiedler is looked forward to with many anticipations of pleasure.

The Baltimore sale of season tickets for new subscribers will open on Monday morning, October 19. Renewals of old subscriptions are now being made, applications being sent to Albaugh's ticket office, 109 North Charles street.

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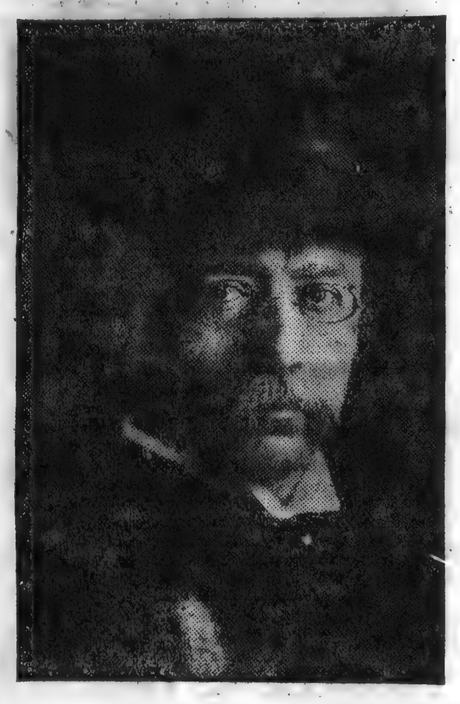

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They run:

Oct. 9 and 10:

Beethoven: Overture, "Leonore," No. 3.
Brahms: Symphony in C minor, No. 1.
Strauss Love Scene from "Feuersnot."
Wagner: Overture to "Tannhäuser."

Oct. 16 and 17:

Rimsky-Korsakoff: Suite "Scheherazade."
Concerto for Piano.
Schumann: Symphony in D minor.
Soloist: Emil Sauer.

Oct. 23 and 24:

Beethoven: Symphony in E-flat, "Eroica."
Smetana: Symphonic Poem, "The Moldau."
Wolf: Italian Serenade.
Wagner: Prelude to "The Mastersingers."

Oct. 30 and 31:

Weber: Overture to "Oberon."
Tschaikovski: Symphony in B minor, "The Pathetic."
Concerto for Violoncello.
Beethoven: Overture to "Egmont."
Soloist: Alwyn Schroeder.

From Mr. Fiedler has also come a list of some of the music new to Boston that he will undertake in the course of the year. It again attests an alert curiosity, catholic intelligence and sympathy, close watch of the younger men, and a just appreciation of the obligation of the orchestra to keep its public informed of the new things of music, and to remind it of the older that it has overlooked or neglected. Paderewski's new symphony stands at the head of the list, and side by side with it is Reger's new concert overture. Noren's "Kaleidoscope" variations that amused German audiences a year ago and sent the satirized and irritated Strauss into the courts, have escaped the perils of litigation; he who will may play them; and Mr. Fiedler will divert us with them—a happy sign that he appreciates the lighter side of his task. He further purposes to increase our pleasure in Sibelius with the tone-poem "Finlandia" and two shorter pieces. In Nicodé's huge orchestral and choral fantasy, "Gloria," performed in Germany last winter, he has found two scherzi, worth the isolating. A suite of the delicate or stately dances of Grétry, who wrote operas for the court of Louis XVI. in France, has attracted him in Mottl's amplified score. He contemplates two suites of Glazounoff's music of the theatre and the ballet—"The Middle Ages" and "Spring"— in which the Russian's lighter qualities have pleasant play. He draws a dance from Max Schillings's opera "Moloch"; he has found a neglected piece of Tschaikovski; and he purposes to revive Bruckner's eighth symphony hitherto unheard in Boston. Most interestingly of all, he intends to make known, in one or another tone-poem, a new composer, Fritz Delius, whose music, highly imaginative, highly individual, seeking freedom of form, incisive characterization and keen intensity of expression, has begun to be heard in Europe with curiosity and applause. Evidently and happily, our orchestra is not to go backward with the old, the unfamiliar, or

H. T. P.

[6]

SYMPHONY CONCERTS

A NEW SEASON AND A NEW CONDUCTOR

Dates, Prices and the Annual Details—A Widening of the Work of the Orchestra in New England—No Changes in the Men Except at the First Desk of the Violins—New Names and Young Blood Among the Assisting Singers and Virtuosi—The Coming of Mr. Fiedler—A Hint of the Man and the Impression That His Work Has Made in Europe—His Reputation for Catholicity—His First Programmes and the New Music That He Brings—Delius to Have a Hearing

Once in so many years, in the changing round of the calendar, the Symphony Concerts begin exceptionally early, and 1908 is such a year. The first pair of concerts for the new season is only three weeks away, and the sale of the seats only one. The new conductor, Mr. Fiedler, departs from Hamburg for New York next Tuesday, comes thence to Boston and begins his rehearsals with the orchestra on the first Monday in October. The new conductor, the promise of his career in Europe, the hint of his range that his first programme gives, and the new music that he intends to perform, make together the interesting fact of the new season. More particularly, there will be very few changes in the personnel of the band; the policy of fewer assisting singers and virtuosi, but those of high rank, will be continued; and the number of concerts that the orchestra will give in the smaller cities of New England will be considerably increased. Otherwise, the announcements for the new season are substantially those of recent years.

DATES AND DETAILS

The orchestra, now in its twenty-eighth year and rising steadily into the thousands in the number of its concerts, will give twenty-four afternoon and twenty-four evening concerts in Symphony Hall, from October through April, plus the usual two concerts on Sunday evenings for the increase of its Pension Fund. The afternoon concerts will begin on Friday, Oct. 9, and continue weekly thereafter, with the usual break in the series when the orchestra makes its five journeys to New York and the cities southward, and pays its annual visit to chosen towns of the Middle West. The exigencies of the calendar, moreover, will twice vary the sequence. Christmas Day falls this year on Friday, and the afternoon concert of the week will be shifted to Thursday: while Holy Week, as usual, brings a similar change for the concert of Good Friday, April 9. The weeks set apart for the more distant journeys of the orchestra are those in which the concerts here would fall on Nov. 6 and 7, Dec. 4 and 5, Jan. 8 and 9 and 29 and 30, Feb. 19 and 20 and March 19 and 20. With these interruptions, the twenty-four evening concerts will run, undisturbed by the calendar, from Saturday, Oct. 10, through Saturday, May 1.

Inquiry and consideration has confirmed the management in the belief that the present and long-established hours of beginning best please the majority of the public of the concerts. In the afternoon, therefore, they will begin at half-past two, and in the evenings at eight, with such grace to late-comers as a kindly conductor—and Mr. Fiedler's eyes beam behind his spectacles—may allow. In all essential respects, the ordering of details will be that of previous years. Once more the suggestion, quoted from the city ordinances about the removal of hats will stand on the first leaf of the programme, and once more irritated voices and pens will aver that it goes too often unheeded. Again, doubtless, there will be complaint of too loud conversation by belated auditors, waiting in the corridors, while the concert is proceeding within, and on that score another "suggestion" might prudently adorn the programme.

Finally, the seats will be sold at the same prices and under the same conditions as those of last year. The seats at $18 for the afternoon concerts will be offered by auction in Symphony Hall, on Monday, Sept. 28, beginning at ten o'clock. In the same place and at the same hour, the seats at $10 for the afternoon concerts will be sold on Tuesday, Sept. 29. On Thursday, Oct. 1, follows the sale of the seats at $18 for the evening concerts, and the auction ends on Friday, Oct. 2, with the disposal of the seats at $10 for the same series. As usual the seats will be sold in order, and the successful bidder will not gain a general choice. No more than four seats will be sold to any one bid, and payment for seats purchased must be made on the spot.

THE CONCERTS IN OTHER CITIES

Half of the hundred and more concerts projected for the new year will take place outside Boston. Month by month, from November through March, the orchestra will give ten concerts at Carnegie Hall in New York; five in the new Academy of Music in Brooklyn, and five each in Philadelphia, Baltimore and Washington—the familiar "trips" of many years' standing. Following the custom that began in Dr. Muck's time, it will go West through the last week of January and play in Rochester, Buffalo, Detroit, Cleveland, Columbus and Indianapolis. The material change, thus, from the scheme of preceding years is the increase in the number of concerts to be undertaken in the smaller cities within easy reach of Boston. Cambridge and Harvard, where the orchestra has an assured and increasing public, will have eight instead of six; while in Providence, Worcester, Springfield and Hartford respectively, there will be a sequence of three. Occasional concerts will fall now and then to other cities hereabouts, and thus, if due response come from the publics that are presumed to be ripe for such experiments, the work of the orchestra in New England, will be permanently widened. If it is to be kept employed outside the regular series of concerts at Symphony Hall and the regular Southern and Western trips, the additional concerts must be distributed within easy distance of Boston so that rehearsals shall be undisturbed. This season, the test of New England on that score is to be made in earnest.

THE PERSONNEL

Only at the first desk of the violins will there be any material change in the personnel of the orchestra. In its members, it remains virtually the same band that it became after Dr. Muck's somewhat drastic changes of last autumn. In spite of much gossip to the contrary, Mr. Schroeder, the distinguished 'cellist, will not rejoin the orchestra. He has settled again in Boston; he will be a member of the new Hess-Schroeder string quartet; he will play as a visiting virtuoso in concerts here and elsewhere; but he does not care, with such tasks before him, to resume the exacting routine of orchestral duty. Mr. Hess, on the other hand, returns from work and play in Europe to become again the concert-master of the orchestra; and it is an open secret that the understanding under which he comes binds him, whatever may be his other activities, to give his best and regular service to the band. Mr. Wendling, the concert-master of last winter, has returned to Germany, and Mr. Czerwonky, his companion, has left the orchestra, to follow the career of a virtuoso. In his place, to sit side by side with Mr. Hess, comes Mr. Soma Pick Steiner, a violinist of long experience in orchestral work, and at the first desk, in Leipsic and Vienna.

SINGERS AND VIRTUOSI

With the coming of Dr. Muck two years ago and with the steadily rising prestige of the orchestra, the directors of its fortunes began a new policy in the engagement of "soloists." They were to be much fewer—say, twelve or fifteen for the whole series of concerts; but they were to be singers, violinists and pianists of high rank. No others accorded with the position of the orchestra in its kind or with the just demands of a public that it had cultivated for a quarter of a century. Moreover, that public was now finding the orchestra, the conductor, and the programme sufficiently interesting in themselves for nearly half the concerts. The balance had come at last, and the "soloists" were truly assisting the orchestra. This policy has justified itself, and in the new season it is to be extended in a fresh particular. As Dr. Muck brought new and young blood into the personnel of the band, so next winter there is to be new and relatively young blood in the singers and virtuosi.

For singers the resource of the orchestra is the two opera houses of New York. From the Metropolitan will come Miss Destinn and Miss Morena, and from the Manhattan, Miss Gerville-Réache. Miss Destinn will be wholly new to our public, and since a visit from the Metropolitan company is in jeopardy, her appearances at the Symphony Concerts may be her only appearances in Boston. Her reputation in Europe has preceded her. She is one of the distinguished singers of the Royal Opera in Berlin; in summer of late she has sung much at Covent Garden; Paris knows her Salome, and the Opéra there has coveted her. She is in the prime of her powers and her vitality; her presence is dark and not uncomely; her voice is a full and expressive soprano, guided by artistry and quick with feeling. Miss Morena was the Sieglinde of the performance of "The Valkyr" that the Metropolitan Company gave at the Boston Theatre last April. Her plastic and significant beauty is one of the memories of it; while the quality and the emotional appeal of her singing commended her no less. Miss Gerville-Réache is equally a grateful memory of the Symphony Concerts of last winter, when she brought the warmth of the opera house into the usually chillier air of the concert-room.

Except Mr. Paderewski and Mr. Sauer, the pianists for the concerts are all young—Mr. Gabrilowitsch and Mr. Lhévinne, Miss Schnitzer and Miss Arnaud. Mr. Paderewski returns in January primarily to share in the rehearsals and hear the performance of his new symphony, but also to appear with the orchestra at a pair of concerts. Mr. Sauer comes back, after nearly ten years of absence, almost to a new musical generation that will discover afresh the adroit skill, the fineness and the delicate warmth of his playing. Mr. Gabrilowitsch has been a more frequent visitor, and our public has watched the ripening and the refining of his talents. Mr. Lhévinne is new to the Symphony Concerts, but not new to the audiences that two years ago felt the grave intensity and the unforced power of his playing. In like case is the young and ardent Miss Schnitzer, another distinctly romantic pianist. Miss Germaine Arnaud comes out of Parisian drawing-rooms rather than Parisian concerts, and has her way to make in America. Fortunate the fate, from one point of view, that has opened the Symphony concerts to her.

The visiting violinist is inevitably Mischa Elman, the youthful Russian, who in a few months comes for the first time to America. Young he still is, but no younger than was Henri Marteau when he first appeared here. Marteau looked his youth; Elman is as grave as middle age itself behind his spectacles and in his absorption in the task of the moment. Whatever the number of his years, he is the ripening violinist who stands or falls by his intelligence, imagination and artistry. Long since he put his brief days as a prodigy behind him. The other two violinists are the first and the second concert masters of the orchestra, Mr. Hess and Mr. Steiner, and the brilliancy and the elegance of Mr. Hess's playing are easy to recall. Mr. Warnke, as the first 'cellist of the orchestra, will have his concerto, and Mr. Schroeder will reappear once more on the familiar platform of Symphony Hall.

THE NEW CONDUCTOR

When Mr. Fiedler begins work here in October, he will be nearly at the end of his fiftieth year, the oldest conductor who has yet come freshly to the post. Unlike any of his predecessors, except Mr. Paur, he had a considerable reputation in Germany as a pianist and a teacher of the piano before he passed to conducting, fifteen years ago. Unlike all of them, except Mr. Gericke, he has written music in his time, a symphony, and sundry compositions for string quartet and the piano, but happily neither at home in Hamburg nor in his visits to other cities has he shown any eagerness to bring them to performance. Like all of his predecessors, except Dr. Muck, he was educated as a musician, he has lived the life of a practising musician, and he has few interests outside his calling. Again, unlike Dr. Muck and Mr. Gericke, his experience has been that of a conductor of orchestral concerts rather than of opera; while beyond any of his predecessors, except Dr. Muck, he comes hither with a reputation achieved and acknowledged as an "international" conductor. For ten years he pursued his work in Hamburg, reëstablishing the Philharmonic Concerts there in patronage and prestige. Then his abilities began to make him known in other German cities, and he conducted on occasion in them. Next his widening reputation brought him opportunities beyond the frontier, and he began to go to and fro in Europe as a visiting conductor of note. As such, Petersburg and Paris, Milan and Madrid, Budapest and London, and many another city have all heard him.

It was in London, and within easy recollection, that the Transcript's reviewer happened to see and to hear Mr. Fiedler, and to receive an impression that is still clear of the man and his conducting. To the eye, he was a middle-aged German, rather heavily built, rather loosely jointed, and distinctly of large physical authority. A big head rose from broad shoulders, and above the high forehead a brush of iron-gray hair, à la Pompadour, crowned it. His eyes looked brightly out of big, round German spectacles. His nose was strong and full, but a bristling gray moustache hid the mouth and left only a hint of the vigorous chin. Mr. Fiedler does not look the Herr Professor, who happens strangely to be leading an orchestra, as does Mr. Mottl. Nor yet does Mr. Fiedler recall the carriage of a middle-aged German official as did Mr. Gericke. There is a suggestion in his bearing of both, but still more of a man of physical strength and alert and even fiery spirit. That afternoon at the Queen's Hall he was conducting with the London Symphony Orchestra for the first time. The band was new to him and he to the band. He had had, moreover, to change his programme at the last minute. Perhaps all these circumstances compelled him to a vehemence of gesture, movement and physical emphasis of his intentions with the players that is not usual with him. Certainly he conducted at the two Philharmonic concerts that he led in New York in the winter of 1905-06 with far less bodily effort than he seemed to find necessary in London. His beat and his gestures were then clear and expressive; unmistakably they carried his will to his men; but they had a nervous energy that here in Boston (if Mr. Fiedler continues to practise it) will be a new thing after Mr. Gericke and Dr. Muck's relatively sober conducting. Alike in London and in New York he quickly discovered the traits and temper of his orchestra and put them in effective play. His men felt him. Imperious and nervous will were in him.

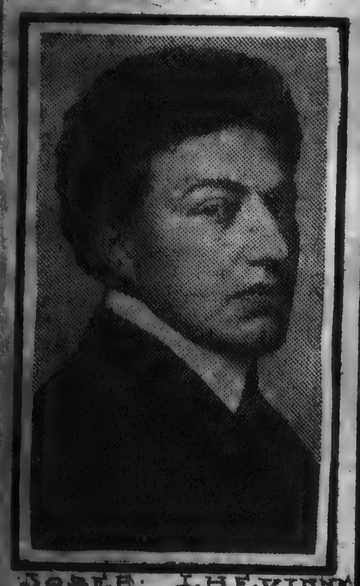
Certainly in Germany Mr. Fiedler has the reputation of a broad-minded and "all-round" conductor who cultivates no "specialty" but duly diversified and wide-ranging programmes. He is admittedly an ardent conductor of the music of Richard Strauss, and before the winter ends "Zarathustra," "Heldenleben" and other of the later "tone-poems," long unheard here, are likely to have a place on his programmes. He has brought the music of the new and struggling generation of German composers to hearing; he is a close friend to Reger; he knows the work of the Bohemians; the music of the Russians appeals to him, and unlike some German conductors he is aware that in France, Mr. d'Indy, Mr. Debussy and sundry others write individual and interesting music. In fine, he is a conductor of broad intelligence and sympathies, and thereby a maker of catholic programmes.

In his conducting in both London and New York Mr. Fiedler seemed steadily to seek warmth, beauty and euphony of tone, so that by these tokens we in Boston need have no fear for the standards of our orchestra. Not once in London was the tone of the band harsh, rough, or careless. Nowhere, however, did the beauty, balance and precision of the tone lessen its vitality or its expressive quality. There was eager and vivid life in it. In Mr. Fiedler himself was a kindred union of traits. His reading of Brahms's symphony, for example, was altogether clear and straightforward. He sought no finicking or disturbing "novelties" of pace or phrase whereby certain conductors would prove their "individuality." Yet, as clearly, he had thoroughly analyzed the music, in his own preparation for it, and discovered and grasped its substance and spirit. Thus prepared, he was ready to bring it to life, and passionate life, in performance. No less understanding, power and imagination shone in his conducting of Wagner's and Beethoven's overtures. In both an ardent, dramatizing but ordered temperament was in commanding play. Contrasts and climaxes told, the music went sweepingly and glowingly forward, and yet throughout it kept its salient traits. Here was clearly a conductor of intellectual penetration and grasp on the one hand, and of vigor and passion on the other; above all a conductor who could characterize his music—each piece in its kind.

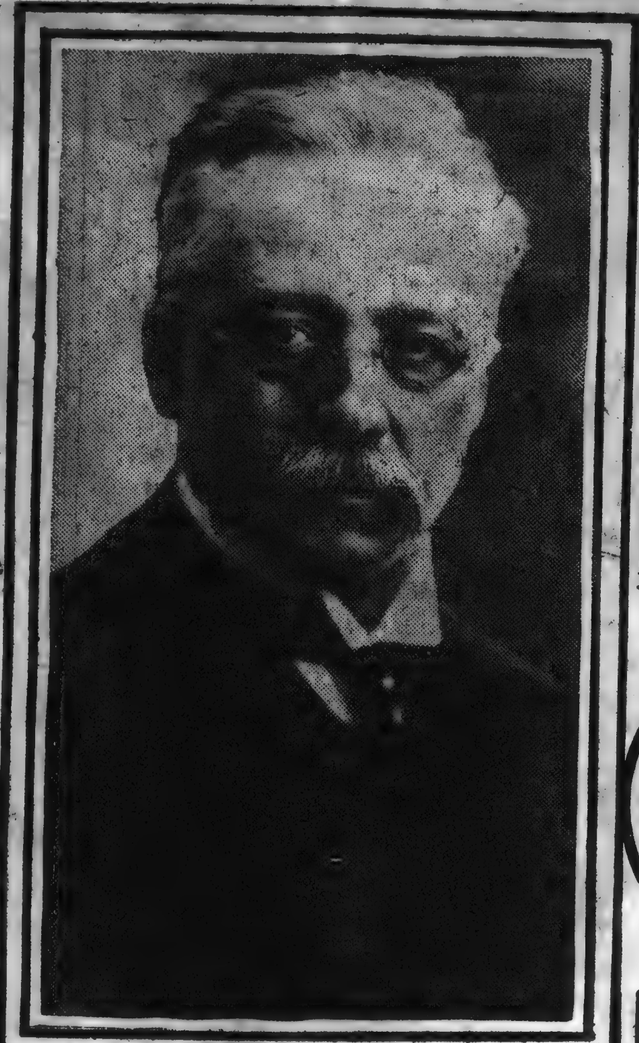
PROGRAMMES AND NEW MUSIC

So much for the pleasures of memory. Inevitably, here in Boston, Mr. Fiedler must begin, like each of his predecessors, with the classics. He has his men and his audience to learn. He has need to examine the repertory and the resources of the orchestra and to assimilate the habits and the expectations of his audience. He must impress himself alike upon his forces and his hearers, and the most efficient means to these ends are familiar pieces, old or recent, classic, in the stricter sense, or romantic. Of such are the programmes that he has already sent to Boston for the first four concerts of the new year; but in them he testifies to his liking for Strauss, pays tribute to the memory of Rimsky-Korsakoff, dead a few months ago, and discloses his willingness to take Wagner's music from the opera house to the concert

MUSICAL COMMENT--By Olin Downes



JOSEF LHEVINNE



MAX FIEDLER

EMMY DESTINN

PADEREWSKI

EMIL SAUER

BERTA MORENA

GERMAINE SCHNITZER

MISCHA ELMAN

Emil Sauer, the great German pianist, has been in this country but once, and that in the spring of 1898. Gabrilowitsch, a well-established favorite, has often played with the orchestra in Boston. Lhevinne is well known through his recitals here, and Miss Schnitzer was a memorable feature of the season of 1906-1907. Miss Arnaud is quite unknown, and her appearance here with the orchestra is likely to be her first in America. She is a young girl who has been winning sensational praises in Paris and Germany.

One of the most interesting features of the season will be the appearance in Boston, for the first time, of Mischa Elman, the Russian lad of 17, who is not only astonishing as a technician, but who, if reports may be credited, plays his instrument with a musicianship that one expects from a great artist at the maturity of his powers.

Willy Hess, who returns to his former place of concert-master of the orchestra, will also appear as a soloist, as will the second concert-master, whose name has not yet been announced.

Many Novelties to Be Heard

The other soloists will be Alwyn Schroeder, former principal 'cellist of the orchestra, and Heinrich Warnke, who now holds that position.

Symphony, Paderewski; Symphony No. 8, Bruckner; Overture (first time in America), Reger; Variations, "Kaleidoscope," Noren; "Brigg Fair," or "Paris," or "Appalachia," Chelius; "Finlandia," "Fruhlinslied" and "Valse Artiste," Sibelius; two scherzos from "Gloria," Nicode; Suite "Moyen Age" and "Printemps," Glazounoff; Three Dances, Gretry-Motte! "Reve d'enfant (from Suite, Op. 53), Tschaikowsky; "Harvest Dance," from the opera "Moloch," Schillings.

The first four programmes are as follows:

1. Beethoven, Overture, "Leonore," No. 3; Brahms, Symphony in C minor, No. 1; Strauss, love scene from "Feuersnot"; Wagner, Overture, "Tannhauser."

II. Rimsky-Korsakoff, Suite, "Schcherazade"; concerto for pianoforte; Schumann, Symphony in D minor; soloist, Emil Sauer.

III. Beethoven, Symphony in E flat, "Eroica"; Smetana, Symphonic Poem, "Moldau"; Wolf, Italian Serenade; Wagner, Prelude to "The Mastersingers."

IV. Weber, Overture, "Oberon"; Tschaikowsky, Symphony in B minor, No. 6, "Pathetique"; concerto for violoncello, Alwyn Schroeder, soloist; Beethoven, Overture, "Egmont."

Brilliant Symphony Season Anticipated

Only two weeks remain before the musical season will be ushered in with the first public rehearsal and first concert of the Symphony Orchestra. The four auction sales of seats will take place in Symphony Hall, on Monday, Sept. 28, when the $18 seats for the public rehearsals will be sold; on Tuesday, Sept. 29, when the $10 seats for the rehearsals will be disposed of; while the $18 and $10 seats for the concerts will be sold on Thursday, Oct. 1, and Friday, Oct. 2, respectively.

There will be, as usual, 24 public rehearsals and 24 concerts, coming in successive weeks until May with the following exceptions: Nov. 6 and 7, Dec. 4 and 5, Jan. 8, 9, 29 and 30, Feb. 19 and 20 and March 19 and 20. During these weeks the orchestra will be out of town. The public rehearsals which would fall on Christmas Day, Dec. 25, and Good Friday, April 9, will be given on the preceding days, Thursday, Dec. 24, and Thursday, April 8.

Interest Centres in Conductor

Interest this year centres largely in the coming of the new conductor, Mr. Max Fiedler of Hamburg, who has been appointed successor to Dr. Carl Muck. Mr. Fiedler is the conductor of the Hamburg

been director of the famous Hamburg Conservatory.

The new conductor was born in Zittau, Saxony, in 1859. His father was the musical director of the town, and until Fiedler was 17 years old was his sole teacher. Fiedler was intended for the career of a concert pianist, and at 17 won the Holstein scholarship, which took him to the Leipsic Conservatory, where he was a classmate of Dr. Muck. There he studied with Reinecke, Paul and Jadasson, and was graduated with high honors in 1880.

In the course of the last five years Max Fiedler has become one of the most sought-after of "guest" conductors. He has regularly conducted concerts in St. Petersburg and has refused the conductorship of the Russian imperial symphony concerts of that city. He is known and admired in Rome, Turin, Milan, Madrid, Vienna, Budapest, Dresden, Bremen and London. He was one of the conductors brought to this country by the Philharmonic Society of New York four years ago, when he made a deep impression.

The list of soloists for the coming season is a brilliant one. Three singers, six pianists, three violinists and two violoncellists will appear. Many of the soloists have never been heard here with the orchestra, and some will make their [illegible] appearance in Bos[illegible]

The singers are Emmy Destinn, dramatic soprano of the Royal Opera, Berlin, and the Metropolitan Opera House, New York; Berta Morena, dramatic soprano of the Royal Opera, Munich, and the Metropolitan Opera House, and Jean Gerville-Reache, contralto of the Opera Comique, Paris, and of the Manhattan Opera House, New York.

Mme. Gerville-Reache appeared with the orchestra last season and aroused a great deal of enthusiasm.

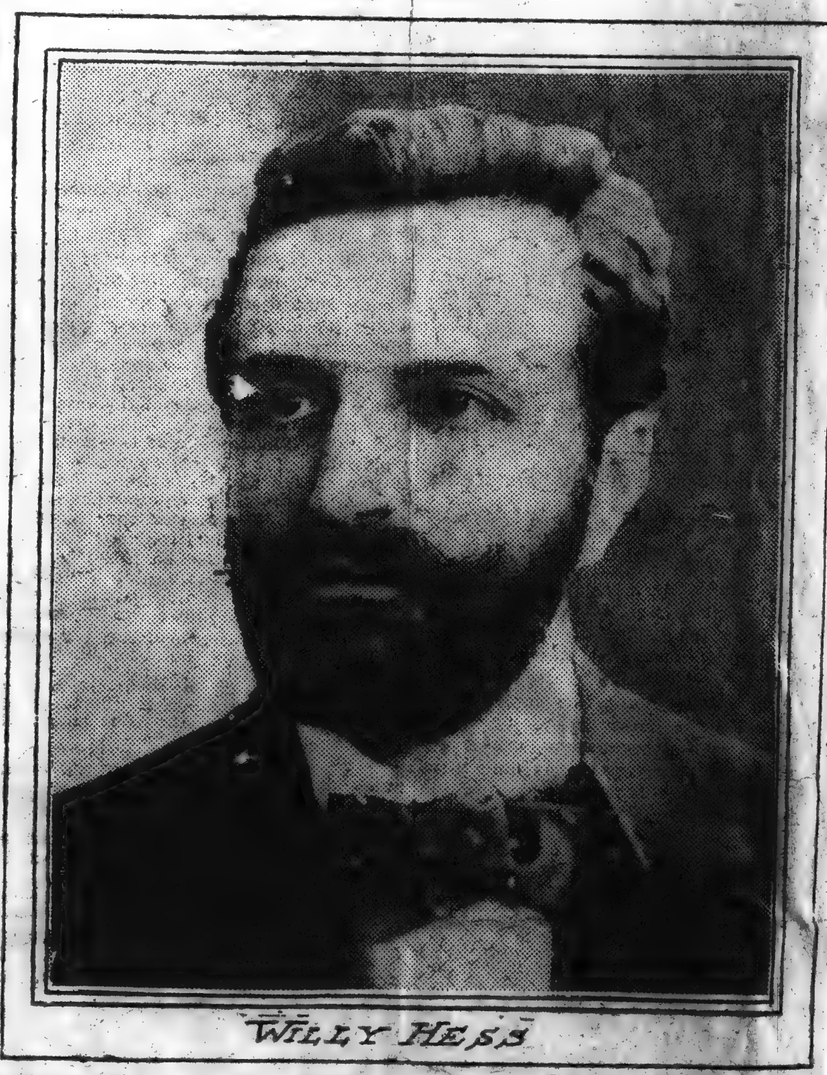
Berta Morena has never sung with the orchestra, but she sang here last season with the Conried opera company. A native of Mannheim, her voice was discovered by von Lenbach, the artist, when she was sitting as his model.

Emmy Destinn comes to America for the first time, although efforts have been made to secure her for the Metropolitan for the last six years. Her appearance in Boston will probably be the only one this season. She is a Bohemian, who since her debut 10 years ago has been the leading soprano of the Berlin opera.

Paderewski Heads the Pianists

Paderewski leads a most notable list of pianists. The great artist will return in January for 30 concerts, largely with orchestras, and he will bring with him his long promised symphony, which will have its first performance here in Boston when he appears with the orchestra. He will not give more than one recital in

WILLY HESS TO RESUME HIS PLACE AS CONCERT MASTER OF THE BOSTON SYMPHONY



WILLY HESS

Musician Of Unusual Talents, He Studied Here And Abroad—Is The Happy Possessor Of Rare Old Guadaguini Violin.

Baltimore music-lovers will be interested to know that Willy Hess, for four years concert master of the Boston Symphony Orchestra, will resume his position with the great orchestra at the opening of the present season. A year's leave of absence was granted Hess last year, his place at the first desk being occupied by Carl Wendling.

Hess is one of the most distinguished concert masters living, and in all respects a musician of rather unusual talents. He was born in Mannheim, Germany, in 1859, coming to America in 1865 with his family. He lived in this country for seven years, studying his profession, and then went to Holland with his father. There he began his public career, giving many violin recitals, which attracted much attention from the critics. At Paris his work brought him to the attention of Vieuxtemps, who became much interested in him, and led the orchestra at Hess' first appearance with the Philharmonic Orchestra there.

In 1876 Hess went to Berlin and spent two years in study under Joachim, and at the end of that time he was appointed conductor of the Opera and Museum's Orchestra at Frankfort - on-Main. In 1886 he accepted a post at the Rotterdam Conservatory as professor, and also as leader of the orchestra there. He also succeeded to the famous string quartette formerly led by Professor Wirth. Two years later he went to Manchester, England, to the Halle Orchestra, in place of Ludwig-Straus, where he stayed seven years. In 1895 he returned to the Fatherland, this time to the Conservatory at Cologne, where he stayed until his appointment to the Royal Academy of Music at London, England. He went to the Boston Orchestra from London in 1904.

Hess has a rare old Guadaguini violin, and those who have been fortunate enough to hear him in solo work have recollections of a very great musical treat.

GLOBE—SEPTEMBER 30, 1908.

SYMPHONY ORCHESTRA SEASON.

A New Conductor, but Few Other Changes in the Personnel of the Band—Performance of Many Novelties Promised—All the Soloists Wil be Artists of Great Distinction.

NEW CONDUCTOR AND SOLOISTS OF THE SYMPHONY ORCHESTRA.

With a new conductor of whom great things are expected, with the most impressive list of soloists that has been offered in many years, and with a minimum of changes in its personnel, the Boston symphony orchestra will open its 28th season with a public rehearsal on Friday afternoon, Oct 9, and a concert on Saturday evening, Oct 10.

The schedule of the orchestra calls for a total of 110 concerts, 48 of which will be in Boston, 10 in New York, 8 in Cambridge, 5 each in Brooklyn, Philadelphia, Baltimore and Washington, 3 each in Hartford, Providence, Worcester and Springfield, the remainder to be distributed among various cities.

According to the time-honored custom, the seats for the Boston public rehearsals and concerts will be sold at auction. The dates for these sales are as follows: Monday, Sept 28, the $18 seats for the public rehearsals; Tuesday, the $10 seats for the public rehearsals; Thursday, the $18 seats for the concerts; Friday, the $10 seats for the concerts.

It was known to the management in the early part of last season that Dr Muck could not be secured for another year, and with plenty of time to make a thorough canvass of the men available in Europe for the succession, it was finally decided that Max Fiedler, conductor of the Hamburg philharmonic orchestra and director of the famous Hamburg conservatory, was by all odds the best man for the place. Negotiations were begun with him and soon closed with the result that he was engaged for a year, neither he nor the management of the orchestra caring to be bound for a longer period than one season.

There is every reason to believe that Mr Fiedler will prove to be entirely worthy of the most successful of his predecessors and that under his rule the orchestra will maintain the best traditions of its past.

Mr Fiedler comes with an advantage that no other of our conductors has had. His career as a conductor has been confined exclusively to concert work. All the other men, except Henschel, were primarily operatic conductors when they first came to America.

Fiedler brings with him the reputation of being a temperamental conductor, a man of broadest catholicity in taste, a famous interpreter of Beethoven, Brahms and Schumann, and the warmest and most influential friend the young men of Germany possess. The Russians and Bohemians owe much of the present popularity in Germany to his persistent efforts and much of the new French school has had its first hearing in Germany through him.

August Max Fiedler was born in Zittau in Saxony, Dec 31, 1859. His father, a musician of local reputation and musical director of the town, gave him his first instruction, and when he was 10 years old he made his debut as a concert pianist, that being the career for which he was intended. At 17 he won the Holstein scholarship which carried him through the Leipsic conservatory, from which he was graduated with honors in 1880 in the same class with Dr Muck.

His career as a concert pianist ended, so to say, before it began, for overmuch practicing had so disabled his left arm that he was compelled to abandon all thought of following that branch of his art. Therefore he became a teacher, and in 1882 accepted the offer of Ludwig von Bernuth to become the instructor of the most advanced piano pupils in the Hamburg conservatory, of which Bernuth was the founder and director. Hamburg has since that time been his home, and since 1894, when Bernuth retired, Fiedler has been the director of the conservatory.

When he first went to Hamburg, von Bulow was conducting the Elite concerts, and it was from that great master that Fiedler first got the idea that he would be a conductor. Therefore, in 1886, he gave an orchestral concert, in which two of the principal works were his own, for, so like many young conductors, he took this opportunity of acquainting the world with his compositions.

His success was so encouraging that he decided then and there that as soon as conditions permitted he would become a conductor. But conditions did not permit then, and it was eight years before they did. His patron and employer, von Bernuth, was the conductor of the Philharmonic concerts, and it would never have done for the young man to have set up in opposition to him, all the more so since the Philharmonic concerts were none too prosperous. But in 1894 von Bernuth resigned both of his posts. Fiedler succeeded him in the conservatory and Barth as conductor in the Philharmonics.

Relieved of all obligations, Fiedler that season gave one concert, getting his orchestral material from the old orchestra. The success of this was such that the next season he gave four "Fiedler" concerts, then six, and finally increased their number to eight. Meanwhile the affairs of the Philharmonics went from bad to worse, and in 1904 the Fiedler and Philharmonic concerts were combined under the name of the latter, and Fiedler became the sole conductor. Since then there has not been an unsuccessful season.

His wife is an English woman and he himself is said to speak the language fluently. He sails from Bremen on next Tuesday and is due to reach New York on Sept 29.

Fourteen soloists are scheduled to appear with the orchestra at its Boston concerts. There will be three singers from the opera companies of New York; Jeanne Gerville-Reache, principal French contralto of the Manhattan opera house; Berta Morena, dramatic soprano of the Metropolitan opera house, and Emmy Destinn, dramatic soprano of the Royal opera, Berlin, and the Metropolitan opera house.

Gerville-Reache sang with the orchestra last season and roused extraordinary enthusiasm. Berta Morena has never sung with the orchestra here, but those who heard her here during the season of the Conried opera company at the Boston theatre, recall with pleasure the splendor of her voice and of her beauty.

Emmy Destinn is expected to be one of the sensations of the season. She comes to America for the first time, although efforts have been made to secure her for the Metropolitan for the last six years. She is a Bohemian, who since her debut 10 years ago has been the leading soprano of the Berlin opera.

Paderewski leads a notable list of pianists. The great artist will return in January for 30 concerts, and he will bring with him his long-promised symphony, which will have its first performance here in Boston when he appears with the orchestra.

A close second to him in interest is Emil Sauer, the great German pianist, who has been in this country but once, and that in the spring of 1898.

The other pianists on the list are Gabrilowitsch, Lhevinne, Germaine Schnitzer and Germaine Arnaud. Of these, Gabrilowitsch, a well-established favorite, is the only one that has ever played with the orchestra in Boston. Lhevinne is well known through his recitals here, and Miss Schnitzer was a very pleasing sensation of the season of 1906-1907. Miss Arnaud is quite unknown; in fact, her appearance here with the orchestra is likely to be her first in America. She is a young girl who has been winning praises in Paris and Germany.

One of the most interesting features of the season will be the coming to Boston for the first time of Mischa Elman, that astonishing Russian lad of 17 who is not only a marvel in the technique of the violin, but plays his instrument with a musicianship looked for in a great artist in the full maturity of his mental powers.

Willy Hess, who returns to his former place of concert master of the orchestra, will also be a soloist, as will be the second concert master, Mr Steiner. The other two soloists will be Alwyn Schroeder, formerly principal 'cellist of the orchestra, and Heinrich Warnke, who now holds that place.

Mr Fiedler has sent over a partial list of the novelties he plans to perform. They are :

Symphony ..... Paderewski
Symphony, No. 8 ..... Bruckner
Overture (first time in America) ..... Roger
Variations, Kaleidoscope ..... Noren
Brigg Fair, or Paris, or Appalachia .... Delius
Finlandia, Fruhlingslied and Valse Artiste, Sibelius
Two scherzos from Gloria. (a) Durch's Feuer. (b) Durch die Schmiede ..... Nicode
Suite Moyen Age and Printempts: ... Glazounoff
Three Dances ..... Gretry-Motte
Reve d'Enfant (from Suite, opus 53). Tschaikowsky
Harvest Dance from the opera Moloch. Schillings

The first four programs are as follows:

I.

Overture, Leonore, No. 3 ..... Beethoven
Symphony in C minor, No. 1 ..... Brahms
Love Scene from Feuersnot ..... Strauss
Overture, Tannhauser ..... Wagner

II.

Suite Scheherazade ..... Rimsky-Korsakoff
Concerto for pianoforte.
Symphony in D minor ..... Schumann
Emil Sauer soloist.

III.

Symphony in E flat, Eroica ..... Beethoven
Symphonic Poem, Moldau ..... Smetana
Italian Serenade ..... Wolf
Prelude to the Mastersingers ..... Wagner

IV.

Overture, Oberon ..... Weber
Symphony in B minor, No. 6, Pathetique.
Concerto for violoncello. Tschaikowsky
Overture, Egmont ..... Beethoven
Alwyn Schroeder soloist.

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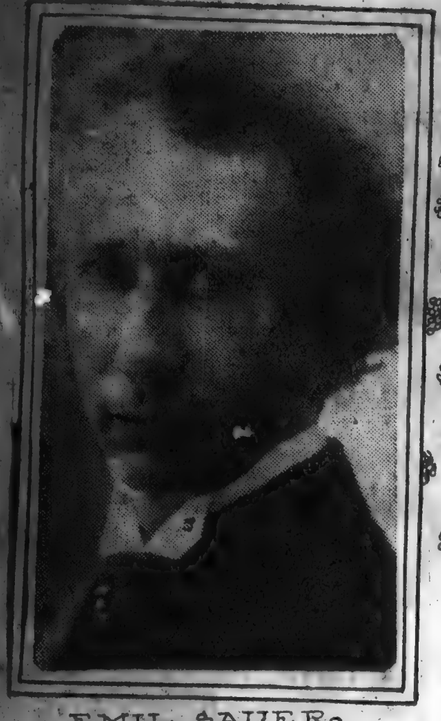
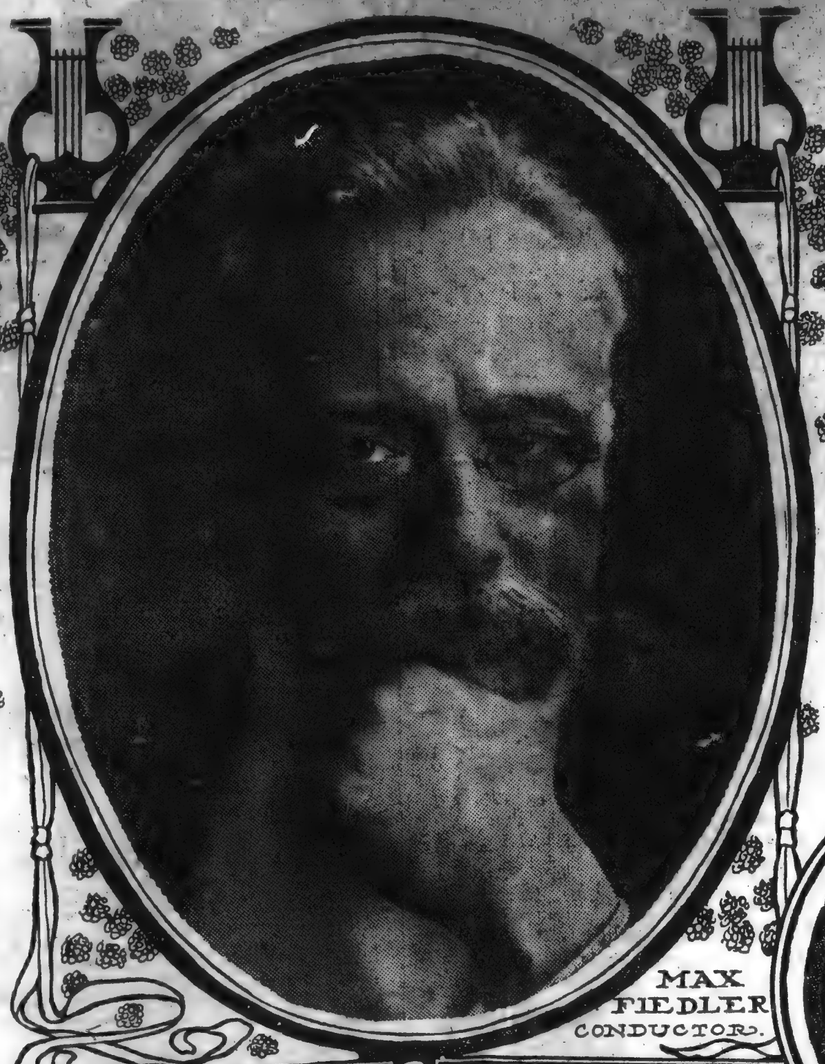
The Boston Symphony.

Americans have eaten a little too much of the food of musical self-abasement, and it is time for them to remember that though the elusive thing called "musical atmosphere" is not as prevalent here as it is in Europe, nevertheless America has its musical achievements which cannot be ignored or depreciated without critical injustice. We know that America has not the thickly sewn opera houses, the subvented orchestras of Germany and Italy. This fact we admit and, in mildly deprecatory tones, we ask our European critics to bide in patience. We are so humble, indeed, that we forget sundry facts which it is for our artistic peace that the censor within the gate and without should know. For example, it is a moot point whether, with the exception, perhaps, of Munich there is any German city which has opera comparable, in respect of the quality and number of principals with that of New York city. Admittedly, New York is a phenomenon, an abnormality. Moreover, opera is a fad of the rich rather than the steady interest of the many. But, while we stand in sackcloth and ashes for New York's sins, we must not forget that America's rate of achievement is much more rapid than that of Europe. As Europe is to Cathay, so is America to Europe. It has taken centuries for Germany to work up to the orchestral perfection of to-day. Fifty years ago the Boston instrumentalists declared Mendelsshon's "Midsummer Night's Dream" overture unplayable. To-day the Boston Symphony is unsurpassed by any orchestral organization in the world. This statement is not the outcome of American spread-eagleism; it is a calm, judicial utterance, based on the statements of men like Muck, Nikisch, and the most eminent instrumental and vocal soloists of the day. If America can do so much in the intellectual capital of the East, he would be an unphilosophic observer indeed, who should say that other cities may not emulate Boston's superb achievement. For twenty-eight years the Boston Symphony has been in existence. It is the creation of one practical idealist, himself an expression of the Boston spirit. During the coming season the Boston Symphony will give over a hundred concerts and visit many places—Rochester among the number. Each concert represents the highest standard of musical attainment. That is the matter-of-fact way of stating a truth pregnant with artistic significance. It demands an effort of mental concentration to form an adequate idea of what the Boston Symphony really is. All the ages of Europe's musical past were preparatory to its existence. All that Stradivarius and his fellow Cremonese did for the fiddle; all that Boehm did for the flute, and Sax for instruments of brass was necessary, in order that that miracle of organized sound which we call the Boston Symphony might be possible. If France trains the finest reed players in the world, it is partly in order that Boston may find employment for the best of them. Willy Hess, one of the most distinguished of living concert-masters, gives up all that Europe can offer him to come and be chef d'attaque of the Boston Symphony. That each man in the wonderful body of players is a soloist—one of the most eminent of his kind, is a fact so often repeated that it is a commonplace of musical valuation. The Kaiser sent his best beloved conductor, Karl Muck, to oversee the fortunes of the orchestra for a year, and then, because Boston recognized Muck at his true worth, let the eminent director stay for another twelve months. Now that he is gone, Max Fiedler, of Hamburg, takes his place. When W. G. Wells overlooked American institutions, people and manners, it was not Millionaire's Row that he remembered as the fine flower of American culture: it was the audience of well-bred enthusiasts who attend the concerts of the Boston Symphony. Where Boston leads—as in music she indubitably does lead—other great American cities will follow. Chicago, with its Thomas orchestra, enters into generous rivalry with the Eastern city; New York is throwing off her lethargy; Philadelphia's musical pulse beats emulously. St. Louis, New Orleans, Cincinnati, and San Francisco are rising steadily in the artistic scale. But Boston queens it over them all: she it was who led the way, and the Boston Symphony is the greatest of her musical achievements—an institution of national, rather than local pride.

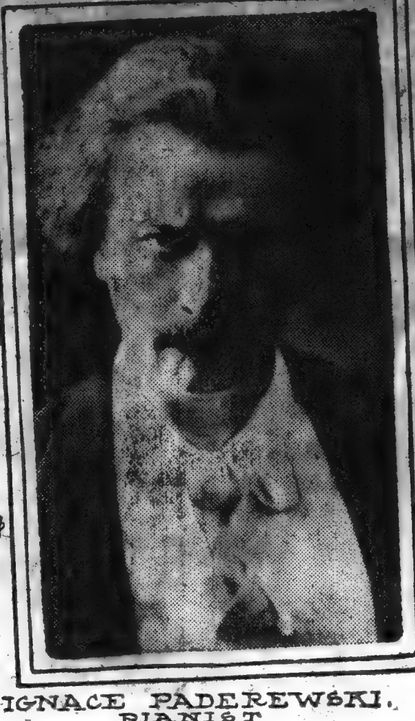
ARTISTS AND LEADER FOR SYMPHONY CONCERTS



EMIL SAUER
PIANIST.



MAX FIEDLER
CONDUCTOR.



IGNACE PADEREWSKI.
PIANIST

JOSEPH LHEVINNE
PIANIST.

MISCHA ELMAN.
VIOLINIST

EMMY DESTINN.
SOPRANO.

BERTA MORENA.
SOPRANO.

GERMAINE SCHNITZER
PIANIST.

SYMPHONY SEASON TO START ON OCT. 9

Max Fiedler of Hamburg Takes Dr. Muck's Place as Conductor.

The 28th season of the Boston Symphony orchestra will begin with a public rehearsal on Friday afternoon, Oct. 9, and a concert on Saturday evening Oct. 10. The auction sales of seats for the season will fall on the following days: Monday Sept. 28, the $18 seats for the public rehearsals; Tuesday, Sept. 29, the $10 seats for the public rehearsals; Thursday, Oct. 1, the $18 seats for the concerts, and Friday, Oct. 2, the $10 seats for the concerts. As in former years, Boston will have 24 public rehearsals on Friday afternoon, except on Dec. 25 (Christmas) and April 9 (Good Friday), when the rehearsals will be given on the day before, Thursday, Dec. 24, and Thursday, April 8. The 24 concerts will be given on Saturday evenings. These public rehearsals and concerts will be given in successive weeks with the following exceptions: Nov. 6 and 7, Dec. 4 and 5, Jan. 8 and 9 and 29 and 30, Feb. 19 and 20 and March 19 and 20. On these dates the orchestra will be out of town. The last concert will be given on Saturday evening, May 1. The schedule of the orchestra calls for a total of 110 concerts, of which 48 will be given in Boston, 10 in New York, 8 in Cambridge, 5 each in Baltimore, Washington, Philadelphia and Brooklyn, 3 each in Providence and Hartford and the rest in various cities. The annual trip to the West will be made in the last week of January.

A New Conductor.

The coming season brings to the orchestra and to Boston a new conductor, the sixth that has been at the head of the organization. When it became definitely known last year that the services of Dr. Muck could not be retained for another season, a thorough canvass was made of all the great conductors of Europe who were available, and final choice settled on Max Fiedler of Hamburg. Mr. Fiedler has made his career exclusively as a conductor in concert work and his career has been comparatively short, for he was in the prime of life before conditions enabled him to take up the baton. He has been a conductor only 13 years, but his rise in his branch of the art has been extraordinarily rapid, until today he is ranked among the few great conductors of the world, and his services as "guest" are constantly in demand in the musical centres of Europe.

Mr. Fiedler was born in Zittau, Saxony, Dec. 31, 1859. His father, a musician of note and the musical director of that city, gave him his early [illegible] ing with such success that when he was 17 years old he went to the Leipsic Conservatory, the holder of the Holstein scholarship. There he was a fellow-student of Dr. Muck, and worked under the direction of Reinecke, Paul and Jadasson. He was graduated with high honors in 1880.

Like his predecessor, Dr. Muck, he had planned to be a concert pianist, but overmuch practising disabled one of his arms to such an extent that he was compelled to give up his ambition, and two years later he accepted from Ludwig von Bernuth, the founder of the Hamburg Conservatory of Music, the position of teacher of advanced pupils of the piano in the institution. Hamburg has since been his home, and since 1894 he has been the director of the conservatory.

It has seldom been the fortune of a man to exert so powerful an influence over the musical destinies of a city as Fiedler has in Hamburg. When he first went to Hamburg, von Buelow was conducting the Elite concerts there, and it was that great master who inspired in Fiedler the ambition to become a conductor. Therefore, in 1886, Fiedler gave a concert at which he conducted two works of his own, a symphony in D minor and a choral work for women's voices and orchestra. His success as a conductor was instant, so much so that he determined, as soon as conditions permitted, to devote himself to conducting. But it was eight years before his ambition was realized. Von Bernuth, his employer, was the conductor of the Philharmonic concerts, and it was impossible for the young man to start a set of position concerts. Nor were the affairs of the Philharmonic orchestra too prosperous. In 1894 von Bernuth resigned his posts, and Fiedler, succeeding him as director of the conservatory, gave at his own risk during that winter an orchestral concert, drawing his men largely from the Philharmonic orchestra. So encouraging was the result that the next season he established the Fiedler concerts, giving four, then six and then eight. In the mean time the affairs of the Philharmonics had gone from bad to worse, and in 1904, as a result of overtures made to him by the old society, the two sets of concerts were amalgamated, and he became the conductor of the Philharmonic orchestra, which position he now holds.

During the last five years his fame has grown greatly. He is a favorite conductor in St. Petersburg and he has refused the conductorship of the Russian Imperial Symphony concerts in that city. Each year for the last several years he has conducted as "guest," in Rome, Turin, Berlin, Dresden, Paris, St. Petersburg and London, and four years ago he made a profound impression in New York when he was the "guest" conductor of the Philharmonic Society in that city.

Mr. Fiedler is famous as a man of catholic tastes. He is a strong upholder of modernism in music, being one of the best and most influential friends the young composers of Europe have. He is also famous as an interpreter of Brahms, Beethoven and Schumann. He is said to be skilled in the making of programmes. He is married—his wife is an English woman—and he speaks English fluently. He sails next Tuesday from Bremen and is due to reach New York on the [illegible]

The Soloists.

Following the policy which has been so successful for the past two years, the management will not provide a soloist for every concert, but instead of scattering its allowance among mediocrities will concentrate it on fewer soloists and those of the very highest rank. The list for this year is uncommonly brilliant and there will be also the merit of novelty—not always possible, for solo musicians new to the Boston Symphony audiences are not easy to find. Three important singers have been engaged, Jeanne Gerville-Reache, principal French contralto of the Manhattan Opera House, New York; Berta Morena, of the Royal Opera, Munich, and the Metropolitan Opera House, and Emmy Destinn, of the Royal Opera, Berlin, and the Metropolitan Opera House.

Morena is not wholly a stranger in Boston, although she has never appeared here in concert. Last season her voice, beauty and art were fully appreciated by the audiences at the Boston Theatre during the week of the Metropolitan Opera House Company. Miss Morena made her debut at Munich in 1898, when she was 19 years old. A native of Mannheim, she was discovered by von Lenbach, the portrait painter, and until she came to America last year she had been a member of the Munich opera.

Miss Destinn will make her first appearance in Boston with the Symphony orchesta, and it is possible that this will be the only opportunity of hearing her in this city. She was born, Emmy Kittl at Prague, Feb. 26, 1878. Her reputation was made in Berlin, where she has been a member of the Royal Opera since her debut in 1898. The outside world first heard of her in 1901, when she made a great success in Bayreuth as Senta. Maurice Grau tried to bring her to New York, but failed. Three years ago she made her debut at Covent Garden. She is not a Wagnerian singer. Her great parts are Carmen, Santuzza, Madame Butterfly, Suleika, Elsa, Donna Anna, Aida and Salome.

Miss Gerville-Reache came to Boston last winter as a soloist of the orchestra known only to comparatively few who had heard her at a semi-private musicale. Her superb young voice, her temperamental singing, and her diction made a profound impression.

The pianists will be Paderewski, Emil Sauer, Germaine Schnitzer, Gabrilowitsch, Lhevinne and Germaine Arnaud. Of these Miss Schnitzer and Mr. Lhevinne have never been heard here with the orchestra and Miss Arnaud has never been in America. Paderewski comes to America after the first of the year for a brief tour of 30 concerts and it is promised that this year surely he will bring with him his new symphony, which was expected two years ago. He will not give more than one recital in any city. Emil Sauer returns after an absence of 10 years. He was here in 1898, and will be remembered as a distinguished pianist of genuine individuality. Gabrilowitsch is a long established favorite in Boston. Lhevinne has appeared in recital here and lovers of piano music will be more than ordinarily interested to hear him with an orchestra. Germaine Schnitzer will be remembered as having made a decided sensation here two seasons ag[illegible]

maine Arnaud is the reigning sensation of Paris, and her successes there have lately been duplicated in Germany. She is a girl still in her 'teens, the winner of the first prize in piano at the Paris Conservatory and an artist who, despite her years, has accomplished great things.

The list of violinists comprises Mischa Elman, Willy Hess and Soma Steiner, the new second concert-master whom Dr. Muck has selected for the orchestra. Elman is by all odds the most interesting newcomer in the list of virtuosos, and from all accounts is a violinist of extraordinary attainments. He is a Russian, born in 1892, who has been playing in public since he was 5 years old. His first teacher was his father, his second Fidelmann in the Imperial School of Music in Odessa, and his third was Leopold Auer in the Royal Conservatory in St. Petersburg. His first appearance after his association with Auer was in St. Petersburg in 1904, when he substituted on short notice for his master at an important concert with huge success. In Berlin, the same year, he repeated the success, and since 1905 he has been a regular visitor to England. His technique is said to be extraordinary and his musicianship that of a mature man rather than of a lad.

Mr. Hess returns this season to the position of concert-master of the orchestra, and will be welcomed by many friends. The new second concert-master will be Soma Pick Steiner of Vienna.

The other two soloists will be Alwyn Schroeder, the former leading 'cellist of the orchestra, and Heinrich Warnke, the present leader of that group of instruments.

Novelties.

Mr. Fiedler has sent over a partial list of the novelties he expects to produce. They are:

Paderewski—Symphony.
Max Reger—Overture (first performance in America).
Noren—"Kaleidoscope" variations.
Delius—"Brigg Fair" or "Paris" or "Appalachia."
Bruckner—Symphony, No. 8.
Sibelius—"Finlandia," "Fruehlingslied," "Valse Artiste."
Nicode—Two Scherzos from "Gloria." (1), "Durch's Feuer"; (2), "Durch die Schmiede."
Glazounoff—Suite "Moyen Age," "Printemps."
Gretry-Mottl—Three Dances.
Tschaikowsky—"Reve d'enfant" (from Suite, op. 53).
Schillings—Harvest Dance from "Moloch."

Programmes.

The first four programmes are as follows:

I.
1—Beethoven.....Overture "Leonore," No. 3
2—Brahms.....Symphony No. 1, in C minor
3—Strauss.....Love scene from "Feuersnot"
4—Wagner.....Overture "Tannhaeuser"

II.
1—Rimsky-Korsakoff (died June 21, 1908).....Suite "Scheherazade"
2—Concerto.....For Piano
3—Schumann.....Symphony in D minor
Soloist, Emil Sauer.

III.
1—Beethoven..Symphony in E flat "Eroica"
2—Smetana.....Symphonic poem "Moldau"
3—Hugo Wolf.....Italian Serenade
4—Wagner..Prelude to "The Mastersingers"

IV.
1—Weber.....Overture "Oberon"
2—Tschaikowsky.....
Symphony in B minor "Pathetique"
3—Concerto.....For Violoncello
4—Beethoven.....Overture "Egmont"
Soloist, Alwyn Schroeder.

Noren's variations were performed for the first time at a festival of the German musicians in 1907 at Dresden. The composer was then comparatively unknown, and the brilliance of the piece excited attention. In these variations Noren introduced a theme or tow from Strauss' "Heldenleben" as an act of homage, and he printed in the score over the quoted measures: "To a famous contemporary." Strauss was pleased, but the publishers of "Heldenleben" protested against the printing and sale of the "Kaleidoscope," by reason of the section of the copyright law of 1901, which says: "In a musical composition it is not permissible to take a recognizable melody from it and incorporate it in a new work." The Langericht of Leipsic granted Noren permission to publish his work, on the ground that the themes in "Heldenleben" were not melodies in the strict sense! Noren lived and taught for many years in Berlin. He now lives near Dresden. It was the intention of Dr. Muck to produce the "Kaleidoscope" last season. The pro[illegible] him.

Fritz Delius, born in Yorkshire, Eng., is a composer of the ultra-modern school. His symphonic works and an opera have aroused lively discussion in Germany. Several years ago, Mr. J. F. Runciman, in articles published both in England and America, praised his rare talent, but he is still unknown in this country. Delius, who has seen many men and cities, sojourned for a time in the southern states. One of his operas is founded on a tale by Cable, and "Appalachia" is said to be inspired by sights and sounds in Florida.

The other composers whose works will be played in Boston for the first time are more familiar to local concert-goers.

rom EVENING POST,

ddress New York City.

ate SEP 19 1908

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9, and a concert on October 10. It will give as usual twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore, and Washington, and three in Providence and Hartford. Altogether it will give a total of 110 concerts, ten more than last year. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus, and Rochester. Max Fiedler of Hamburg, who has been appointed conductor of the orchestra, for the present season, will arrive in this country the end of this month. The New York concerts will be five, on Thursday evenings, and five on Saturday afternoons. The dates of the Thursday evening concerts are November 5, December 3, January 7, February 18, and March 18. The dates of the Saturday matinées are November 7, December 5, January 9, February 20, and March 20.

Paderewski will arrive in this country in January next, and will make all told about thirty appearances, about half of which will be with orchestras. He will play seven or eight times with the Boston Symphony Orchestra, the only orchestra with which he will play in the East. He will play also with the Chicago, Minneapolis, and St. Paul orchestras, and probably with others. He will give not more than one recital in each of the cities he visits, and his tour will be confined to the larger cities east of the Mississippi. He will bring with him his symphony, of which so much is expected. It was promised for two years ago, but was not finished. The last work has been done upon it and, according to an agreement of long standing, it will have its first production anywhere in Boston by the Boston Symphony Orchestra.

From GLOBE & COMMERCIAL ADVERTISER,

Address New York City.

Date

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on Oct. 9 and a concert on Oct. 10. The orchestra will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore, and Washington, and three in Providence and Hartford. Altogether it will give a total of 110 concerts, ten more than last year. In the last week in January it will give six concerts in the middle west, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus, and Rochester.

Max Fiedler of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country the end of this month. Willy Hess will return to his old post of concertmaster, and there will be a new concertmaster in place of Mr. Czerwonky, who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personnel of the organization. Mr. Fiedler's coming is looked forward to with much interest. Those who are familiar with his work in Europe are confident that in him the Boston Symphony Orchestra is bringing another great conductor to America, one who can hold the ground gained by Dr. Muck during his two years' residence in this country.

EVENING MAIL,

New York City.

SEP 19 1908

Paderewski plans to return to America for a brief tour in midsaeson. He will arrive in January and make, all told, about thirty appearances, about half of which will be with orchestras. He will play seven or eight times with the Boston Symphony orchestra. He will play also with the Chicago, Minneapolis and St. Paul orchestras. He will give not more than one recital in each of the cities he visits and his tour will be confined to the larger cities east of the Mississippi.

GLOBE & COMMERCIAL ADVERTISER

New York City.

Sept. 19, 1908

Paderewski will arrive in January and make, all told, thirty appearances, about half of which will be with orchestras. He will play seven or eight times with the Boston Symphony Orchestra. He will play also with the Chicago, Minneapolis, and St. Paul orchestras. There seems to be no doubt that he will bring with him his symphony. It was promised for two years ago, but was not finished. Mr. Paderewski will be under the management of C. A. [illegible] of Boston.

EVENING MAIL,

New York City.

SEP 19 1908

The Boston Symphony orchestra, with Max Fiedler, of Hamburg, as its conductor, will give its usual quota of ten concerts in Carnegie hall during the coming season, five on Thursday evenings and five on Saturday afternoons. The dates of the Thursday evening concerts are November 5, December 3, January 7, February 18 and March 18. The dates of the Saturday matinees are November 7, December 5, January 9, February 20 and March 20.

A list of soloists will be announced in due time. The sale of season tickets will open at Carnegie hall on Monday, October 12. Renewals to last year's subscriptions are now being made.

n Daily Citizen,

ress Brooklyn, N. Y.

e SEP 19 1908

[illegible] recital.

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on Oct. 9 and a concert on Oct. 10. It will give, as usual, twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington and three in Providence and Hartford. Altogether it will give a total of 110 concerts, ten more than last year. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester.

Max Fiedler, of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country the end of this month. Willy Hess will return to his old post of concert-master and there will be a new second concert-master in place of Mr. Czorwonky who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personnel of the organization.

From Daily Eagle,

ddress Brooklyn, N.Y.

ate SEP 19 1908

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9 and a concert on October 10. It will give as usual twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington and three in Providence and Hartford. Max Fiedler of Hamburg, who has been appointed conductor of the orchestra for the present season will arrive in this country the end of this month. Willy Hess will return to his old post of concert master and there will be a new second concert master in place of Mr. Czorwonky, who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personnel of the organization.

From Standard Union,

Address Brooklyn, N. Y.

Date SEP 19 1908

Brooklyn is to have five concerts by the Boston Symphony Orchestra, which will commence rehearsing for its annual tour at Boston, Oct. 9.

STAATS ZEITUNG,

New York City.

SEP 20 1908

Kommende Konzerte.

Das Bostoner Symphonie-Orchester wird seine neue Saison in Boston am 9. Oktober eröffnen und daselbst wie üblich 24 öffentliche Generalproben und 24 Konzerte veranstalten. Außerdem wird das Orchester in New York, Cambridge, Brooklyn, Philadelphia, Baltimore, Washington, Providence und Hartford, sowie in einigen westlichen Städten spielen. Als Dirigent des berühmten Orchesters wurde für die kommende Saison Herr Max Fiedler aus Hamburg gewonnen, dessen Thätigkeit mit großen Erwartungen entgegengesehen wird. Als Konzertmeister wird Herr Willy Heß wieder fungiren, dem ein zweiter Konzertmeister zur Seite gestellt werden wird.

REVUE,

NEW YORK CITY,

SEP 20 1908

Das Bostoner Symphonie-Orchester beginnt seine 28. Saison mit einer am neunten Oktober stattfindenden öffentlichen Probe. Das erste Concert findet tags darauf statt. Das Orchester wird auch eine längere Tournee durch die Union unternehmen, und zwar wird es in New York zehn, in Cambridge acht, in Brooklyn fünf Concerte geben, je drei in Philadelphia, Baltimore, Washington, Providence und Hartford. Der neue Leiter ist, wie bereits berichtet, der bekante deutsche Musiker Max Fiedler, einer der tüchtigsten Dirigenten der Gegenwart.

STAATS ZEITUNG,

New York City.

SEP 20 1908

Wie man uns mittheilt, wird Herr Paderewski im Januar des kommenden Jahres zu einer Tournee von 30 Konzerten, von denen die Hälfte Orchesterkonzerte sein werden, in den Ver. Staaten auftreten. Bei dieser Gelegenheit soll die schon für die letzte Saison versprochene neue Symphonie des Künstlers vom Bostoner Symphonie-Orchester aufgeführt werden.

SUN,

New York City.

SEP 20 1908

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9 and a concert on October 10. It will give, as usual, twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington, and three in Providence and Hartford. Max Fiedler of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country at the end of this month. Willy Hess will return to his old post of concert master, and there will be a new second concert master in place of Mr. Czerwonky, who has given up orchestral for quartet and solo work.

REVUE,

NEW YORK CITY,

SEP 20 1908

Am 1. Oktober veranstaltet Frau Schumann-Heink einen Liederabend als Eröffnung der Concert-Saison des Institutes. Das ist das einzige Concert, das die gefeierte Sängerin in Amerika giebt, ehe sie ihre europäische Tournee antritt. Nachstehende Künstler und Künstlerinnen werden in der Academy auftreten: Madame Chaminade, der Cellist Alwin Schroeder und Tochter und die Sängerinnen Geraldine Farrar, Frau Gadski, Frau Sembrich u. A. m. Das Bostoner Symphony-Orchester, das New Yorker Symphony-Orchester, das Kneisel-Quartett und auch der „Arion" von Brooklyn werden Concerte veranstalten.

NEW YORK PRESS,

New York City.

SEP 20 1908

The Boston Symphony Orchestra, with Max Fiedler of Hamburg as its conductor, will give its usual quota of ten concerts in Carnegie Hall this season, five Thursday evenings, five Saturday afternoons. The first Thursday concert is November 5, the first Saturday matinee November 7. The sale of season tickets will be begun in Carnegie Hall October 12.

Newspaper Cutting Bureau in the World

From Standard Union,

Address Brooklyn, N. Y.

Date SEP 20 1908

The Boston Symphony Orchestra will begin its twenty-eighth season in Bos[illegible] with a public rehearsal on Oct. 9 and a concert on Oct. 10. It will give as usual twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give ten concerts in Manhattan, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington, and three in Providence and Harford. Altogether it will give a total of 110 concerts, ten more than last year. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester. Max Fiedler, of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country the end of this month.

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Newspaper Cutting Bureau in the World

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dress PHILADELPHIA, PA

te SEP 20 1908

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9, and a concert on October 10. It will give as usual twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington, and three in Providence and Hartford. Altogether, it will give a total of 100 concerts, ten more than last year. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester.

The five concerts to be given by the Boston Symphony Orchestra in the Academy of Music, Philadelphia, will take place on Monday evenings, November 2, November 30, January 4, February 15 and March 15. The orchestra will have Max Fiedler, of Hamburg, as its conductor, and a list of distinguished soloists will be announced in due time. The opening of the sale for new subscribers will take place on Monday, October 12. Renewals to old subscriptions are now being made.

Newspaper Cutting Bureau in the World

m PUBLIC LEDGER PHILADELPHIA, PA

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e SEP 20 1908

Alwin Schroeder, who is now the 'cellist of the Hess-Schroeder quartet—to the great satisfaction of his erstwhile Kneisel following—will appear early in the season as a soloist with the Boston Symphony Orchestra.

om PUBLIC LEDGER PHILADELPHIA, PA

dress

te SEP 20 1908

The dates of the five Boston Symphony concerts at the Academy are: November 2, November 30, January 4, February 15, March 15. Max Fiedler, of Hamburg, is the orchestra's new leader, replacing Dr. Karl Muck. The opening sale for new subscribers is on Monday, October 12.

Newspaper Cutting Bureau in the World

From PUBLIC LEDGER PHILADELPHIA, PA

Address

Date SEP 20 1908

Willy Hess will resume his place as concermeister of the Boston Symphony Orchestra this season. During the period of his leave of absence last year, his desk was occupied by Carl Wending.

TRANSCRIPT,

SEPTEMBER 21, 1908

MUSIC AND DRAMA

MORE ORCHESTRAL AND OPERATIC NEWS

Fresh Changes in the Personnel of the Symphony Orchestra—The New Forces and the New Regime at the Metropolitan—Chicago Ventures an Orchestral Comparison—Gorky's New Play of Russian Immigrants and Their Ways in America—The Omissions in "The Merry Widow"—A Chance of Mr. Willard's Return—Other Notes of the Day

Mr. Soma Pick Steiner, whose engagement as second concert-master of the Symphony Orchestra was announced the other day, has been unable to gain his release at Vienna. He cannot, therefore, join the orchestra, and in his stead Mr. Sylvain Noack will take the post. Mr. Noack was for three years the second concert-master of the noted Gebouw Orchestra at Amsterdam, under Mr. Mengelberg, one of the most exacting of European conductors, and thus Mr. Noack's service speaks well for him. From Amsterdam he passed as concert-master to the orchestra of the opera house at Aix-la-Chapelle, a small city, it is true, but of high repute in Germany for the quality of its theatres. Presumably, Mr. Noack will have the usual opportunity of the second concert-master to appear as a soloist. The other new men are also [illegible] Europe to join the [illegible]

rom EVENING POST,

ddress New York City.

ate SEP 19 1908

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9, and a concert on October 10. It will give as usual twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore, and Washington, and three in Providence and Hartford. Altogether it will give a total of 110 concerts, ten more than last year. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus, and Rochester. Max Fiedler of Hamburg, who has been appointed conductor of the orchestra, for the present season, will arrive in this country the end of this month. The New York concerts will be five, on Thursday evenings, and five on Saturday afternoons. The dates of the Thursday evening concerts are November 5, December 3, January 7, February 18, and March 18. The dates of the Saturday matinées are November 7, December 5, January 9, February 20, and March 20.

Paderewski will arrive in this country in January next, and will make all told about thirty appearances, about half of which will be with orchestras. He will play seven or eight times with the Boston Symphony Orchestra, the only orchestra with which he will play in the East. He will play also with the Chicago, Minneapolis, and St. Paul orchestras, and probably with others. He will give not more than one recital in each of the cities he visits, and his tour will be confined to the larger cities east of the Mississippi. He will bring with him his symphony, of which so much is expected. It was promised for two years ago, but was not finished. The last work has been done upon it and, according to an agreement of long standing, it will have its first production anywhere in Boston by the Boston Symphony Orchestra.

From GLOBE & COMMERCIAL ADVERTISER,

Address New York City.

Date

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on Oct. 9 and a concert on Oct. 10. The orchestra will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore, and Washington, and three in Providence and Hartford. Altogether it will give a total of 110 concerts, ten more than last year. In the last week in January it will give six concerts in the middle west, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus, and Rochester.

Max Fiedler of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country the end of this month. Willy Hess will return to his old post of concertmaster, and there will be a new concertmaster in place of Mr. Czerwonky, who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personnel of the organization. Mr. Fiedler's coming is looked forward to with much interest. Those who are familiar with his work in Europe are confident that in him the Boston Symphony Orchestra is bringing another great conductor to America, one who can hold the ground gained by Dr. Muck during his two years' residence in this country.

EVENING MAIL,

s New York City.

Paderewski plans to return to America for a brief tour in midseason. He will arrive in January and make, all told, about thirty appearances, about half of which will be with orchestras. He will play seven or eight times with the Boston Symphony orchestra. He will play also with the Chicago, Minneapolis and St. Paul orchestras. He will give not more than one recital in each of the cities he visits and his tour will be confined to the larger cities east of the Mississippi.

n GLOBE & COMMERCIAL ADVERTISER

ress New York City.

e Sept. 9, 1908

Paderewski will arrive in January and make, all told, thirty appearances, about half of which will be with orchestras. He will play seven or eight times with the Boston Symphony Orchestra. He will play also with the Chicago, Minneapolis, and St. Paul orchestras. There seems to be no doubt that he will bring with him his symphony. It was promised for two years ago, but was not finished. Mr. Paderewski will be under the management of C. A. Ellis of Boston. 188

EVENING MAIL,

s New York City.

SEP 19 1908

The Boston Symphony orchestra, with Max Fiedler, of Hamburg, as its conductor, will give its usual quota of ten concerts in Carnegie hall during the coming season, five on Thursday evenings and five on Saturday afternoons. The dates of the Thursday evening concerts are November 5, December 3, January 7, February 18 and March 18. The dates of the Saturday matinees are November 7, December 5, January 9, February 20 and March 20.

A list of soloists will be announced in due time. The sale of season tickets will open at Carnegie hall on Monday, October 12. Renewals to last year's subscriptions are now being made.

n Daily Citizen,

ress Brooklyn, N. Y.

e SEP 19 1908

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on Oct. 9 and a concert on Oct. 10. It will give, as usual, twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington and three in Providence and Hartford. Altogether it will give a total of 110 concerts, ten more than last year. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester.

Max Fiedler, of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country the end of this month. Willy Hess will return to his old post of concert-master and there will be a new second concert-master in place of Mr. Czorwonky who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personel of the organization.

From Daily Eagle,

ddress Brooklyn, N. Y.

ate SEP 19 1908

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9 and a concert on October 10. It will give as usual twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington and three in Providence and Hartford. Max Fiedler of Hamburg, who has been appointed conductor of the orchestra for the present season will arrive in this country the end of this month. Willy Hess will return to his old post of concert master and there will be a new second concert master in place of Mr. Czorwonky, who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personnel of the organization.

York, 188

From Standard Union,

Address Brooklyn, N. Y.

Date SEP 19 1908

Brooklyn is to have five concerts by the Boston Symphony Orchestra, which will commence rehearsing for its annual tour at Boston, Oct. 9.

STAATS ZEITUNG,

ss New York City.

SEP 20

Kommende Konzerte.

Das Bostoner Symphonie-Orchester wird seine neue Saison in Boston am 9. Oktober eröffnen und daselbst wie üblich 24 öffentliche Generalproben und 24 Konzerte veranstalten. Außerdem wird das Orchester in New York, Cambridge, Brooklyn, Philadelphia, Baltimore, Washington, Providence und Hartford, sowie in einigen westlichen Städten spielen. Als Dirigent des berühmten Orchesters wurde für die kommende Saison Herr Max Fiedler aus Hamburg gewonnen, dessen Thätigkeit mit großen Erwartungen entgegengesehen wird. Als Konzertmeister wird Herr Willy Heß wieder fungiren, dem ein zweiter Konzertmeister zur Seite gestellt werden wird.

[illegible]

Das Bostoner Symphonie-Orchester beginnt seine 28. Saison mit einer am neunten Oktober stattfindenden öffentlichen Probe. Das erste Concert findet tags darauf statt. Das Orchester wird auch eine längere Tournee durch die Union unternehmen, und zwar wird es in New York zehn, in Cambridge acht, in Brooklyn fünf Concerte geben, je drei in Philadelphia, Baltimore, Washington, Providence und Hartford. Der neue Leiter ist, wie bereits berichtet, der bekante deutsche Musiker Max Fiedler, einer der tüchtigsten Dirigenten der Gegenwart.

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m STAATS ZEITUNG,

lress New York City.

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Wie man uns mittheilt, wird Herr Paderewski im Januar des kommenden Jahres zu einer Tournee von 30 Konzerten, von denen die Hälfte Orchesterkonzerte sein werden, in den Ver. Staaten auftreten. Bei dieser Gelegenheit soll die schon für die letzte Saison versprochene neue Symphonie des Künstlers vom Bostoner Symphonie-Orchester aufgeführt werden.

SUN,

s New York City.

SEP 20 1908

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9 and a concert on October 10. It will give, as usual, twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington, and three in Providence and Hartford. Max Fiedler of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country at the end of this month. Willy Hess will return to his old post of concert master, and there will be a new second concert master in place of Mr. Czerwonky, who has given up orchestral for quartet and solo work.

* * *

Am 1. Oktober veranstaltet Frau Schumann-Heink einen Liederabend als Eröffnung der Concert-Saison des Institutes. Das ist das einzige Concert, das die gefeierte Sängerin in Amerika giebt, ehe sie ihre europäische Tournee antritt. Nachstehende Künstler und Künstlerinnen werden in der Academy auftreten: Madame Chaminade, der Cellist Alwin Schroeder und Tochter und die Sängerinnen Geraldine Farrar, Frau Gadski, Frau Sembrich u. A. m. Das Bostoner Symphony-Orchester, das New Yorker Symphony-Orchester, das Kneisel-Quartett und auch der „Arion" von Brooklyn werden Concerte veranstalten.

* *

NEW YORK PRESS,

ss New York City.

SEP 20 1908

The Boston Symphony Orchestra, with Max Fiedler of Hamburg as its conductor, will give its usual quota of ten concerts in Carnegie Hall this season, five Thursday evenings, five Saturday afternoons. The first Thursday concert is November 5, the first Saturday matinee November 7. The sale of season tickets will be begun in Carnegie Hall October 12.

Newspaper Cutting Bureau in the World

From Union,

Address [illegible] N. Y.

Date SEP 20 1908

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on Oct. 9 and a concert on Oct. 10. It will give as usual twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give ten concerts in Manhattan, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington, and three in Providence and Harford. Altogether it will give a total of 110 concerts, ten more than last year. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester. Max Fiedler, of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country the end of this month.

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Newspaper Cutting Bureau in the World

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dress PHILADELPHIA, PA

te SEP 20 1908

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9, and a concert on October 10. It will give as usual twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington, and three in Providence and Hartford. Altogether, it will give a total of 100 concerts, ten more than last year. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester.

The five concerts to be given by the Boston Symphony Orchestra in the Academy of Music, Philadelphia, will take place on Monday evenings, November 2, November 30, January 4, February 15 and March 15. The orchestra will have Max Fiedler, of Hamburg, as its conductor, and a list of distinguished soloists will be announced in due time. The opening of the sale for new subscribers will take place on Monday, October 12. Renewals to old subscriptions are now being made.

* * *

k, 1884

Newspaper Cutting Bureau in the World

m [illegible]

ress [illegible]

e [illegible] 1908

Alwin Schroeder, who is now the 'cellist of the Hess-Schroeder quartet—to the great satisfaction of his erstwhile Kneisel following—will appear early in the season as a soloist with the Boston Symphony Orchestra.

* * *

bl 4

om [illegible]

lress [illegible]

te 1908

The dates of the five Boston Symphony concerts at the Academy are: November 2, November 30, January 4, February 15, March 15. Max Fiedler, of Hamburg, is the orchestra's new leader, replacing Dr. Karl Muck. The opening sale for new subscribers is on Monday, October 12.

* * *

Newspaper Cutting Bureau in the World

From [illegible]

Address [illegible]

Date [illegible] 1908

Willy Hess will resume his place as concermeister of the Boston Symphony Orchestra this season. During the period of his leave of absence last year, his desk was occupied by Carl Wending.

k, 1884

TRANSCRIPT,
SEPTEMBER 21, 1908
MUSIC AND DRAMA

MORE ORCHESTRAL AND OPERATIC NEWS

Fresh Changes in the Personnel of the Symphony Orchestra—The New Forces and the New Regime at the Metropolitan—Chicago Ventures an Orchestral Comparison—Gorky's New Play of Russian Immigrants and Their Ways in America—The Omissions in "The Merry Widow"—A Chance of Mr. Willard's Return—Other Notes of the Day

Mr. Soma Pick Steiner, whose engagement as second concert-master of the Symphony Orchestra was announced the other day, has been unable to gain his release at Vienna. He cannot, therefore, join the orchestra, and in his stead Mr. Sylvain Noack will take the post. Mr. Noack was for three years the second concert-master of the noted Gebouw Orchestra at Amsterdam, under Mr. Mengelberg, one of the most exacting of European conductors, and thus Mr. Noack's service speaks well for him. From Amsterdam he passed as concert-master to the orchestra of the opera house at Aix-la-Chapelle, a small city, it is true, but of high repute in Germany for the quality of its theatres. Presumably, Mr. Noack will have the usual opportunity of the second concert-master to appear as a soloist. Two other new men are also on their way from Europe to join the band. One is the bassoon-player, Edward Müller, who will become the second bassoon of the orchestra. The other, Oskar Ludwig, will take his place among the double-basses.

TRAVELER,
SEPTEMBER 22, 1908.

Musical Events

C. A. Ellis, manager of the Boston Symphony Orchestra, has received a cable from Berlin announcing that Sylvain Noack has been engaged as second concert master of the orchestra, in place of Soma Pick Steiner of Dresden, whose appointment was announced last week. The change was made because Mr. Steiner could not leave Germany until the middle of next month, and it was quite necessary to have the place filled for the first concert. Mr. Ellis also announces the engagement of Edmund Mueller of Berlin as second bassoon and Oscar Ludwig of Berlin as second bass. These are the only important changes in the orchestra for this year.

HERALD—TUESDAY,
SEPTEMBER 22, 1908.

NOACK FOR SYMPHONY.

Engaged as Second Concert Master in Place of Soma Steiner.

C. A. Ellis, manager of the Boston Symphony orchestra, has received a cable from Berlin announcing that Sylvain Noack has been engaged as second concert master of the orchestra, in place of Soma Pick Steiner of Dresden, whose appointment was announced last week. The change was made because Mr. Steiner could not leave Germany until the middle of next month, and it was quite necessary to have the place filled for the first concert.

Mr. Noack was for three years second concert master of the celebrated Gebouw orchestra of Amsterdam under Mengelberg, and for the last year has been concert master of the city orchestra in Aachen. He is said to be an artist of brilliant attainments.

Mr. Ellis also announces the engagement of Edmund Mueller of Berlin as second bassoon and Oscar Ludwig of Berlin as second bass. These are the only important changes in the orchestra for this year.

ADVERTISER,
SEPTEMBER 22, 1908

NOACK FOR SYMPHONY'S SECOND CONCERT MASTER

C. A. Ellis, manager of the Boston Symphony Orchestra, has received a cable from Berlin, announcing that Sylvain Noack has been engaged as second concert-master of the orchestra, in place of Soma Pick Steiner of Dresden, whose appointment was announced last week. The change was made because Mr. Steiner could not leave Germany until the middle of next month.

Mr. Noack was for three years second concert master of the celebrated Gebouw Orchestra of Amsterdam under Mengelberg, and for the last year has been concert master of the city orchestra in Aachen. Mr. Ellis also announces the engagement of Edmund Mueller of Berlin as second bassoon and Oscar Ludwig of Berlin as second bass. There are the only important changes in the orchestra for this year.

JOURNAL-
SEPTEMBER 22, 1908.

SYMPHONY'S SECOND MASTER OF CONCE

C. A. Ellis, manager of the Symphony Orchestra, has received a cable from Berlin announcing that Sylva Noack has been engaged as second concert master of the orchestra, in place of Soma Pick Steiner of Dresden, whose appointment was announced last week. The change was made because Mr. Steiner could not leave Germany until the middle of next month, and it was quite necessary to have the place filled for the first concert.

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From NATION. NEW YORK CITY
Address SEP 17 1908
Date

Max Fielder, the new conductor of the Boston Symphony Orchestra, will bring from Hamburg several musical novelties, among which is an overture by Max Reger, which will be performed for the first time in this country by the Boston Orchestra. r, 18

From TRIBUNE
Address New York City.
Date SEP 20 1908

LECTURES BEGIN FRIDAY

Long Programme Arranged for Season by Brooklyn Institute.

The lectures of the Brooklyn Institute of Arts and Sciences begin again on Friday afternoon. All of them will be held at the new Academy of Music, in Lafayette avenue, between Ashland Place and St. Felix street, where the institute has its new quarters.

The institute has a varied plan mapped out for the year, and preparations are being made for more events and for handling and satisfying more patrons than ever before in the eighty-four years that the institution has been in existence.

Among the interesting features of the year's work will be eight notable anniversary meetings; the celebration of the birth of John Milton, at which the Rev. Dr. G. A. Gordon, of the Old South Meeting House, Boston, will speak and William Vaughn Moody will read a poem; the celebration of the 100th anniversary of the birth of William E. Gladstone, at which James Bryce, the British Ambassador, will speak; the celebration of the forty-sixth anniversary of the publication of the proclamation of emancipation, at which Booker T. Washington will speak; the 100th anniversary of the birth of Felix Mendelssohn Bartholdy, in honor of which there will be held an afternoon and an evening concert, the New York Symphony Orchestra playing in the evening; the celebration of the 100th anniversary of the birth of Abraham Lincoln, at which the Rev. Dr. S. Parkes Cadman, pastor of the Central Congregational Church, will speak; the celebration of the 100th anniversary of the birth of Charles Darwin, at which the speaker will be Professor Edward B. Poulton, of Oxford University, England; the celebration of the birth of Frederic Chopin, in honor of whom two concerts will be held and Paderewski will play; the celebration of the birth of Oliver Wendell Holmes, the Rev. Dr. Samuel M. Crothers, of the First Church, Cambridge, Mass., delivering the centennial address.

The first public address of the fall will be held on Thursday evening, October 15, when President Charles W. Eliot of Harvard University will speak on "The Building and Administration of a Modern City."

The opening song recital in the opera house will be given on Thursday evening, October 1, by Mme. Schumann-Heink, with a programme especially prepared for the occasion. This will be the only time she will sing in the United States this season. David Bispham will be the first great artist to sing in the new music hall of the Academy of Music. He will give the opening song recital in this hall. The institute patrons will have the opportunity to welcome back to this country at his first concert after an absence of a year and a half Alwin Schroeder. Mr. Schroeder will be assisted by his daughter. Another to be welcomed in the new temple of music is Mme. Chaminade. This concert will come on Thursday evening, October 29.

Willy Hess will return as concertmeister of the Boston Symphony Orchestra, and for the first time since the destruction of the old Academy of Music in Montague street the full orchestra will be able to play again in Brooklyn. There are to be five concerts on Friday evenings beginning on November 6. Ossip Gabrilowitsch will play at the December concert; the young Russian violinist, Mischa Elman, at the January concert, and Paderewski in February. The concerts are to be given under the joint auspices of the Brooklyn Philharmonic Society and the music department of the institute with the co-operation of the women's auxiliary board.

The New York Symphony Orchestra will give five Saturday matinee orchestral concerts, as last year, in the new opera house. Miss Geraldine Farrar will give her first and only song recital in the Academy of Music in Brooklyn this season on Wednesday evening, November 11.

The Kneisel String Quartet will return for its fourteenth season in Brooklyn, with the following assisting artists: Miss Edith Thompson, of Boston; Sigismond Stojowski, of New York; Ernest Consolo, of Chicago; Mrs. Thomas Tapper, of Boston and New York, and Miss Katherine Goodson, of London.

Five series of lecture recitals will be offered; the first, by Daniel Gregory Mason, on "Modern Chamber Music," with assisting artists; the second, by Thomas Whitney Surette, who spent last year in England. His subjects will be the nine symphonies of Beethoven, and he will be assisted in the interpretation of them by distinguished pianists. Under the joint auspices of the Philharmonic Society and the institute lecture recitals will be given on the programmes of the Philharmonic concerts on Thursday afternoons just preceding the Friday evening concerts by the Boston Symphony Orchestra by Arthur Whiting, Louis C. Elson, Howard Brockway, Daniel Gregory Mason and Thomas Whitney Surette.

m NATION. NEW YORK CITY
ress
te SEP 17 1908

Plans for the fifty-first annual festival of the Worcester, Mass., Musical Association in Mechanics Hall, September 28 to October 2, are completed. The choral works to be presented are Saint-Saëns's "Samson et Dalila," and Sir Edward Elgar's dramatic cantata "Caractacus." Among the artists engaged are: Soprano, Mme. Jeanne Jomelli; mezzo-soprano, Miss Lilla Ormond; contralto, Mme. Louise Homer; tenors, George Hamlin and Daniel Beddoe; baritones, Emilio de Gorgoza and Reinald Warrenrath; bass, Frederic Martin; pianist, Miss Augusta Cottlow; violincellist, Miss May Mukle. Franz Kneisel will conduct the Boston Symphony Orchestra, of sixty pieces, and Dr. Arthur Mees will conduct the choral works.

38

n NORTH AMERICAN
ress PHILADELPHIA, PA
e SEP 20 1908

OUTLOOK BRIGHT FOR ORCHESTRA SEASON

Large advance orders from season subscribers to the Philadelphia Orchestra's series of concerts indicate strongly the popular appreciation of Conductor Pohlig and his big band of expert musicians.

The first pair of concerts are to be given at the Academy of Music on Friday afternoon, October 16, and Saturday evening, October 17, next.

There has been thus far a considerable proportionate increase in the Saturday night subscriptions, much to the gratification of the orchestra committee. The Saturday night concert, with the artistic advantage of the Friday performance in public, is rather to be chosen by music lovers than the more popular matinee.

For the orchestra's Baltimore-Washington series of ten concerts the opening dates will be October 26-27. On this occasion Mme. Louise Homer will be the soloist.

The five concerts to be given by the Boston Symphony Orchestra in the Academy of Music, Philadelphia, will take place on Monday evenings, November 2, November 30, January 4, February 15 and March 15. The orchestra will have Max Fiedler, of Hamburg, as its conductor, and a list of distinguished soloists. The opening of the sale for new subscribers will be on Monday, October 12.

Pianist Paderewski's American tour this season will be confined to thirty appearances, largely with great orchestras throughout the country. His new symphony, which has engaged his attention for two years past, is completed, and is to be played for the first time in public by the Boston Orchestra, under Max Fiedler's direction.

om TELEGRAPH
dress PHILADELPHIA, PA
te SEP 18

Though the leaves are but beginning to turn, announcing the approach of cool weather, there is such activity already in musical circles as to indicate a season such as was never known before.

Philadelphia has clamored for more opera and better opera for many years, and now we are to have it. The Metropolitan Opera Company will give 24 performances at the Academy of Music, and the gorgeous new home of opera now being erected by Oscar Hammerstein will be the scene of eighty others. These two companies will bring to this city practically all of the world's greatest singers during the season. Then the Philadelphia Operatic Society will make its usual appearances at the Academy of Music, and there will be much popular-priced opera at various theatres by travelling companies.

The Philadelphia Orchestra has announced its brilliant programme for the coming season. The Boston Symphony and the New York Symphony Orchestras will pay their usual visits, and the Choral Society, the Mendelssohn Club, the Strawbridge & Clothier Chorus, Orpheus Club, Eurydice Chorus, Chaminade Club and Treble Clef are all to be heard.

Newspaper Cutting Bureau in the World
From
Address PHILADELPHIA, PA
Date

Boston Symphony Orchestra.

The five concerts to be given by the Boston Symphony Orchestra in the Academy of Music will take place on Monday evenings, November 2, November 30, January 4, February 15 and March 15. The orchestra will have Max Fiedler, of Hamburg, as its conductor, and a list of distinguished soloists will be announced in due time. The opening of the sale for new subscribers will take place on Monday, October 12. Renewals to old subscriptions are now being made. Applications should be made to Miss Harris, Heppe's Music Store, No. 1115 Chestnut street.

LLETIN
HILADELPHIA, PA
10 1908

Paderewski will again visit Americ this season, but will come late and fo only a few concerts. He will arrive in January and make about thirty appear aces, half of them with orchestras, in e East playing only with the Boston mphony. It is expected that Paderew- will bring with him the new sym- ony, of which so much has been heard d which was promised for two years so but not finished.

From ITEM
Address PHILADELPHIA PA
Date SEP 20 1908

Plans for the fifty-first annual festival of the Worcester, Mass., Musical Association in Mechanics Hall, September 28-October 2, are completed. The choral works to be presented are Saint-Saens' "Samson and Delilah," and Sir Edward Elgar's dramatic cantata "Caractacus."

This is the first time the latter work has been given in Worcester, and, with the exception of Albany and Orange, N. J., the only times it has been given in the East. Artists engaged are: Soprano, Mme. Jeanne Jomelli; mezzo-soprano, Miss Lilla Ormond; contralto, Mme. Louise Homer; tenors, George Hamlin and Daniel Beddoe; baritones, Emilio de Gorgoza and Reinald Warrenrath; bass, Frederic Martin; pianist, Miss Augusta Cottlow; violoncellist, Miss May Mukle. Franz Kneisel will conduct the Boston Symphony Orchestra, of sixty pieces, and Dr. Arthur Mees will conduct the choral works.

York, 1

ITEM
From
Address PHILADELPHIA PA
Date SEP 20 1908

Josef Lhevinne, the Russian pianist, will this season undertake his first trans-continental tour. His first New York engagement will be his own recital in Carnegie Hall on Saturday afternoon, October 31. His first orchestral engagement this year will be with the Russian Symphony Orchestra in New York, and in quick succession he will play in the same city with the New York Philharmonic Society, the Boston Symphony and New York Symphony orchestras. The Boston, Philadelphia and other Symphony orchestras have each engaged him for two concerts in their own cities. The balance of his tour will be given up to a series of recitals ranging from Winnipeg, Man., to New Orleans, La., and to twenty-five concerts on the Pacific Coast.

w York, 1

INQUIRER
PHILADELPHIA, PA
SEP 20 1908

Boston Symphony Orchestra

The five concerts to be given by the Boston Symphony Orchestra in the Academy of Music, Philadelphia, will take place on Monday evenings, November 2, 384

November 30, January 4, February 15 and March 15. The orchestra will have Max Fiedler, of Hamburg, as its conductor, and a list of distinguished soloists will be announced in due time. The opening of the sale for new subscribers will take place on Monday, October 12. Renewals to old subscriptions are now being made. Applications should be made to Miss H. Harris, Heppe's music store, 1115 Chestnut street, Philadelphia.

om ITEM
dress PHILADELPHIA PA
te SEP 20 1908

tend as far west as Denver.

Max Fiedler, the new conductor of the Boston Symphony Orchestra, will arrive here from Hamburg on September 28. He will bring over several musical novelties, among which is a rk, 1884 new overture by Max Reger, which will be performed for the first time in this country by the Boston Orchestra.

From BULLETIN
Address PHILADELPHIA, PA
Date SEP 19 1908

York,

The five concerts by the Boston Symphony Orchestra will again be among the important attractions of the musical season. They will be given at the Academy of Music, on Monday evenings, November 2 and 30, January 4, February 15, and March 15. Max Fiedler, of Hamburg, who has been appointed conductor of the orchestra, will arrive in this k, 18 country the end of this month. Willy Hess is to return to his old post of concertmeister, after a year's absence, and there will be a new second concertmeister in place of Mr. Czerwonky, who has given up orchestral for quartet and solo work. Otherwise, there will be practically no changes in the personnel of the organization.

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TRAVELER,
SEPTEMBER 22, 1908.

Musical Events

C. A. Ellis, manager of the Boston Symphony Orchestra, has received a cable from Berlin announcing that Sylvain Noack has been engaged as second concert master of the orchestra, in place of Soma Pick Steiner of Dresden, whose apopintment was announced last week. The change was made because Mr. Steiner could not leave Germany until the middle of next month, and it was quite necessary to have the place filled for the first concert. Mr. Ellis also announces the engagement of Edmund Mueller of Berlin as second bassoon and Oscar Ludwig of Berlin as second bass. These are the only important changes in the orchestra for this year.

HERALD—TUESDAY,
SEPTEMBER 22, 1908.

NOACK FOR SYMPHONY.

Engaged as Second Concert Master in Place of Soma Steiner.

C. A. Ellis, manager of the Boston Symphony orchestra, has received a cable from Berlin announcing that Sylvain Noack has been engaged as second concert master of the orchestra, in place of Soma Pick Steiner of Dresden, whose appointment was announced last week. The change was made because Mr. Steiner could not leave Germany until the middle of next month, and it was quite necessary to have the place filled for the first concert.

Mr. Noack was for three years second concert master of the celebrated Gebouw orchestra of Amsterdam under Mengelberg, and for the last year has been concert master of the city orchestra in Aachen. He is said to be an artist of brilliant attainments.

Mr. Ellis also announces the engagement of Edmund Mueller of Berlin as second bassoon and Oscar Ludwig of Berlin as second bass. These are the only important changes in the orchestra for this year.

ADVERTISER,
SEPTEMBER 22, 1908

NOACK FOR SYMPHONY'S SECOND CONCERT MASTER

C. A. Ellis, manager of the Boston Symphony Orchestra, has received a cable from Berlin, announcing that Sylvain Noack has been engaged as second concert-master of the orchestra, in place of Soma Pick Steiner of Dresden, whose appointment was announced last week. The change was made because Mr. Steiner could not leave Germany until the middle of next month.

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JOURNAL-
SEPTEMBER 22, 1908.

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From ..... NEWS BUREAU NEW YORK CITY
Address ..... SEP 17 1908
Date .....

Max Fielder, the new conductor of the Boston Symphony Orchestra, will bring from Hamburg several musical novelties, among which is an overture by Max Reger, which will be performed for the first time in this country by the Boston Orchestra. r, 18.

From ..... TRIBUNE
Address ..... New York City.
Date ..... SEP 20 1908

LECTURES BEGIN FRIDAY.

Long Programme Arranged for Season by Brooklyn Institute.

The lectures of the Brooklyn Institute of Arts and Sciences begin again on Friday afternoon. All of them will be held at the new Academy of Music, in Lafayette avenue, between Ashland Place and St. Felix street, where the institute has its new quarters.

The institute has a varied plan mapped out for the year, and preparations are being made for more events and for handling and satisfying more patrons than ever before in the eighty-four years that the institution has been in existence.

Among the interesting features of the year's work will be eight notable anniversary meetings; the celebration of the birth of John Milton, at which the Rev. Dr. G. A. Gordon, of the Old South Meeting House, Boston, will speak and William Vaughn Moody will read a poem; the celebration of the 100th anniversary of the birth of William E. Gladstone, at which James Bryce, the British Ambassador, will speak; the celebration of the forty-sixth anniversary of the publication of the proclamation of emancipation, at which Booker T. Washington will speak; the 100th anniversary of the birth of Felix Mendelssohn Bartholdy, in honor of which there will be held an afternoon and an evening concert, the New York Symphony Orchestra playing in the evening; the celebration of the 100th anniversary of the birth of Abraham Lincoln, at which the Rev. Dr. S. Parkes Cadman, pastor of the Central Congregational Church, will speak; the celebration of the 100th anniversary of the birth of Charles Darwin, at which the speaker will be Professor Edward B. Poulton, of Oxford University, England; the celebration of the birth of Frederic Chopin, in honor of whom two concerts will be held and Paderewski will play; the celebration of the birth of Oliver Wendell Holmes, the Rev. Dr. Samuel M. Crothers, of the First Church, Cambridge, Mass., delivering the centennial address.

The first public address of the fall will be held on Thursday evening, October 15, when President Charles W. Eliot of Harvard University will speak on "The Building and Administration of a Modern City."

The opening song recital in the opera house will be given on Thursday evening, October 1, by Mme. Schumann-Heink, with a programme especially prepared for the occasion. This will be the only time she will sing in the United States this season. David Bispham will be the first great artist to sing in the new music hall of the Academy of Music. He will give the opening song recital in this hall. The institute patrons will have the opportunity to welcome back to this country at his first concert after an absence of a year and a half Alwin Schroeder. Mr. Schroeder will be assisted by his daughter. Another to be welcomed in the new temple of music is Mme. Chaminade. This concert will come on Thursday evening, October 29.

Willy Hess will return as concertmeister of the Boston Symphony Orchestra, and for the first time since the destruction of the old Academy of Music in Montague street the full orchestra will be able to play again in Brooklyn. There are to be five concerts on Friday evenings beginning on November 6. Ossip Gabrilowitsch will play at the December concert; the young Russian violinist, Mischa Elman, at the January concert, and Paderewski in February. The concerts are to be given under the joint auspices of the Brooklyn Philharmonic Society and the music department of the institute with the co-operation of the women's auxiliary board.

The New York Symphony Orchestra will give five Saturday matinee orchestral concerts, as last year, in the new opera house. Miss Geraldine Farrar will give her first and only song recital in the Academy of Music in Brooklyn this season on Wednesday evening, November 11.

The Kneisel String Quartet will return for its fourteenth season in Brooklyn, with the following assisting artists: Miss Edith Thompson, of Boston; Sigismond Stojowski, of New York; Ernest Consolo, of Chicago; Mrs. Thomas Tapper, of Boston and New York, and Miss Katherine Goodson, of London.

Five series of lecture recitals will be offered; the first, by Daniel Gregory Mason, on "Modern Chamber Music," with assisting artists; the second, by Thomas Whitney Surette, who spent last year in England. His subjects will be the nine symphonies of Beethoven, and he will be assisted in the interpretation of them by distinguished pianists. Under the joint auspices of the Philharmonic Society and the institute lecture recitals will be given on the programmes of the Philharmonic concerts on Thursday afternoons just preceding the Friday evening concerts by the Boston Symphony Orchestra by Arthur Whiting, Louis C. Elson, Howard Brockway, Daniel Gregory Mason and Thomas Whitney Surette.

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Plans for the fifty-first annual festival of the Worcester, Mass., Musical Association in Mechanics Hall, September 28 to October 2, are completed. The choral works to be presented are Saint-Saëns's "Samson et Dalila," and Sir Edward Elgar's dramatic cantata "Caractacus." Among the artists engaged are: Soprano, Mme. Jeanne Jomelli; mezzo-soprano, Miss Lilla Ormond; contralto, Mme. Louise Homer; tenors, George Hamlin and Daniel Beddoe; baritones, Emilio de Gorgoza and Reinald Warrenrath; bass, Frederic Martin; pianist, Miss Augusta Cottlow; violincellist, Miss May Mukle. Franz Kneisel will conduct the Boston Symphony Orchestra, of sixty pieces, and Dr. Arthur Mees will conduct the choral works. 88

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OUTLOOK BRIGHT FOR ORCHESTRA SEASON

Large advance orders from season subscribers to the Philadelphia Orchestra's series of concerts indicate strongly the popular appreciation of Conductor Pohlig and his big band of expert musicians.

The first pair of concerts are to be given at the Academy of Music on Friday afternoon, October 16, and Saturday evening, October 17, next.

There has been thus far a considerable proportionate increase in the Saturday night subscriptions, much to the gratification of the orchestra committee. The Saturday night concert, with the artistic advantage of the Friday performance in public, is rather to be chosen by music lovers than the more popular matinee.

For the orchestra's Baltimore-Washington series of ten concerts the opening dates will be October 26-27. On this occasion Mme. Louise Homer will be the soloist.

The five concerts to be given by the Boston Symphony Orchestra in the Academy of Music, Philadelphia, will take place on Monday evenings, November 2, November 30, January 4, February 15 and March 15. The orchestra will have Max Fiedler, of Hamburg, as its conductor, and a list of distinguished soloists. The opening of the sale for new subscribers will be on Monday, October 12.

Pianist Paderewski's American tour this season will be confined to thirty appearances, largely with great orchestras throughout the country. His new symphony, which has engaged his attention for two years past, is completed, and is to be played for the first time in public by the Boston Orchestra, under Max Fiedler's direction.

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Though the leaves are but beginning to turn, announcing the approach of cool weather, there is such activity already in musical circles as to indicate a season such as was never known before.

Philadelphia has clamored for more opera and better opera for many years, and now we are to have it. The Metropolitan Opera Company will give 24 performances at the Academy of Music, and the gorgeous new home of opera now being erected by Oscar Hammerstein will be the scene of eighty others. These two companies will bring to this city practically all of the world's greatest singers during the season. Then the Philadelphia Operatic Society will make its usual appearances at the Academy of Music, and there will be much popular-priced opera at various theatres by travelling companies.

The Philadelphia Orchestra has announced its brilliant programme for the coming season. The Boston Symphony and the New York Symphony Orchestras will pay their usual visits, and the Choral Society, the Mendelssohn Club, the Strawbridge & Clothier Chorus, Orpheus Club, Eurydice Chorus, Chaminade Club and Treble Clef are all to be heard.

Boston Symphony Orchestra.

The five concerts to be given by the Boston Symphony Orchestra in the Academy of Music will take place on Monday evenings, November 2, November 30, January 4, February 15 and March 15. The orchestra will have Max Fiedler, of Hamburg, as its conductor, and a list of distinguished soloists will be announced in due time. The opening of the sale for new subscribers will take place on Monday, October 12. Renewals to old subscriptions are now being made. Applications should be made to Miss Harris, Heppe's Music Store, No. 1115 Chestnut street.

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Paderewski will again visit Ameri[illegible] this season, but will come late and fo[illegible] only a few concerts. He will arrive in January and make about thirty appear[illegible]nces, half of them with orchestras, in [illegible]e East playing only with the Boston [illegible]mphony. It is expected that Paderew[illegible]ct will bring with him the new sym[illegible]hony, of which so much has been heard [illegible]d which was promised for two years [illegible]so but not finished.

[11]

From ..... ITEM
Address ..... PHILADELPHIA PA
Date ..... SEP 20 1908

Plans for the fifty-first annual festival of the Worcester, Mass., Musical Association in Mechanics Hall, September 28-October 2, are completed. The choral works to be presented are Saint-Saens' "Samson and Delilah," and Sir Edward Elgar's dramatic cantata "Caractacus."

This is the first time the latter work has been given in Worcester, and, with the exception of Albany and Orange, N. J., the only times it has been given in the East. Artists engaged are: Soprano, Mme. Jeanne Jomelli; mezo-soprano, Miss Lilla Ormond; contralto, Mme. Louise Homer; tenors, George Hamlin and Daniel Beddoe; baritones, Emilio de Gorgoza and Reinald Warrenrath; bass, Frederic Martin; pianist, Miss Augusta Cottlow; violoncellist, Miss May Mukle. Franz Kneisel will conduct the Boston Symphony Orchestra, of sixty pieces, and Dr. Arthur Mees will conduct the choral works.

York, 18

ITEM
From .....
Address ..... LADELPHIA PA
Date ..... SEP 20 1908

Josef Lhevinne, the Russian pianist, will this season undertake his first trans-continental tour. His first New York engagement will be his own recital in Carnegie Hall on Saturday afternoon, October 31. His first orchestral engagement this year will be with the Russian Symphony Orchestra in New York, and in quick succession he will play in the same city with the New York Philharmonic Society, the Boston Symphony and New York Symphony orchestras. The Boston, Philadelphia and other Symphony orchestras have each engaged him for two concerts in their own cities. The balance of his tour will be given up to a series of recitals ranging from Winnipeg, Man., to New Orleans, La., and to twenty-five concerts on the Pacific Coast.

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INQUIRER
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SEP 20 1908

Boston Symphony Orchestra

The five concerts to be given by the Boston Symphony Orchestra in the Academy of Music, Philadelphia, will take place on Monday evenings, November 2, 884

November 30, January 4, February 15 and March 15. The orchestra will have Max Fiedler, of Hamburg, as its conductor, and a list of distinguished soloists will be announced in due time. The opening of the sale for new subscribers will take place on Monday, October 12. Renewals to old subscriptions are now being made. Applications should be made to Miss H. Harris, Heppe's music store, 1115 Chestnut street, Philadelphia.

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Newspaper Clipping Bureau in the World

From .....
Address .....
Date .....

tend as far west as Denver.

Max Fiedler, the new conductor of the Boston Symphony Orchestra, will arrive here from Hamburg on September 28. He will bring over several musical novelties, among which is a ark, 1884 new overture by Max Reger, which will be performed for the first time in this country by the Boston Orchestra.

From .....
Address .....
Date .....

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HERALD
WASHINGTON, D. C.
SEP 20 1908

Mrs. Katie Wilson Greene has a busy season before her, and has already arranged for the following recitals and concerts, as well as for a season of grand opera by the Metropolitan Opera Company: the Boston Symphony Orchestra concerts, five in number; five morning musicales, which proved so popular last season in the New Willard, the artists to be heard this year being Mlle. Geraldine Farrar and M. Bonci, of the Metropolitan Opera Company; M. Gilibert, of the Manhattan Opera Company, the great French artist who has made repeated and brilliant successes here; the Hess-Schroeder Quartet, with Mme. Susan Metcalfe as soloist; and at the last concert a new song-cycle will be given for the first time in Washington by Mme. Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Thomas Evans Greene, tenor, and Mr. Claude Cunningham, baritone, with Mr. T. Adamowski, violinist, as assisting artist. In addition to these musicales, Mrs. Greene will present Mme. Melba in a concert, Paderewski, Eames, and Gogorza, in recitals, and a series of Sunday afternoon concerts. Mrs. Greene is also negotiating with the managers of the Metropolitan Opera for the formation of an opera club here, in the chain of opera clubs they are forming in the large cities in the East.

HERALD
WASHINGTON, D. C.

Padarewski plans to return to America for a brief tour in mid-season. He will arrive in January and make about thirty appearances, about half of which will be with orchestras. He will play seven or eight times with the Boston Symphony Orchestra, the only orchestra with which he will play in the East. He will play also with the Chicago, Minneapolis, and St. Paul orchestras, and probably with others. He will give not more than one recital in each of the cities he visits, and his tour will be confined to the larger cities east of the Mississippi. There seems to be no doubt that he will bring with him his symphony, of which so much is expected. It was promised two years ago, but was not finished. Now the last work has been done on it, and according to an agreement of long standing, it will have its first production in Boston, by the Boston Symphony Orchestra.

First Established and Most Complete Newspaper Cutting Bureau in the World

WASHINGTON, D. C.
SEP 20 1908

Max Fiedler, new conductor of the Boston Symphony Orchestra, will arrive in this country the end of the month. Willy Hess will return to his old post of concert master, and there will be a new second concert master in place of Mr. Czerwonky, who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personnel of the organization. The orchestra will begin its twenty-eighth season in Boston with a public rehearsal October 9 and a concert October 10. As usual, it will give twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on May 1 next. It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore, and Washington, and three in Providence and Hartford. In the last week of January it will give six concerts in the middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus, and Rochester.

From HERALD WASHINGTON, D. C.
Address
Date SEP 20 1908

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal October 9 and a concert on October 10. It will give, as usual, twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1.

CONTRACT
BUFFALO, N. Y.
SEP 19 1908

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9 and a concert on October 10. It will give as usual twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington and three in Providence and Hartford. Altogether it will give a total of 110 concerts, ten more than last year. In the last week in January it will give six concerts in the middle west, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester.

Max Fiedler of Hamburg who has been appointed conductor of the orchestra for the present season will arrive in this country the end of this month. Willy Hess will return to his old post of concert-master and there will be a new second concert-master in place of Mr. Czerwonky who has given up orchestral for quartet and solo work, otherwise there will be practically no changes in the personnel of the organization.

JOURNAL—THURSDAY,
SEPTEMBER 24, 1908.

CONDUCTOR OF SYMPHONY SAILS FROM BREMEN FOR BOSTON

Mr. Fiedler, the new conductor of the Symphony Orchestra, sailed Tuesday on the Kronprinz Wilhelm of the North German Lloyd line from Bremen. He is due to arrive in New York next Tuesday, and will be met there by C. A. Ellis, manager of the orchestra, who will bring him directly to Boston. On the same ship with him come Edmund Mueller, the new second bassoon, and Oscar Ludwig, the new double bass. Mr. Noack, the new second concert-master, is due to arrive the following week.

GLOBE—THURSDAY,
SEPTEMBER 24, 1908.

Mr Fiedler, the new conductor of the Symphony orchestra, sailed Tuesday from Bremen and is due to arrive in New York next Tuesday. He will be met there by C. A. Ellis, manager of the orchestra, who will bring him directly to Boston. On the same ship with him come Edmund Mueller, the new second bassoon, and Oscar Ludwig, the new double bass. Mr Noack, the new second concert master, is due to arrive the following week.

TRANSCRIPT, WEDNESDAY,
SEPTEMBER 23, 1908

Mr. Fiedler, the new conductor of the Symphony Orchestra, took ship yesterday at Bremen for New York. He should arrive there next Tuesday afternoon, and the expectation is that he will come at once to Boston.

ADVERTISER,
SEPTEMBER 24, 1908

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HERALD—THURSDAY,
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ADVERTISER,
SEPTEMBER 26, 1908

BOSTON SYMPHONY ORCHESTRA.

The annual sale of seats for the Symphony season opens the day after tomorrow (Monday) at Symphony Hall. The seats to be sold Monday are the "$18 seats" for the 24 public rehearsals on Friday afternons. The same rules that have prevailed in past years will again hold.

On Tuesday morning the "$10 seats" for the public rehearsals will be sold. There will be no sale on Wednesday, and on Thursday the "$18 seats" for the Saturday evening concerts will be sold, and the "$10 seats" for these concerts will be sold on Friday, beginning at 10 o'clock. As usual the 525 seats in the second balcony will not be sold for the Friday afternoon public rehearsals, but will be reserved for the rush sale at the door. These seats, however, will be sold for Saturday nights with the rest of the house.

The 24 concerts will be given on consecutive Saturday evenings, from Oct. 10 until May 1, omitting Nov. 7, Dec. 5, Jan. 9 and 30, Feb. 20 and March 20.

From TOWN TOPICS
Address CLEVELAND, OHIO
Date SEP 19 1908

Max Fiedler, who comes from Hamburg to be, for this season, conductor of the Boston Symphony Orchestra, sails on the Kaiser Wilhelm II on Tuesday, September 23d, and is due to arrive in New York on the following Tuesday, September 29th. Mr. Fiedler is bringing over some very interesting novelties, among which is a new overture by Max Reger, which will not be published until November. Reger has given Mr. Fiedler the right of first performance in America of this work.

From TOWN TOPICS
Address CLEVELAND, OHIO
Date SEP 19 1908

The Boston Symphony, The Theodore Thomas, The Russian Symphony and the New York Symphony Orchestra have been engaged for the Symphony season. The following conductors will appear: Max Fiedler, Frederick Stock, Wassily Saponoff, Modest Altschuler and Walter Damrosch. Johanna Gadski will open the Symphony season and will be followed by Louise Homer and Emmy Destinn.

JOURNAL—SATURDAY,
SEPTEMBER 26, 1908.

SYMPHONY ORCHESTRA

Annual Sale of Seats Will Begin on Monday.

The annual sale of seats for the Symphony season opens Monday at Symphony Hall, at 10 o'clock shorp. The seats to be sold Monday are the "$18 seats," for the twenty-four public rehearsals on Friday afternoons. The same rules that have prevailed in the past years will again hold. The "18 seats" are the seats on which the upset price is $18, and the premiums bid for these seats will be added to that price. Bids will be accepted for seats in the regular order only, and not for the choice; and no more that four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as bought, or they will be immediately resold.

On Tuesday morning at 10 o'clock the "10 seats" for the public rehearsals will be sold. There will be no sale on Wednesday, and on Thursday at 10 o'clock the "$18 seats" for the Saturday evening concerts will be sold, and the "$10 seats" for these concerts will be sold on Friday, beginning at 10 o'clock. As usual, the 525 seats in the second balcony will not be sold for the Friday afternoon public rehearsals, but will be reserved for the "rush sale" at the door. These seats, however, will be sold for Saturday nights, with the rest of the house.

The twenty-four concerts will be given on consecutive Saturday evenings, from Oct. 10 until May 1, omitting Nov. 7, Dec. 5, Jan. 9 and 30, Feb. 20 and March 20. The twenty-four public rehearsals will be given on consecutive Fridays from Oct. 9 until April 30, omitting Nov. 6, Dec. 4, Jan. 8 and 29, Feb. 19 and March 19. On Christmas day, Dec. 25, and Good Friday, April 9, the public rehearsals will be given on the afternoons of Thursday, Dec. 24, and Thursday, April 8.

"ROMEIKE" NEW YORK

The First Established and Most Complete Newspaper Cutting Bureau in the World

From
Address PROVIDENCE, R. I.
Date

Boston Symphony Orchestra

The Boston Symphony Orchestra with Max Fiedler of Hamburg as its conductor, will give its usual quota of three concerts in Providence during the coming season, the dates being Tuesday evenings, Nov. 24, Dec. 29 and Feb. 2.

Newspaper Cutting Bureau in the World

REPUBLICAN,
SPRINGFIELD, MASS.
SEP 20 1908

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PLAIN DEALER
CLEVELAND, OHIO
SEP 20 1908

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Max Fiedler of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country the end of this month. Willy Hess will return to his old post of concert master, and there will be a new second concert master in place of Mr. Czerwonky, who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personnel of the organization. The auction sale of seats for the Boston concerts are scheduled to take place in Symphony hall, Boston, on Sept. 28 and 29 and Oct. 1 and 2. Reports that have been received lead the management to believe that the patronage will be even greater than last year, which was a record season for the orchestra. Mr. Fiedler's coming is looked forward to with many anticipations of pleasure. Those who are familiar with his work in Europe are confident that in him the Boston Symphony orchestra is bringing another great conductor to America, one who can hold the [illegible] gained by Dr. Muck during h[illegible] two years' residence in this coun[illegible]

Newspaper Cutting Bureau in the World

From
Address CLEVELAND, OHIO
Date SEP 20 1908

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Mrs. Katie Wilson Greene has a busy season before her, and has already arranged for the following recitals and concerts, as well as for a season of grand opera by the Metropolitan Opera Company: the Boston Symphony Orchestra concerts, five in number; five morning musicales, which proved so popular last season in the New Willard, the artists to be heard this year being Mlle. Geraldine Farrar and M. Bonci, of the Metropolitan Opera Company; M. Gilibert, of the Manhattan Opera Company, the great French artist who has made repeated and brilliant successes here; the Hess-Schroeder Quartet, with Mme. Susan Metcalfe as soloist; and at the last concert a new song-cycle will be given for the first time in Washington by Mme. Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Thomas Evans Greene, tenor, and Mr. Claude Cunningham, baritone, with Mr. T. Adamowski, violinist, as assisting artist. In addition to these musicales, Mrs. Greene will present Mme. Melba in a concert, Paderewski, Eames, and Gogorza, in recitals, and a series of Sunday afternoon concerts. Mrs. Greene is also negotiating with the managers of the Metropolitan Opera for the formation of an opera club here, in the chain of opera clubs they are forming in the large cities in the East.

Padarewski plans to return to America for a brief tour in mid-season. He will arrive in January and make about thirty appearances, about half of which will be with orchestras. He will play seven or eight times with the Boston Symphony Orchestra, the only orchestra with which he will play in the East. He will play also with the Chicago, Minneapolis, and St. Paul orchestras, and probably with others. He will give not more than one recital in each of the cities he visits, and his tour will be confined to the larger cities east of the Mississippi. There seems to be no doubt that he will bring with him his symphony, of which so much is expected. It was promised two years ago, but was not finished. Now the last work has been done on it, and according to an agreement of long standing, it will have its first production in Boston, by the Boston Symphony Orchestra.

Max Fiedler, new conductor of the Boston Symphony Orchestra, will arrive in this country the end of the month. Willy Hess will return to his old post of concert master, and there will be a new second concert master in place of Mr. Czerwonky, who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personnel of the organization. The orchestra will begin its twenty-eighth season in Boston with a public rehearsal October 9 and a concert October 10. As usual, it will give twenty-four public rehearsals and twenty-four concerts in its home city, the season closing on May 1 next. It will give ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore, and Washington, and three in Providence and Hartford. In the last week of January it will give six concerts in the middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus, and Rochester.

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JOURNAL—THURSDAY, SEPTEMBER 24, 1908.

CONDUCTOR OF SYMPHONY SAILS FROM BREMEN FOR BOSTON

Mr. Fiedler, the new conductor of the Symphony Orchestra, sailed Tuesday on the Kronprinz Wilhelm of the North German Lloyd line from Bremen. He is due to arrive in New York next Tuesday, and will be met there by C. A. Ellis, manager of the orchestra, who will bring him directly to Boston. On the same ship with him come Edmund Mueller, the new second bassoon, and Oscar Ludwig, the new double bass. Mr. Noack, the new second concert-master, is due to arrive the following week.

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TRANSCRIPT, WEDNESDAY, SEPTEMBER 23, 1908

Mr. Fiedler, the new conductor of the Symphony Orchestra, took ship yesterday at Bremen for New York. He should arrive there next Tuesday afternoon, and the expectation is that he will come at once to Boston.

ADVERTISER, SEPTEMBER 24, 1908

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ADVERTISER, SEPTEMBER 26, 1908

BOSTON SYMPHONY ORCHESTRA.

The annual sale of seats for the Symphony season opens the day after tomorrow (Monday) at Symphony Hall. The seats to be sold Monday are the "$18 seats" for the 24 public rehearsals on Friday afternons. The same rules that have prevailed in past years will again hold.

On Tuesday morning the "$10 seats" for the public rehearsals will be sold. There will be no sale on Wednesday, and on Thursday the "$18 seats" for the Saturday evening concerts will be sold, and the "$10 seats" for these concerts will be sold on Friday, beginning at 10 o'clock. As usual the 525 seats in the second balcony will not be sold for the Friday afternoon public rehearsals, but will be reserved for the rush sale at the door. These seats, however, will be sold for Saturday nights with the rest of the house.

The 24 concerts will be given on consecutive Saturday evenings, from Oct. 10 until May 1, omitting Nov. 7, Dec. 5, Jan. 9 and 30, Feb. 20 and March 20.

Max Fiedler, who comes from Hamburg to be, for this season, conductor of the Boston Symphony Orchestra, sails on the Kaiser Wilhelm II on Tuesday, September 23d, and is due to arrive in New York on the following Tuesday, September 29th. Mr. Fiedler is bringing over some very interesting novelties, among which is a new overture by Max Reger, which will not be published until November. Reger has given Mr. Fiedler the right of first performance in America of this work.

Gustave W. Bonfort ... Fourth Memorial Church will play ...

The Boston Symphony, The Theodore Thomas, The Russian Symphony and the New York Symphony Orchestra have been engaged for the Symphony season. The following conductors will appear: Max Fiedler, Frederick Stock, Wassily Saponoff, Modest Altschuler and Walter Damrosch. Johanna Gadski will open the Symphony season and will be followed by Louise Homer and Emmy Destinn.

JOURNAL—SATURDAY, SEPTEMBER 26. 1908.

SYMPHONY ORCHESTRA

Annual Sale of Seats Will Begin on Monday.

The annual sale of seats for the Symphony season opens Monday at Symphony Hall, at 10 o'clock shorp. The seats to be sold Monday are the "$18 seats," for the twenty-four public rehearsals on Friday afternoons. The same rules that have prevailed in the past years will again hold. The "18 seats" are the seats on which the upset price is $18, and the premiums bid for these seats will be added to that price. Bids will be accepted for seats in the regular order only, and not for the choice; and no more that four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as bought, or they will be immediately resold.

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The twenty-four concerts will be given on consecutive Saturday evenings, from Oct. 10 until May 1, omitting Nov. 7, Dec. 5, Jan. 9 and 30, Feb. 20 and March 20. The twenty-four public rehearsals will be given on consecutive Fridays from Oct. 9 until April 30, omitting Nov. 6, Dec. 4, Jan. 8 and 29, Feb. 19 and March 19. On Christmas day, Dec. 25, and Good Friday, April 9, the public rehearsals will be given on the afternoons of Thursday, Dec. 24, and Thursday, April 8.

"ROMEIKE" NEW YORK

The First Established and Most Complete Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

Boston Symphony Orchestra

The Boston Symphony Orchestra with Max Fiedler of Hamburg as its conductor, will give its usual quota of three concerts in Providence during the coming season, the dates being Tuesday evenings, Nov. 24, Dec. 29 and Feb. 2.

Newspaper Cutting Bureau in the World

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Max Fiedler of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country the end of this month. Willy Hess will return to his old post of concert master, and there will be a new second concert master in place of Mr. Czerwonky, who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personnel of the organization. The auction sale of seats for the Boston concerts are scheduled to take place in Symphony hall, Boston, on Sept. 28 and 29 and Oct. 1 and 2. Reports that have been received lead the management to believe that the patronage will be even greater than last year, which was a record season for the orchestra. Mr. Fiedler's coming is looked forward to with many anticipations of pleasure. Those who are familiar with his work in Europe are confident that in him the Boston Symphony orchestra is bringing another great conductor to America, one who can hold the [illegible] gained by Dr. Muck during his two years' residence in this country.

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The First Established and Most Complete Newspaper Cutting Bureau in the World

m Daily Eagle, Brooklyn, N. Y.

ress SEP 22 1908

LESSEES OF ACADEMY INSIST ON PROGRAMMES

Claim Made That Agreements Do Not Mention Cooper's "Exclusive Rights."

BOSTON SYMPHONY TO STICK.

Ellis Hints at Other Ways of Reaching Patrons—Jewish Hospital Fair Will Not Yield.

Various organizations which are planning affairs to be held at the Academy of Music—some for private gain, others for charity—are seriously handicapped by the ultimatum of Schenck Cooper, official publisher of programme for distribution in the new building, to the effect that his exclusive privilege will be conclusively upheld. His contract with the executive committee of the directors of the Academy gives him a censorship over programmes and advertising, especially advertising, which absolutely bars programme gotten up for money making purposes by any organization, charitable or otherwise.

It is difficult to state just how the many programmes which have heretofore been issued will be circulated among subscribers to the different events. Not only will the Brooklyn Institute suffer by the Cooper contract, but the management of such events as the Boston Symphony Orchestra, the Jewish Fair and dozens of concerts and entertainments, will be obliged to recognize the terms of the contract and act accordingly. The full effect of the advertising privilege will not be known until the season of activity begins, but in the meantime many interests are perplexed and the situation is a delicate one.

Professor Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, has said with some feeling that the matter is not worthy of notice. Schenck Cooper, the man who holds the upper hand of the whole situation, refers all inquirers to Superintendent Edsall of the Academy and Mr. Edsall declined to talk. Nevertheless there is talk by those who have anticipated using a part of the new building this winter.

C. A. Ellis, manager of the Boston Symphony Orchestra, which will give five concerts in the Academy, does not propose to omit either programme or advertising, and in reply to a telegram from the Eagle, sent to him at his Boston office, declared that the Boston Symphony programmes will reach his patrons.

Mr. Ellis replied:

"We cannot omit advertising from our programme books, because of our contracts. We have promised our patrons these books containing analytical notes by Philip Hale, which they have had for many years and seem to value highly. Of course, if the management of the Academy will not permit the distribution at the doors, on the evenings of our concerts, we must send the books through the mail, or otherwise."

"Otherwise" may mean many methods which Mr. Ellis, as a careful business man, does not reveal. Also, it has been suggested, the "otherwise" method might defeat the purpose of the exclusive contract held by Mr. Cooper, if the right to distribute programmes immediately outside the building should be asserted. Mr. Cooper's agreement provides for "sole authority * * * within the walls of the Academy of Music building," and it is not unlikely that many organizations which are largely dependent upon programmes for success will adopt some measures to get their product into circulation.

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From Daily Eagle, Brooklyn, N. Y.

Address

Date SEP 23 1908

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A bright publisher seems to have secured a contract with the directors which gives to him the right to control every line of advertising used in the Academy programmes. That looks like an unimportant business arrangement, but it isn't, because the Academy is used for so many local purposes of which the programmes are an essential part. For instance, most of the larger charities in Brooklyn expect to hire the Academy for entertainments. One of the most reliable sources of income of such entertainments is the sale of advertising space in the programmes. Some have engaged the Academy in the expectation of issuing such programmes. Now they find that they can only do so by meeting the terms of this programme publisher. The programmes of the Boston Symphony Orchestra have become an incident of the concerts. The analytical and historical notes, carefully prepared by Philip Hale, afford the needed background against which the music can be intelligently heard. Those programmes are expensive pamphlets. They are published in Boston, where Mr. Hale can read his proofs, and to meet the expenses they carry considerable advertising by Boston and other musicians and music dealers. To attempt to give the concerts without these programmes would invite a fiasco, and stir up the most indignant protests. But the publisher announced in his first Academy programme that:

When, however, the Brooklyn Institute of Arts and Sciences shall elect to also use at their own special functions a slip or leaflet, presenting in addition to the programme text sufficient space to contain the seven diagrams of entrance and exits required by law, the privilege of printing said slip or leaflet will be accorded, but only with the distinct understanding that it shall contain no advertisements whatsoever, even the use of a piano underline being rigorously excluded.

How can the Boston Symphony programmes be included under this autocratically extended "privilege?" So far as the charitable societies are concerned, a way out is possible. If they have to divide their programme profits with the publisher, the directors might reduce the rent of the Academy by the amount of this expense, with which they had saddled their tenants. That is a matter of money, and could be arranged on an equitable basis. But anything which interferes with the free and full circulation of the Boston symphony programmes would be a public misfortune. If the directors of the Academy have been led into a position where that result is likely, they would better find a way out before the concerts open. A larger public interest is involved than the profits of any programme publisher.

VOGUE,
NEW YORK CITY.
SEP 24 1908

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But this is not all. There will be the symphony concerts by the Boston Symphony Orchestra; the New York Symphony Orchestra, with Mr. Walter Damrosch, conductor; the Philharmonic Society, the destinies of which Mr. Safanoff will direct; the Volpe Symphony Orchestra; the Russian Symphony Orchestra, not to mention the People's Symphony Concerts, a quantity of oratorio singing by the societies who have done excellent work in the past, chamber music by the Kneisels and other organizations, and concerts by pianists, singers, violinists, not to mention other sorts of instrumentalists.

THE MORNING TELEGRAPH
m
ress NEW YORK (N.Y.)

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TIMES,
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DEMOCRAT & CHRONICL
From ROCHESTER, N. Y.
Address
SEP 20 1908
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IN
BALTIMORE, MD

Boston Symphony Orchestra.

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Newspaper Cutting Bureau in the World
NEWS
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SEP 20 1908

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An item of interest in view of the activity in local choral circles is the news that a chorus conducted by A. Henry Jacobsen, a former Buffalonian, will be formed with the idea of making it permanent and of first rate quality. So far 100 voices, which have passed the test of examination are counted for the chorus. The first concert to be given by the new organization is planned for next May, when it is intended to produce Pierne's "Children's Crusade," sung with great success last season in Chicago and Cincinnati. In addition to the festival chorus 200 children will join in the production. These will be instructed by Mrs. Casterton, director of music in the Rochester public schools. Another work in consideration is Sullivan's "Golden Legend." All success to the Rochester Chorus!

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Newspaper Cutting Bureau in the World
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The Boston Symphony Orchestra will begin its 28th season in Boston with a public rehearsal on Oct. 9 and a concert on Oct. 10. It will give, as usual, 24 public rehearsals and 24 concerts in its home city, the season closing on Saturday evening, May 1, 1909. It will give 10 concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington and three in Providence and Hartford. Altogether it will give a total of 110 concerts, 10 more than last year. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester.

An item of interest in view of the activity in local choral circles is the news that a chorus conducted by Mr. Henry Jacobsen, a former Buffalonian, will be formed with the idea of making it permanent and of first rate quality. So far 100 voices, which have passed the test of examination are counted for the chorus. The first concert to be given by the new organization is planned for next May, when it is intended to produce Pierne's "Children's Crusade," sung with great success last season in Chicago and Cincinnati. In addition to the festival chorus 200 children will join in the production. These will be instructed by Mrs. Casterton, director of music in the Rochester public schools. Another work in consideration is Sullivan's "Golden Legend." All success to the Rochester Chorus!

OSTON EVENING TRANSCRIPT

SEPTEMBER 26,

MUSICAL NEWS

The Auction Sales for the Symphony Concerts—The Programmes at Worcester Next Week—Concerts to Come at Steinert Hall—Ludwig Wullner and the Mannises for Interesting Visitors

As it was announced in detail in these columns last Saturday, the annual sale by auction of the seats for the Symphony Concerts for the new season will begin at Symphony Hall on Monday. On that day, beginning at ten o'clock, the seats at $18 for the concerts of Friday afternoons will be sold. At the same hour and place on Tuesday, the seats at $10 for the afternoon conderts will go on sale. On Thursday, again at ten o'clock at Symphony Hall, the seats at $18 for the concerts of Saturday evening will be offered, and Friday the sale with the seats at $10 for the same series. As heretofore the seats will be sold in regular order, and the successful bidder has not a general choice. He can buy no more than four seats to a single bid, and he must pay for them on the spot. By every preliminary indication public interest is likely to be as keen, and bidding as brisk as it has been in recent years. Once more, a new conductor in Mr. Fiedler comes to the orchestra, and a conductor whose notions of programme-making, especially in the admission of excerpts from operas, are different from those of Dr. Muck. In the "assisting artists" as well, with Miss Destinn and Miss Morena, Mr. Elman, Miss Schnitzer and Mr. Lhévinne there is much new blood. For the orchestra its old prowess suffices.

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The Worcester Festival

The annual musical festival at Worcester—the fifty-first in the series—will begin on Wednesday evening next in Mechanics Hall and continue with two concerts a day through Thursday and Friday. This year a new conductor, Mr. Arthur Mees, of long experience and excellent reputation with chorus in Chicago, Cincinnati and New York, will take the choral concerts. Mr. Kneisel, as heretofore, will conduct in the symphony concerts of Thursday and Friday afternoon. The Worcester chorus is four hundred strong and the orchestra numbers sixty men from Symphony Hall. For singers Mme. Homer will come from the Metropolitan Opera House, and Mme. Jomelli from the Manhattan. The two tenors, Mr. Beddoe and Mr. Hamlin, are of distinction among concert singers. Mr. de Gogorza needs no word, and Mr. Martin is

SUNDAY POST, SEPTEMBER 27

SALE OF SYMPHONY SEATS COMES TOMORROW

The annual sale of seats for the Symphony season opens tomorrow at Symphony Hall at 10 o'clock, when "the $18 seats" for the 24 public rehearsals on Friday afternoons will be disposed of. The rules that have prevailed in the past years will again hold. The "$18 seats" are those on which the set price is $18, and the premiums bid for these seats will be added to that price. Bids will be accepted for seats in the regular order only, not for the choice; and no more than four seats will be sold at one bid. The seats open to competition will be indicated on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for at once or they will be immediately resold.

On Tuesday morning at 10 o'clock the "$10 seats" for the public rehearsals will be sold. There will be no sale on Wednesday; on Thursday at 10 o'clock the "$18 seats" for the Saturday evening concerts will be sold, and the sale of the "$10 seats" for these concerts will take place on Friday at 10 o'clock. As usual, the 525 seats in the second balcony will not be sold for the Friday afternoon public rehearsals, but will be reserved for the rush sale at the door.

The 24 concerts will be given on consecutive Saturday evenings, from Oct. 10 until May 1, omitting Nov. 7, Dec. 5, Jan. 9 and 30, Feb. 20 and March 20. The 24 public rehearsals will be given on consecutive Fridays from Oct. 9 until April 30, omitting Nov. 6, Dec. 4, Jan. 8 and 29, Feb. 19 and March 19. On Christmas Day, Dec. 25, and Good Friday, April 9, the public rehearsals will be given on the afternoons of Thursday, Dec. 24, and Thursday, April 8.

No change has been made in the time for beginning the concerts, which will be at 8 o'clock, and the public rehearsals as in the past will begin at 2:30 o'clock. The concerts will run from 1 1-2 hours to 2 hours.

Mr. Fiedler, the new conductor, is due to reach New York on the Kronprinz Wilhelm on Tuesday, and will come directly to Boston.

Evening T

MONDAY, SEPTEMBER 28, 1908

HIGHEST PREMIUM $71

Auction of Seats for Symphony Rehearsals

Last Year's Maximum Was Not Reached

Lively Bidding Throughout the Morning

Sale Is to Be Continued During the Week

Two seats, Nos. 18 and 19, in the centre of Row Q in Symphony Hall, which sold today at a premium of $71, proved to be less by nine dollars than the highest premium paid correspondingly at last season's sale of seats for the Friday afternoon public rehearsals of the Symphony Orchestra. The sale opened this morning at ten o'clock, and only the seats for which $18 is the face value were offered for sale. There was about the usual throng of people present as bidders or merely as interested onlookers. The ticket brokers, including Messrs. Herrick, Burke (of Connolly & Burke), Wadsworth, Pratt, Heard and others were all on hand and, as is their custom, were in a group by themselves in the very front row. They were frequent bidders for good places and at times the competition for seats was limited to merely two of these brokers. All evidently had many commissions to execute for regular patrons of these concerts.

As usual, Walter Jackson acted as auctioneer. The opening sale, beginning with seats Nos. 1, 2, etc., in Row A, was made at a premium of $8.50, as against a premium of $5 last year. In this front row the premiums ranged from the first sale up to as high as $19.50. In Row B they ranged from $12.50 to $23 premiums, and in C ran from $10, as the lowest, to $22.50, as the highest premiums. Row D created livelier bidding, and prices secured were from $12 to $41, which was paid for two centre seats, one of which was an end one. First sales in Row E were made at $19, the lowest in this row, in which Mr. Herrick was an active and frequent buyer, and as high at $58 premium was paid for a centre end seat. Row F began with sales at $20.50 for four seats, and prices averaged around $30 to $33, with $43 as the top price. The bidding was brisk and spirited, and after the first sale here the bids started at $25.

At this point one could secure excellent places at prices below some of those previously given, and in Row G the premiums were from $22 to $47 for seats in the centre aisle. For the next row the bids began at $15, instead of $25, which had been ruling, and the sales ranged from $26 up to $57 and then fell off to $23.50. There was sharp competition in Row I, and many places sold at from $43 to $49, although as low as $23 was accepted for some seats. As high as $68 was paid in Row J for a single good seat in the centre aisle, and in this row $26 was the lowest price.

It looked when a man bought seat No. 18 in Row K at $70 as if that would be the top price, and he paid a like premium for the next seat, No. 19, buying them separately. This sale was eclipsed, however, when Row Q was reached and $71 was paid for Nos. 18 and 19, the highest price of the forenoon. Last year $80 was the highest price at the opening sale. Row L is a favorite section, judged from the lively bidding, yet prices ranged only from $30.50 to $45 and back to $25. Rows M, N, O and P seemed equally popular with buyers, and prices were from a little below $30 to as high as $59 in these rows. By this time the hall had thinned out considerably and many ladies, who always predominate over men at these public sales, had left the hall, possibly because it was nearing the usual hour for luncheon.

All in all, the demand for seats was excellent, and the prices seemed to average about those of last year. To each premium paid the face price of the seats, $18, had to be added, it must be remembered. After a recess for luncheon the sale was resumed this afternoon, beginning with places well back in about the middle part of the hall. New bidders assembled, while some of those present at the morning session returned to again try their luck in bidding. The $10 seats for the Friday rehearsals will be sold at the hall on Tuesday, beginning at ten o'clock.

BOSTON EVENING RECORD,

SEPTEMBER 28, 1908

SYMPHONY PREMIUMS GOING UP

The auction sale of rehearsal seats for the 28th season of the Boston Symphony Orchestra opened at 10:15 a.m., bids for seats from rows A to JJ inclusive being for premiums over the regular $18 price per seat.

As not more than four seats could be sold to a single purchaser, it was 11:30 before the two first rows had been auctioned off.

Seat No. 1, in the front row, started at $5 premium, finally selling at $8.50 premium. For seats 2, 3 and 4, the next three, $12.50 each was the highest bid.

In the center of row A, $11.50 was the highest bid. For seat 14 in row A, left of the center aisle, the bid was $19.50, the high bid for that row.

In B row, $22.50 was bid for seats 17 and 18 together on the left of the center aisle; and for four seats in C row, right of center aisle, $22.50 each was the high bid.

HERALD—MONDAY,

SEPTEMBER 28, 19

SYMPHONY SEAT PREMIUMS AT $71

Annual Sale of Seats for Rehearsals Brings Average Equal to Last Year's.

The annual sale of seats for the Boston Symphony orchestra of 1908-9 began at 10 A. M. today. The $18 seats for the Friday afternoon rehearsals were offered at auction.

The block of seats at the right of the hall had been removed to make way for a business office, which was fitted up with desks and electric lights. On the platform was a huge plan of the hall. Perched on top of a ladder beside the seat plan was George Hartshorn, the veteran head usher and ticket taker. As each seat was sold he crossed it off the chart.

The seats were offered at auction numerically and alphabetically, beginning with seat 1, row A. This seat was bought at the premium of $8.50 by Mrs. Wheeler. The premium gradually rose until seat 19, row E, was sold for the premium of $58. Nearly 100 seats were sold after this before a like premium was reached, then in rows H, I, J a number of premiums of upwards of $70 were obtained. At 1 o'clock an adjournment was taken for luncheon. Up to that time all seats up to row M were sold. As the seats following these are considered the best, much larger premiums were expected in the afternoon.

Mrs. John L. Gardner was on hand early and obtained her usual seats.

The highest price paid for a rehearsal ticket last year was $91. A seat in the same locality this year brought $71, although the average at the morning sale was as high as last year.

TRANSCRIPT,

SEPTEMBER 29,

NEW CONDUCTOR OF SYMPHONY ARRIVES

Max Fiedler, Successor to Dr. Muck, Prepares to Begin Work Immediately.

Max Fiedler stepped from the train at the Back Bay station last evening eager to begin his work as successor to Dr. Karl Muck in conducting the Boston Symphony orchestra.

"You expected to see me come down the steps waving a baton, perhaps," he said to the reporters. His arms were full of fur-collared coats, umbrellas and other travelling paraphernalia. The conductor had come prepared for any sort of weather.

Charles A. Ellis, manager of the orchestra, was the first to grasp the newcomer's hand and passed on to receive Mrs. Fiedler. Mr. Fiedler declared that they had a fairly good passage, landing in New York in the morning. They came from the metropolis on the 8 o'clock train.

"Now we are hungry," he concluded.

First Visit to Boston.

It was suggested that he try the article that comes first on Boston's bill-of-fare—baked beans.

"What is that? Is it good?" he responded with a ready spirit.

"You have never been in Boston before if you don't know beans."

"No, this is my first visit to Boston. I was in New York two years and a half ago, when I conducted two concerts for the Philharmonic Society. On that visit I heard the Boston Symphony orchestra play, Dr. D'Indy conducting, and I thought then I should like to be its conductor, for it was, and remains, the best orchestra I have ever heard.

"Yes," he went on in answer to another question, "I am a pianist, and possibly I shall give some chamber concerts. I do not know yet. I am anxious to begin work. Possibly I shall hold a rehearsal this week."

He was told that the orchestra was taking part in the Worcester musical festival and was interested to know that Mr. Kneisel was conducting. Learning that Worcester was only 40 miles away, he said he would like to go down, but that he has a great many things to attend to here.

Speaks of His Children.

He turned to see how the others were managing with the bundles and bags and bandboxes, and a smile to his wife conveyed his pleasure over his reception. Mrs. Fiedler is taller than her husband, who is not over medium height and boasts the circumference becoming to a man past 40.

"My wife is English," said Mr. Fiedler. "Her home was in Newcastle-on-Tyne. But that is a romance of 20 years ago," he continued, with a laugh.

"No, my wife is not musical. She is just—my wife." This with a beaming smile at her. "She was with me before when I came to America. She has travelled almost everywhere with me. We have three children," he asserted, with much emphasis on the number.

"There is Wilhelm, he is a German college boy, 17 years old. Our younger children, my daughter May, 13 years old, and Max, who is 10 years old and named after me—they are with my brother George at Oxford, England. He is professor of German literature in the university. You think I should bring them with me? Next year, perhaps; we shall see. They might become Americans—so?"

Other Musicians with Him.

On the same steamer and train with the conductor came Oscar Ludwig, double bass violinist, and Edmund Meuller, who plays the big bassoon, both of Berlin. They were engaged for the orchestra by Dr. Muck.

In order to become head of the Boston Symphony, Mr. Fiedler resigned the directorship of the Hamburg Conservatory of Music. For the last five years he has also led the Philharmonia Society of Hamburg. Under his leadership patrons of the Symphony here will hear the works of many modern composers, notably Richard Strauss. He was graduated from the Hostein school in Leipsic in 1880, and since then he has conducted in nearly every large city in Europe.

Newspaper Cutting Bureau in the World

BOSTON JOURNAL
TUESDAY, SEPTEMBER 29, 1908

PREMIUMS AVERAGED LOWER

Ten-Dollar Seats for Symphony Rehearsals Sold at Figures Below Those of Last Year

Premiums ranged today from $28, as the highest, down to $9 as the minimum price for the remaining seats for the public rehearsals of the Boston Symphony Orchestra on Friday afternoons the coming season. These prices were lower than the maximum and minimum premiums at last year's corresponding sale, when the prices were $36.50 and $13 as the highest and lowest respectively. Many sales today were made below the premiums secured last year.

The sale which opened on Monday in Symphony Hall was continued there today. Yesterday the higher-priced seats, of the face value of $18, were sold and today those of the face value of $10 were offered. To this price all premiums bid were added. The attendance was far smaller than on Monday and it thinned out noticeably long before the conclusion of the sale. This gave opportunity for those who remained to pick up some excellent seats at fair prices, places fully as desirable, from a music lover's viewpoint, as those for which much higher premiums, comparatively, were paid on Monday.

The $10 seats sold today included eight full rows and one broken row on the floor, all under the first balcony, together with four rear rows in the centre of the first balcony, seats which are under the second balcony. The sale opened with disposal of seats on the floor in row KK. The first sales were made at $24 and in this row the premiums ran up to $27.50 and as low as $20.50. In row LL the prices ranged from $20 to $25, and in the next row, MM, they were from $16, as the lowest premium, to $28 as the highest, and this was the top price of the day's sales. In the row directly behind, NN, the range was from $15.50 to $19, the last figure for seats fully as good as those for $28 in the row ahead. Through succeeding rows the prices fell off some, running from $14 to $17.50 in OO and from $11 to $17 in PP, while in QQ $14 was paid for some seats and others sold as low as $7.50 and $6 in RR, where $11 was the highest premium. This completed the full rows of seats on the floor of the hall, leaving only a half dozen grouped in the extreme right and left-hand corners, in row SS, which ranged from $6.50 to a dollar less.

The first balcony seats brought out more spirited demand, and the ticket brokers, in their accustomed front seats, took a hand here. Row E is the first of the $10 seats, and the sales began at $17, fell to $15.50, reached $24 in the middle of the row, and went down to $18, with final sales at $19. The average was around $21. Row F showed sales as high as $21.50 and as low as $15 for seats in the centre of the row. The next row, G, had a record of sales at $16 and $12.50 as the extreme premiums, with $13.50 as the highest price reached in Row H and $10 as the lowest. This is the last full row in the rear of the first balcony and the odd seats in Row I, six in each corner of the hall, brought for the most part $10, with $8.50 as the lowest price. Last year these same seats did not sell under $20 premium, with $21.50 as the highest price paid, showing a big fall in this part of the hall.

It was in the balcony that last year's top price of $36.50 was reached, as against $24 in Row E today, as the highest premium in the balcony. Last year, the premiums reached $27 in rows KK and LL on the floor, as against $27.50 and $25 respectively this year. The odd corner seats in Row SS, which today sold at $5.50 to $6.50, brought $13, $13.50 and $14 a year ago.

On Thursday morning the $18 seats for the Saturday evening concerts will be sold and on Friday the $10 seats will be offered.

BIG DEMAND FOR SYMPHONY SEATS

First Day's Sale Results in Disposal of 1652 Seats, Two Bringing a Premium of $71 Each, the Highest.

When Walter Jackson, auctioneer, "knocked down" the last seat put on sale at Symphony Hall yesterday for the Boston Symphony concerts, he brought to a close the most successful first day's sale in many years. From 10 in the morning until 5.45 in the evening the sale continued, with a half hour's intermission at 1.30, and altogether 1652 seats were disposed of at premiums which averaged about the same as last year.

The highest premium paid was $71 each for two seats, Nos. 18 and 19 of row Q down stairs, which was less by nine dollars than the highest premium paid last season. The day's sale was completed in record time, twenty-three minutes quicker than last year, and a remarkable feature was the smoothness with which it proceeded. Those in charge say that not a single mistake was made throughout the whole day.

Attendance Is Large.

The attendance was, if anything larger than last year, when Mr. Jackson started the sale at 10 o'clock, and it was noticeable that many of the bidders, a large majority of whom were women, stayed until the last seat was sold. The bidding, while at times animated, was not unusually spirited. The usual number of ticket brokers was present occupying seats near the front of the stage, and they evidently had numerous commissions for regular patrons. At times the bidding was confined to two of the brokers, while occasionally an outside bidder had the temerity to stay a broker past his limit and outbid him. At such sallies there was generally a smile of amusement among the other bidders.

A large bulletin board, with sectional plats of all the $18 seats for the Friday afternoon rehearsals, which were the only ones sold yesterday, was placed on the stage, and as Auctioneer Jackson called the seats sold George Hartshorn, the head usher and ticket taker at Symphony Hall, marked them off the plat, while the buyers stepped to the improvised office at the right side of the hall and secured their tickets.

Bidding Becomes Lively.

The first seat sold, No. 1 in Row A, went at a premium of $8.50, which was $3.50 more than last year. Other premiums in this row ranged as high as $19.50. As the seats further back were put up, the bidding became livelier, reaching premiums of $41 in row D and $58 in row E. One seat in row K brought a premium og $70, which was the top price until the two seats in Q were sold at $71. The bidding was spasmodic throughout, and seats adjoining those which brought a big premium often went at a far less price. There was seldom a hitch in the bidding, and even in the balcony it was lively at times, premiums of as high as $55 being secured for choice seats there.

This morning at 10 o'clock the $10 seats for the Friday afternoon rehearsals, 412 in number, will be placed on sale. The sale will continue on Thursday and Friday, when the $18 and the $10 seats for the Saturday evening concerts will be sold.

BOSTON HERALD
SEPTEMBER 29, 1908.

$71 PREMIUM PAID FOR SYMPHONY SEAT

Highest Price Bid at Rehearsal Ticket Sale $20 Less Than Last Year.

Seventy-one dollars was the highest premium paid for a seat at yesterday's auction sale of rehearsal tickets for the Boston Symphony orchestra season. This premium was bid for an aisle seat in row K by a broker for a Boston man. The amount is less by $20 than the highest premium paid at last year's sale, but the average yesterday was fully as good as that of a twelvemonth ago.

The orchestra this year, as usual, will give 24 public rehearsals and 24 concerts, and yesterday's was the first of a series of auctions which dispose of the $18 and $10 seats for both rehearsals and concerts.

There were about 200 present in the hall when Auctioneer Jackson knocked down seat No. 1 in row A. Among them were several well known society people, numbers of musical students, music lovers and well to do persons, sitting beside the footmen or butlers of their neighbors, who had been sent to purchase seats for their employers, together with plainly dressed folks, who probably had saved for months to secure the sum necessary for a ticket with its premium.

If any one supposed that an $18 seat could be purchased for that price he was soon undeceived. The very first seat, undesirable because it was so near the bass instruments, brought $8.50 as a premium.

A small group of men sat on the left hand side of the hall, and these the auctioneer watched sharply. They were ticket brokers, most of them with commissions to purchase certain seats, and some of them purchased for their own profit. A large number of seats were bought in by the brokers, but they were obliged to pay good prices for them.

The first four rows were quickly disposed of, because there was no great desire to be so close to the band. They brought, however, an average of about $18 premium. Seat 19 in row E was wanted by several people, and was quickly bid up to $58. More than 100 seats were sold before that figure was reached again. In rows H, I, J, K, L, M, N, O many seats were sold at between $60 and $70.

Mrs. John L. Gardner visited the hall early in order to see that her agent secured her regular seats. She got them, but paid one of the big premiums. The rows in the centre of the hall brought the highest prices, averaging around $35. The back rows sold at from $20 to $25 premium. Some of the desirable seats in the balcony brought premiums of over $40, and all brought good prices.

Today the $10 seats will be auctioned.

ADVERTISER,
SEPTEMBER 29,

EXCELLENT DEMAND FOR SYMPHONY SEATS

Prices Begin to Go up About Row E, but Row Q Came High, With a $71 Bid.

The auction sale of rehearsal seats for the 28th season of the Boston Symphony Orchestra opened at 10:15 a.m., bids for seats from rows A to JJ inclusive being for premiums over the regular $18 price per seat.

As not more than four seats could be sold to a single purchaser, it was 11:30 before the two first rows had been auctioned off.

Seat No. 1, in the front row, started at $5 premium, finally selling at $8.50 premium. For seats 2, 3 and 4, the next three, $12.50 each was the highest bid.

In the center of row A, $11.50 was the highest bid. For seat 14 in row A, left of the center aisle, the bid was $19.50, the high bid for that row.

In B row, $22.50 was bid for seats 17 and 18 together on the left of the center aisle; and for four seats in C row, right of center aisle, $22.50 each was the high bid.

In E row $30 per seat was the high bid for 10 and 11, near the right center aisle; $22.50 each was the highest bid for the next four seats, while for 18, on the center aisle, $42.50 was received, and for 20, the second seat from that aisle, $52 was the highest bid.

The highest in F was $43.50 for 19 on the center aisle; $39.50 was the highest bid for 9, on the right center aisle in G row, and $47 for seat 8, on the center aisle in the same row.

For seats in the center of row H bidding started at $25, Nos. 15, 16, 17 and 18, near the center aisle, commanding a premium of $50 each. No. 26, at the end, sold at $23.50, the lowest in that row.

In I row the bidding ruled well above $30.

The high bid for seat number 18 on centre aisle of K row was $68, while for the next seat $62 was received.

The seat on centre aisle in M row went at $68, while $54 was the high premium for the next seat in from the aisle.

It looked for a time as if row K would bring the highest figures.

This sale was eclipsed, however, when row Q was reached, and $71 was paid for Nos. 18 and 19, the highest price of the forenoon.

Last year $80 was the highest price at the opening sale.

Trans
SEPTEMBER 29, 1908

MAX FIEDLER ARRIVES

Boston's New Conductor in New York

He Talks of His Plans and About Composers

Praise for His Men and a Word for Himself

His Admiration for Strauss, Wagner and Brahms

Special to the Transcript:

New York, Sept. 29—Max Fiedler, the new conductor of the Boston Symphony Orchestra, arrived here today on the North German Lloyd steamer Kronprinz Wilhelm. Mr. Fiedler is a quiet man, and that he is without the least ostentation was plain in the lack of knowledge on the part of most of the passengers on the ship who Max Fiedler was in particular. Inquiry of at least twenty of them failed to discover the conductor. Yet he was about the deck most of the voyage with his wife. He is a man easily approached, too, and aside from his knowledge of music, is an interesting talker. According to some of the passengers, however, who afterwards admitted having talked with him, he is not a man who discourses often and exclusively of music.

When Mr. Fiedler was told that the music lovers of Boston were eagerly awaiting his coming he replied promptly: "I am eager to get to Boston to begin my work. I wish I were there now. But everything comes in its own time. I have conducted in many cities in Europe with success, but I believe my highest ideals regarding execution will be reached with the Boston Orchestra. It is the best orchestra I have ever heard, and in its men I shall have a most wonderful instrument under my hand." Mr. Fiedler is a man of medium height, rather stout. His hair and moustache are gray, and glasses cover his quiet, thoughtful eyes. He dresses simply, even carelessly. He speaks English with only a slight German accent, and what he has to say is usually well thought out before it leaves his lips.

The new conductor will put much new music on his programmes. Among the new pieces are an overture by Max Reger, a set of variations by Noren, a symphony and other pieces by Sibelius and an overture by Scheinpflug. Then, too, he will play a symphony by Bruckner, the eighth, which he believes has not been done in this country. His programme for the first concerts of Oct. 9 and 10 runs as follows: Overture, "Leonore," No. 3, by Beethoven; Symphony No. 1, by Brahms; Love Scene from "Feuersnoth," by Strauss; Overture to "Tannhäuser," by Wagner.

Mr. Fiedler intends to put Strauss's music often on his programmes. He loves it himself, and he believes Strauss to be the greatest living composer. "In Europe many admire the music of Max Reger," continued Mr. Fiedler, "but they, too, and many more keep their enthusiasm for Strauss's tone-poems. The extreme classic people detest Strauss, but those people believe that when Beethoven died real music ceased to be created. I think they are wrong. Strauss deserves ample place in orchestral concerts. I intend to do at least his 'Heldenleben,' 'Zarathustra' and 'Death and Transfiguration.' I have spoken as I did of Strauss," the conductor went on, "because you asked me about him; but do not think I am all Strauss. Oh, no, I am just as enthusiastic over Wagner. And I might mention I am a great admirer of Brahms."

This is Mr. Fiedler's second trip to this country. He was here two years and a half ago, when he conducted two concerts in Carnegie Hall in New York for the Philharmonic Society. It was during his stay here then that he first heard the Boston Orchestra, and he said today that he felt then he would like to be its conductor. Mrs. Fiedler was with her husband during part of the interview. She is a pleasant-faced woman, and is very fond of her husband and his work. The couple have been married twenty years. When he left the ship Mr. Fiedler said that he did not intend staying in New York, but would go on to Boston immediately.

Mr. Fiedler, finally, added four programmes to those already announced for his first weeks in Boston; and in them he is evidently fulfilling some of the purposes indicated in the conversation just repeated. They are:

Haydn: Symphony.
Brahms: Variations on a theme by Haydn.
Strauss: "Heldenleben."

Elgar: Variations.
Goldmark: Scherzo in A major.
Beethoven: Symphony No. 7.

Schumann: Symphony in C major.
Piano Concerto: Mr. Gabrilowitsch.
Strauss: "Death and Transfiguration."

Bruckner: Symphony No. 8.
Wagner: Prelude and Closing Scene from "Tristan."

STON POST, SEPTEMBER 30, 1908

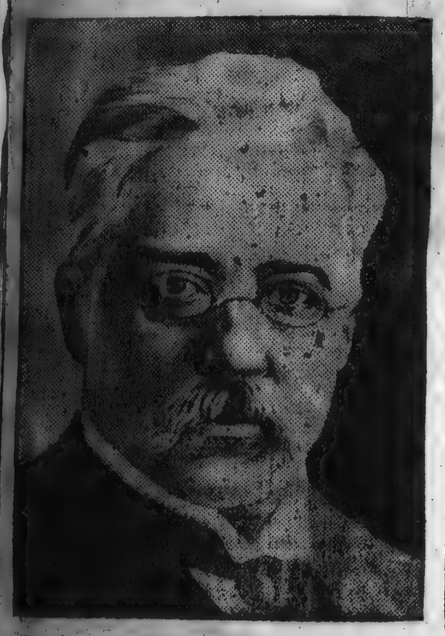
Dr. Max Fiedler Tells of His Plans for Hub Music Lovers

Accompanied by his wife, a sweet-faced little English woman, Dr. Max Fiedler, the new leader of the Symphony Orchestra, arrived in Boston last night at the Back Bay station.

He is a quiet man, unostentatious, and is of medium height, inclined to be stout. His hair and mustache are gray and he wears glasses.

His English is perfect, but tinged with a slight accent, and what he says is generally well formulated before he expresses it.

Dr. Fiedler arrived yesterday at New York on the Kronprinz Wilhelm of the North German Lloyd line, and in his eagerness to become acquainted with the city where his ambition is to be realized, he hurried to Boston.



MAX FIEDLER,
New conductor of the Boston Symphony Orchestra.

"What will I do with your music here in Boston?" he replied to a question. "Why, I hardly know. I will try my best to treat it kindly." And his eyes twinkled with a quiet humor. His hearty laugh was spontaneous and frequently interrupted the questions plied him.

"Of course I will try to give Boston what I feel to be the best in music. I have conducted in many cities in Europe and with more or less success, but ever since I heard of the Boston Symphony orchestra in New York a couple of years ago it has been a cherished ambition to direct an instrument as fine as I recognized it to be.

"I will put on some new music. There will be an overture by Max Reger, some variations by Noren, a symphony by Bruckner and an overture of Scheinpflug's.

Favors Strauss Music

"I love Strauss music, and it will have a prominent place on the programmes. In Europe there are men who admire the music of Reger, but even they, with others, keep their enthusiasm for the beautiful tone-poems by Strauss. The extreme classicists despise Strauss, but then, they think that after Beethoven died, music ceased to be created.

"But do not think I am all Strauss. Oh, no; I am just as enthusiastic over Wagner. I might mention that I am a great admirer of Brahms."

This is Dr. Fiedler's second trip to America. He was here two years and a half ago, when he conducted concerts in Carnegie Hall for the Philharmonic Society. He has led orchestras all over the musical world.

Mrs. Fiedler, who has been married to the doctor for 20 years, is as enthusiastic over her husband's work as he is himself. They have three children. Wilhelm, the oldest, about 17 years, is now in Germany studying. The youngest, Max, is at Oxford, where the doctor's brother George is a professor in Germanic languages. His daughter, May, is also with her uncle in England.

At present most of the Symphony Orchestra members are at Worcester. When Dr. Fiedler learned this he was all impatience. "How far is it?" he asked. Then came his sigh of relief, "Oh, only a short way." He would not say that he intended to slip up to Worcester, but showed that he was eager to begin his work.

The rehearsals will begin Monday. The programme for the first concert, for Oct. 9 and 10, is as follows: Overture, "Leonore," No. 3, by Beethoven; Symphony No. 1, by Brahms; Love Scene from "Feuersnoth," by Strauss; Overture to "Tannhauser," by Wagner.

With Dr. Fiedler are two new players, signed in Germany by Dr. Muck. They are Edmundo Mueller, bassoon, and Oscar Ludwig, double bass, both of them well known in Dresden, from which city they hail.

ADVERTISER, SEPTEMBER 30,

FIEDLER ENTHUSIASTIC OVER HIS NEW FIELD

ARRIVES IN BOSTON TO CONDUCT SYMPHONY

Is Very Fond of Strauss and Wagner and Their Compositions are Likely to Figure Largely.

Very enthusiastic over his new field, Max Fiedler, who as the successor of Dr. Karl Muck, is to conduct the Boston Symphony Orchestra this season, arrived in this city last evening, from New York, in company with his wife and C. A. Ellis, representing the Symphony orchestra.

Upon alighting at the Back Bay station the new director of Boston's symphony, exclaimed: "Well, at last, I am in Boston, and now more than ever I am impatient to begin my work as the leader of the finest orchestra in the world.

"No, I have never been in this city before," said Fiedler in reply to an inquiry, "and only once before have I been in this country.

"It was two years ago I conducted two concerts in Carnegie Hall, New York, and it was there that I heard your wonderful Boston orchestra, and I felt then that the proudest moment of my life could come only when I was its conductor. I am overjoyed at the prospect ahead of me, and I am sure I can please these Boston music lovers."

Fiedler is a genial man, yet quiet and unassuming in his manner. His quaint German accent adds a certain charm to a personality which is entirely without ostentation.

When asked whether music interested him to the exclusion of all other subjects, Fiedler replied, "I love music, of course; how else could I be what I am, but I also love my family. Besides my wife here, I have three children, Wilhelm, 17, Max, 10, and May, 13. The two youngest are now in Oxford, Eng., with my brother, Prof. George Fiedler, and the eldest is studying in Germany."

Fiedler has brought to this country two German musicians who were selected by Dr. Karl Muck, and who have been engaged for the present symphony season. They are Edmund Mueller, who is to play the bassoon, and Oscar Ludwig, who is to fill the position of double bass.

"I have already arranged eight programmes for the first weeks in Boston," said the new conductor, "and shall begin with rehearsals at once, possibly Monday."

It is understood that he will put a great deal of new music on his programmes, among which are an overture by Max Reger, a set of variations by Noren, a symphony and other pieces by Sibelius and an overture by Scheinpflug. He also intends to play a symphony by Bruckner, the eighth, which he believes has not been done in this country.

His programme for the first concerts of Oct. 9 and 10 runs:—

Overture, "Leonore," No. 3.....Beethoven
Symphony No. 1.....Brahms
Love Scene from "Feuersnoth".....Strauss
Overture to "Tannhauser".....Wagner

Strauss and Wagner have always appealed to Fiedler's artistic sense of the truly classical. It is therefore not unlikely that music by these two great masters will often be included in symphony programmes.

Fiedler is a pianist, and in addition to having been affiliated with some of the most famous musical institutions of the old world, has conducted orchestras in nearly every principal city of Europe, although most of his time has been spent in Hamburg.

Mrs. Fiedler is a quiet woman, English by birth, and, although not a musician, is intensely interested in her husband's work.

The Fiedlers were driven to the Hotel Somerset, where they will stop for the present. No programme has been arranged for today, but it is known that there will be a meeting between Maj. H. L. Higginson and the new conductor.

friends will again [illegible] Douglas will have the support of Chairman Sullivan of the W. 2 committee and what other influence [illegible] Keliher, Donovan faction has in the ward.

Rep. [illegible]ley of wd. 1 has withdrawn his name from consideration for this office, he says, and may be found in the contest for clerk of the supreme judicial court.

SYMPHONY PREMIUMS LOWER THAN LAST YEAR

Second Day's Sale Attended by Good Crowd—Prices Ranged From $19 to $38 for $10 Seats.

Fancy figures for Symphony rehearsal seats ruled lower than last year at the sale yesterday, the maximum and minimum premiums being respectively $28 and $9, as against $36.50 and $13.

Monday the higher priced seats, of the face value of $18, were sold, and yesterday those of the face value of $10 were offered. To this price all premiums bid were added. The attendance was far smaller than on Monday and it thinned out noticeably long before the conclusion of the sale. This gave opportunity for those who remained to pick up some excellent seats at fair prices, places fully as desirable, from a music lover's viewpoint, as those for which much higher premiums, comparatively, were paid on Monday.

The $10 seats sold included eight full rows and one broken row on the floor, all under the first balcony, together with four rear rows in the centre of the first balcony, seats which are under the second balcony.

On Thursday morning the $18 seats for the Saturday evening concerts will be sold and on Friday the $10 seats will be offered.

JOURNAL SEPTEMBER 30, 1908.

MAX FIEDLER, NEW CONDUCTOR OF BOSTON SYMPHONY ORCHESTRA

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ness ever since.

SYMPHONY SEATS HIGH.

Premium of $28 Paid For One at Auction of Friday Rehearsals—Prices Maintained.

The auction yesterday morning of $10 seats for the Friday afternoon public rehearsals of the Symphony orchestra was attended by a fair-sized gathering and prices ruled high, which is to say that like last year there was a sizeable advance in premiums.

One seat in row MM sold at a premium of $28, or in other words, $48, including par value of the seat. Last year's highest premium for a seat on the floor was $27. In the balcony, yesterday, the best premium secured was $24 on each of four seats in row E, the fifth row in the balcony and the first row of those offered at $10 par value in that location. Last year's best premium in the balcony was $36.50.

On the whole the prices yesterday were well maintained and will net fully as much to the Symphony managers as was secured last season. Thursday morning the sale of $18 seats for regular Saturday concerts will begin.

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SALE OF $10 SEATS FOR SYMPHONY REHEARSALS

Premiums Average Lower Than Last Year, but Net Proceeds Are Not Much Less.

At the sale of the $10 seats for the Friday afternoon rehearsals of the Boston Symphony Orchestra yesterday, premiums averaged rather lower than last year, although the net proceeds were not much less. While last year the premiums ranged from $13 to $36.50, the highest premium paid yesterday was $28, while the lowest was $9. The sale, which disposed of 412 seats in the nine rear rows on the floor and in four rear rows in the center of the first balcony, began at 10 o'clock and continued for an hour and three quarters. About 300 persons were present but, as usual, the ticket agents led in the bidding. Many persons left before the sale was over, so that the bidding lagged toward the end, and some of the remaining seats went at very low prices.

The first seats sold, in row KK, brought premiums ranging from $20.50 to $27.50, the first sale being at a premium of $24. In the next row the premiums ran from $20 to $25, and in the next row back the top price, $28, was reached. In the row just behind, where the seats are as desirable as those which brought the highest premium, the seats went at from $15.50 to $19. The premiums declined from then on until in RR, the highest bid was $11.

The seats in the first balcony brought out more spirited bidding, and in the first row sold they ranged from $15.50 to $24. The premiums on the remaining rows were still lower, and most of those in row I went at $10.

The $18 seats for the Saturday evening concerts will be placed on sale Thursday morning, and the $10 seats will be sold Friday.

BOSTON TRAVELER, WEDNESDAY, SEPTEMBER 30, 1908.

SYMPHONY'S NEW CONDUCTOR HERE

Max Fiedler Declares Orchestra Is Best He Ever Heard—Will Meet the Players Next Monday.

Max Fiedler, new conductor of the Boston Symphony Orchestra, arrived in Boston last night at 8.25 o'clock from New York, and was taken to the Somerset Hotel by W. E. Walter, press agent of the orchestra, and Manager C. A. Ellis. Mrs. Fiedler accompanied the new conductor. She is of English birth and a typical blonde of the little island with the big domains.

"Your Boston Symphony Orchestra is the finest I have ever heard," said Conductor Fiedler last night to The Journal. "I heard it in New York city two years ago under d'Indy. I don't know how I like Boston yet, because I have never been here before, and it is hard to tell about a city in the dark.

Four Newest Programs.

"I bring with me Herr Oscar Ludwig, double bass, and Herr Edmund Muller, second bassoon. You know, these men were engaged by Dr. Karl Muck. I am a pianist and will, however, give my time to the orchestra. I may play a little for the pleasure of my new friends this winter. I have about eight concerts already arranged. My four newest programs are:

Symphony.....Haydn
Variations on a theme by Haydn.....Brahms
"Heidenleben".....Strauss
Variations.....Elgar
Scherzo in A major.....Goldmark
Symphony No. 7.....Beethoven
Symphony in C major.....Schumann
Piano concerto.....Mr. Gabrilowitsch
"Death and Transfiguration".....Strauss
Symphony No. 8.....Bruckner
Prelude and closing scenes from "Tristan".....Wagner

"I am a great lover of the tone poems of Strauss," said the new conductor. "I believe Strauss is the greatest living composer and I do not agree with the more conservative that great music died with Beethoven. I am enthusiastic over Wagner and a great admirer of Brahms.

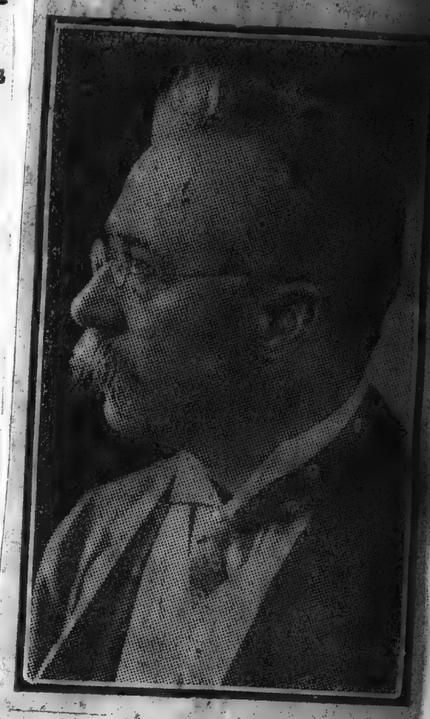
"Mrs. Fiedler, my wife, is an English woman. No, she is not a musician in the sense that she plays, but she is the finest woman in the world. We have three children, Wilhelm, 17 years old; May, 13 years old, and Max, Jr., who is only 10. My two younger children are at present with my brother, Dr. George Fiedler, who is professor of German literature at Oxford University, England. He succeeded the famous Max Muller.

Meets Orchestra Monday.

"I expect to have the pleasure of meeting with the Symphony Orchestra next Monday, and I shall be very glad to have the honor and pleasure of conducting them, because, as I said before, they are the finest orchestra I have ever heard."

This statement coming from Conductor Fiedler is significant, because he has conducted orchestras in St. Petersburg, Paris, Madrid, Antwerp, Berlin, Leipsic, and other large cities of Europe. He has been conductor of the Philharmonic Society of Hamburg, and a director of the Hamburg Conservatory of Music. He was graduated from Leipsic Conservatory in 1881. Most of his life has been spent in Hamburg.

New Conductor of Symphony Orchestra is Eager for Work



MAX FIEDLER.

Ready to assume his new role as conductor of the Boston Symphony Orchestra, Max Fiedler, the celebrated German musician and orchestral leader, has arrived in the Hub.

Herr Fiedler landed in Boston last evening, accompanied by his charming wife. He was laden with fur coats, umbrellas, and all sorts of emergency garments for New England weather. Charles A. Ellis, manager of the Boston Symphony, was the first to greet the new leader as he stepped from the train which brought him from New York, where he landed yesterday. Although he has visited New York once before, this is his first view of Boston. He seemed to be bubbling over with good humor and delighted with everything.

His wife is English and formerly lived at Newcastle-on-Tyne. They have three children, Wilhelm, a 17-year-old boy in a German University, and May and Max, Jr., aged 13 and 10 years respectively, who are with Herr Fielder's brother at Oxford, England. The brother is professor of German literature in the university.

"Yes," said the conductor, in answer to a question, "I am a pianist, and possibly I shall give some chamber concerts. I do not know yet. I am anxious to begin work. Possibly I shall hold a rehearsal this week."

On the same steamer and train with the conductor came Oscar Ludwig, double bass violinist, and Edmund Mueller, who plays the big bassoon, both of Berlin. They were engaged for the orchestra by Dr. Muck.

In order to become head of the Boston Symphony, Mr. Fiedler resigned the directorship of the Hamburg Conservatory of Music. For the last five years he has also led the Philharmonia Society of Hamburg. Under his leadership patrons of the Symphony here will hear the works of many modern composers, notably Richard Strauss. He was graduated from the Hostein school in Leipsic in 1880, and since then he has conducted in nearly every large city in Europe.

HERALD—THURSDAY, OCTOBER 1, 1908

HIGHEST SYMPHONY PREMIUM WAS $51

Auction of Evening Seats Attended by Agents, Owing to Worcester Festival.

Seats for the Saturday evening concerts of the Symphony orchestra are being auctioned today at Symphony Hall. The prices this year are a shade lower than they have been in previous years. The highest amount paid for a seat this morning this morning was $69, the regular price being $18 and the premium $51.

The auction progressed at a lively rate. People sat quietly in their seats or tiptoed about apparently unconcerned, but their eyes were fixed intently upon the large chart upon the stage. The centre of the suppressed excitement was George Hartshorn, head usher at Symphony Hall, who sat at the top of a high step ladder and checked off the seats as they were knocked down to the highest bidder. Walter Jackson acted as auctioneer.

Many of the seats were sold at a premium of $28, an average price for the seats in the centre of the hall. One seat well toward the middle went at a premium of $35, while the one next to it was sold for $10.

The audience was made up of music lovers who had been there for the same purpose year after year. More than one of them had attended the Symphony concerts ever since their beginning in 1881. Many music lovers who in the past have been present at the auction of seats bought this year through agents. One reason for this is the Worcester festival, which is drawing many from the city.

$51 HIGHEST PREMIUM FO[illegible] $18 SEATS

With about 400 persons in attendance Walter Jackson started the auction of the $18 seats for the Saturday night Symphony orchestra concerts at 10 o'clock in Symphony Hall this morning. On an average the seats sold for 5 per cent. less than last year.

The first seat, No. 1 in row A, sold at a premium of $4. The bids were to the premium offered on the seat, to be added to $18, the regular price of the seat. The average price for seats in the first four rows was about $6.

The competition was not very keen until seats Nos. 18 and 19 in row N were put up. The bid was started at $10, and in rapid-fire order advancing $1 with every bid, finally sold at a premium of $51 on each seat. This was the highest premium paid, the nearest to it being $30 for seats 28 and 29 in row O.

The seats next to those that brought $51 went at $16.50. Throughout the morning no uniformity of price was maintained, the premiums paid for seats next to each other differing to the extent of $10 and $15.

One incident during the auction caused considerable amusement. There were two women sitting about 20 rows from the stage who really seemed to want two seats very much. Every time they would start with a bid of $5. They would bid up as high as $10, and then drop out. Finally, after bidding for about 15 different seats, they succeeded in obtaining two seats for $10. A smile went around the house as the two women stepped to the desk to pay for their hard-fought-for seats. The usual number of brokers were there, and when they wanted a certain seat for one of their customers no one could outbid them.

[16]

BOSTON GLOBE
SEPTEMBER 30.

NEW SYMPHONY LEADER HERE.

Dr Max Fiedler Says His Programs Will Combine Classic and Modern Music.

If Max Fiedler, the new leader of the Symphony orchestra, makes as big a hit with the Boston public as he did with the newspaper reporters who met him when he arrived from New York last evening, there isn't any question as to his personal popularity in this city.

This pleasant-faced, amiable, willing and obliging gentleman stood the test of having six different questions, one of them in German, fired at him at once, and did his best to answer each and thereby please all hands.

About 8:25, it might have been a minute or two earlier, the New York train, due at that hour, entered the Back Bay station. On hand to meet it was Fred R. Comee of the Symphony management and the press representatives.

The first to alight from one of the parlor cars was C. A. Ellis, also of the Symphony management, who assisted Mrs Fiedler down the steps. Then came W. E. Walter, publicity man of the Symphony, followed by Dr Fiedler. With them from New York were Edmund Mueller, the new second bassoon, and Oscar Ludwig, the new double bassoon of the Symphony. They hail from Berlin.

Dr Fiedler is about 45 years old, yet you might think him a trifle older. Last evening he wore a suit of dark gray, a negligé shirt, a bright lavender tie, a gray soft felt hat and an overcoat. On his left arm there hung a huge fur coat and a case with canes and umbrellas.

With his right hand he gripped a piece of luggage. Heavily laden as he was he smiled benignly and when he learned the identity of the newspaper men his smile broadened and he stopped, evidently to await their convenience.

Dr Fiedler came over on the Kronprinz Wilhelm, reaching New York yesterday morning. He had not enjoyed the voyage, at least the first part of it, one of the party with him said, and had not proved a very good sailor.

"Have a good trip?" some one asked.

"All right, it was all right," came the laughing answer.

Then another wanted to know if Dr Fiedler had heard the Boston symphony orchestra and he replied he had in New York and that he considered it the best in the world.

"Is your wife with you and is she a German?" was another query put.

"My wife is with me and she is English," replied Dr Fiedler, as he laughed and pointed with his forefinger at Mrs Fiedler.

"Got any children?"

"Children?" repeated the great musician, and then he laughed again.

"Three, three children."

"What's their names?" was asked.

"Well, there is Wilhelm—"

"How old is he?"

"Wilhelm is 17, and there is May, she is 13, and the little fellow, Max, he is 10."

"Have you brought them with you, Dr Fiedler?"

"No, the younger ones are at Oxford with my brother, who is a professor of German literature at Oxford university, and my oldest son is studying in Germany."

"Do you play golf?" questioned a reporter, sizing up the case full of umbrellas and canes.

"Golf?" and Dr Fiedler burst into another hearty laugh. "Golf? no."

If you've ever felt sincerely glad of an opportunity of meeting a genuinely good-natured person you will know what a benefit it is to talk with Dr Fiedler. He didn't want to hurry the process of polite inquisition one bit, and chatted all the way up the stairs to the platform above and until the carriage was reached, allowing ample time for everybody to ask anything they could think of.

Dr Fiedler said his program for the symphony concerts would be combinations of classic and new music, and he mentioned Brahms, Wagner, Richard Strauss, Grieg and a number of other compcsers whose works would be heard in Boston.

It was then explained that Dr and Mrs Fiedler would at once proceed to the Somerset for dinner; they were hungry, but were too considerate of the reporters to intimate that fact, and—well, that was about all.

"O," spoke up one reporter, thoughtfully addressing Mr Walter, "give us some who's who on Dr Fiedler," which request meant a desire for something in the line of a brief biographical sketch.

Then it was told the reporters how Dr Fiedler was director of the Philharmonic society of Hamburg and gave up the directorship of the Hamburg conservatory of music to come to Boston; how he led the chief musical organizations, on different occasions, in the leading cities of Europe; how he had been in the United States once before, directing two concerts for the Philharmonic society of New York, though never before in Boston; how he had married an English woman who formerly lived at Newcastle-on-Tyne, etc.

"Is that right, doctor?" asked Mr Walter.

"I guess so," Dr Fiedler laughingly replied, and thereupon the group moved toward the carriage wherein sat Mrs Fiedler. The doctor lifted his hat and the reporters theirs, and with this exchange of courtesies the interview was concluded.

BOSTON GLOBE
OCTOBER 2, 1908.

HIGHEST PREMIUM IS $51.

Speculators in Evidence at Symphony Concert Ticket Sale — Rehearsals Brought More.

Premiums obtained on Symphony concert season tickets this season seem to justify the common saying that the Friday afternoon rehearsals are really more fashionable events than the regular concerts on Saturday evening; for whereas last Monday rehearsal seats brought premiums ranging from $50 to $70 for either one or two regular $18 tickets, at yesterday's sale for Saturday evening concerts the general run of premiums on the same sort of seats was about $28 or $29 for two or three seats at a time.

In one case in the latter class a $51 premium was obtained for two seats, but it was due to a desire of two competitive bidders to get those two particular seats, and was not an indication of the value generally placed on seats of that class for the evening.

Most of the biggest premiums yesterday were paid by men who will sell the tickets over again. It is said that one of the dealers last year invested $50,000 in Symphony tickets, though what he got back is not disclosed.

At yesterday's sale for evening performances premiums in the first eight rows ranged from $4 in the front row to $18 in the eighth, for two or three seats at a sale. In the 15th row the premiums got up to $28, and in the single instance already mentioned, to $51.

From the 15th to the 20th rows appeared to be the favorite location.

It was notable, too, that distinct partiality was shown for seats on the left hand side of the auditorium, because from that side the play of the hands of the pianists can best be observed.

BOSTON HERALD
OCTOBER 2, 1908

SYMPHONY SEAT AUCTION.

Highest Premium Paid Yesterday Was $51, Against $71 Monday.

The fact that seats for the Saturday night concerts of the Boston Symphony orchestra, auctioned yesterday at Symphony Hall, brought much lower premiums than seats for the Friday afternoon rehearsals, auctioned last Monday, is taken as evidence that the Friday afternoon rehearsals are society occasions, while the Saturday evening concerts are merely musical events.

At Monday's sale the highest premium paid was $71 for two seats. Yesterday morning's highest premium for seats on the floor was $51; and even then two bankers were pitted against each other in the bidding.

The auction progressed at a lively rate. People sat quietly in their seats or tiptoed about apparently unconcerned, but their eyes were fixed intently upon the large chart upon the stage. The centre of the suppressed excitement was George Hartshorn, headusher at Symphony Hall, who sat at the top of a high step ladder and checked off the seats as they were knocked down to the highest bidder. Walter Jackson was auctioneer.

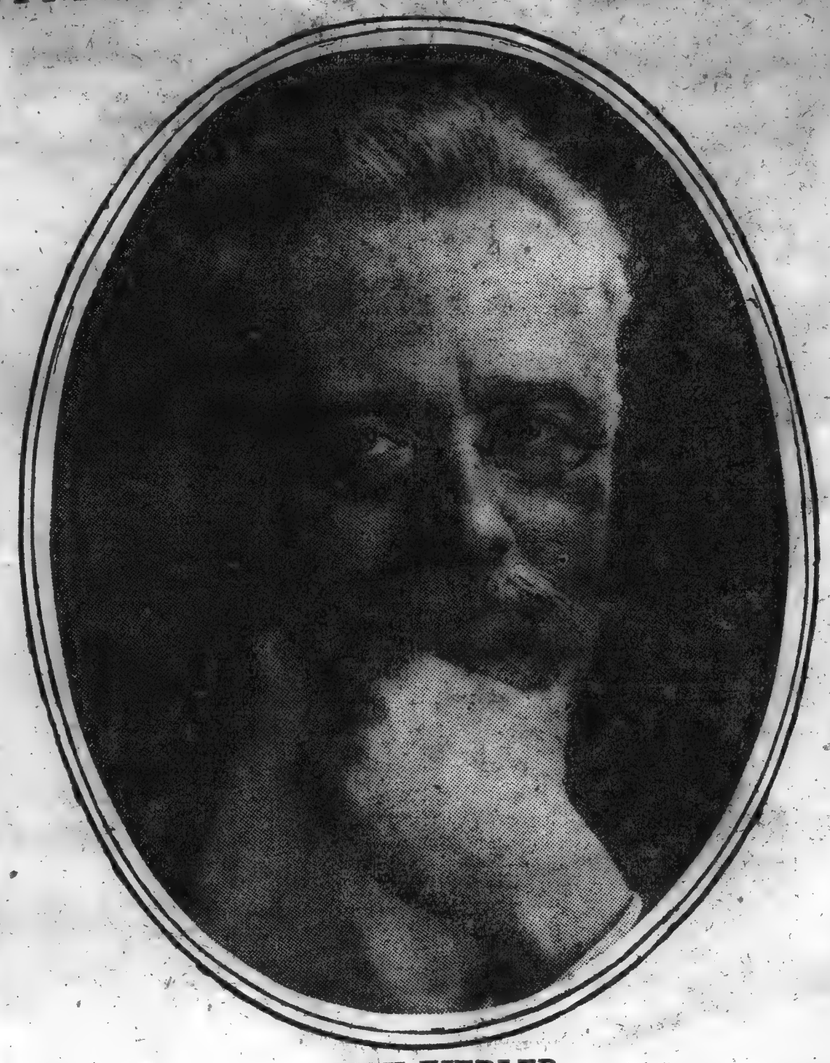
TRANSCRIPT,
OCTOBER 3,

First Symphony Concerts

As it has already been many times announced, the first pair of Symphony Conderts for the new season falls on Friday afternoon and Saturday evening of next week in Symphony Hall. At them Mr. Fiedler will make his first appearances in Boston as a conductor, and his first in America as more than a passing visitor of a single week. As usual on such an occasion, the conductor and the orchestra have the concert to themselves, and familiar music, with a single exception, makes the programme. The exception is a fragment of Strauss's opera "Feuersnot," the climax of a scene of passion, which Strauss characteristically allots to the orchestra while the lovers themselves are invisible. It has not been played here in six years. The other pieces on the programme are Beethoven's third "Leonore" overture, the overture to "Tannhäuser" out of Wagner, and Brahms's symphony in C minor. In all three Mr. Fiedler has proved his mettle in many concerts, and they are tokens as well of the range of his programmes and his powers. The minor arrangements for the concerts remain practically as heretofore, with a beginning at 2.30 on Friday afternoons and at eight on Saturday evenings.

THE BOSTON HERALD
OCTOBER 1, 1908

SYMPHONY ORCHESTRA HEAD



MAX FIEDLER.
Successor of Karl Muck, Who Arrived in New York from Bremen Today.

BOSTON JOURNAL
OCTOBER 2, 1908.

TAKES ISSUE WITH ETHEL BARRYMORE

Wife of Symphony Orchestra Conductor Declares Actress Is Wrong Saying International Marriages Are Failures.

"Offspring from international marriages are brighter, more intellectual and sturdier than those from couples belonging to the same race of people," declared Mrs. Max Fiedler, wife of the conductor of the Symphony Orchestra, yesterday. "Miss Ethel Barrymore is wrong, I think, when she says that international marriages are a failure. I know from my own experience and I have been happily married to a man from a country across the English channel for twenty years.

"My marriage was an elopement. I met Mr. Fiedler when I went to Hamburg to study the piano. We fell in love—teacher and pupil—for I was his pupil—and when he came to my home in Newcastle-on-the-Tyne and asked me to run away and marry him, I loved him too much to refuse. We were married in my home town, and then eloped across the English channel.

Forgiven by Parents.

"My people forgave me, for why should they not? I had married the best and finest man in the world. I am not advocating elopements, and I believe a girl would make a mistake, in many cases, in doing such a thing, but I was sure I was right and my happy life since then has proven I was.

"The American girls are said to be responsible for the unhappiness resulting from international marriages, by Miss Barrymore. I am sure Miss Barrymore is wrong in that. I have had a good chance to study American, German and English girls in my life, and of the three, I think the average American girl is the best educated, and has, at any rate, as serious a purpose in life as the girls on the other side of the ocean. How ridiculous to take the American girl to task for an unhappy international marriage, when she is bright, brisk and alive to all that is good and best in life.

Is Fine Specimen.

"The society women of New York are an unknown quantity to me. I do not know them in their own element. Perhaps Miss Barrymore is right in her claim that they amount to very little in accomplishing the great work of the world. But of this I am sure. The American girl in England is not so apathetic as the English girl. She is more alive to the issues of the day; is better educated on the average; and is a fine specimen of womanhood.

"I wish, for the good of the English race, that there could be more international marriages between the English and the Americans. I am English myself, so you see I am talking about my own people. Slowness and precision are English characteristics. It's in the blood. The American girls are quick and intelligent. A marriage of the two peoples cannot fail to be beneficial to both peoples."

NEW LEADER OF SYMPHONY IS IN NEW YORK

NEW YORK, Sept. 29—Among the passengers on the Kronprinz Wilhelm, which arrived tolay from Bremen, was Max Fiedler, successor to Karl Muck, as conductor of the Boston Symphony Orchestra.

Mr. Fiedler said that his season would open at Symphony Hall, Boston, on Oct.

In speaking of the music to be given, he said it would be a combination of classics and new music. Asked what modern composers he was fond of, the new conductor said: "After Brahms, Wagner and Richard Straus, I like Grieg, and in fact all good schools where there is genius and talent. I am in favor of contrasts in music. Our programme will have a foundation of classical music, but will include everything in the line of progress."

Prof. Fiedler is a man of about 45 years, with a gray mustache and wears spectacles. He has never been in Boston, but two years ago he conducted some of the Philharmonic concerts in New York. For the last five years he has been the leader of the Philharmonic Society at Hamburg, and gave up the directorship of the Hamburg Conservatory of Music in order to go to Boston.

Mrs. Fiedler is an English woman who formerly lived at New Castle-on-Tyne.

Prof. Fiedler speaks English fluently and talked good naturedly with interviewers. He left for Boston with Mrs. Fiedler on the 3 o'clock train.

HERALD
OCTOBER 4

Boston Symphony Orchestra.

The Symphony orchestra will begin this season's work tomorrow morning. The first rehearsal is called at 10 o'clock, and Mr. Fiedler, the new conductor, will then be introduced to the men who are to play under him for the next seven months.

The first public rehearsal and first concert will be given Friday afternoon at 2:30 and Saturday evening at 8 o'clock, respectively. As has already been announced, the management has decided not to make any change in the hour of beginning the Saturday evening concerts, for it feels that the majority of the patrons prefer to have the hour 8, instead of 15 minutes later.

Mr. Fiedler's first programme may be regarded as typical of his breadth of views and catholicity of taste. The first piece is Beethoven's "Leonore" overture No. 3. The second is Brahms' C Minor Symphony. After the intermission will come the Love Scene from Richard Strauss' "Feuersnot," and finally the "Tannhaeuser" overture.

At the second public rehearsal and concert on the 16th and 17th, Emil Sauer, the German pianist, will make his first appearance in America after an absence of nine years.

PREMIUM OF $51 PAID

Sale of Seats for Symphony Concerts

Good Places Obtainable at Fair Prices

Some Ticket Brokers Paid High Rates

Tomorrow Offers a Final Opportunity to Buy

Because two men sitting beside each other in Symphony Hall, this morning, were bent upon securing the same pair of seats, Nos. 18 and 19 in Row N on the floor of the hall, the premium was run up to $51, at which one of the two bought these places. Seat No. 18 is an end one, on the centre aisle. The rival bidders may have been friends and possibly they merely by chance sat beside each other, but their bidding was carried on, dollar by dollar, between the two in a most friendly way. No one else entered into this competition. This was the record price of the premiums paid for floor seats for the Saturday evening concerts of the Boston Symphony Orchestra. Only the $18 seats were on sale today, hence this price had to be added to all premiums paid. This makes the two seats mentioned at $51 premium stand the buyer at $138, or $69 for each ticket.

The attendance at this sale was larger than on any previous days at the beginning, and it was noticed that far more men were present than on Monday and Tuesday, when the Friday rehearsal tickets were sold. Except in some instances where ticket brokers desired special places for patrons who perhaps have occupied the same seats many seasons and desire them at almost any cost, the prices paid were not so high, relatively, as those paid for the same places when the rehearsal tickets were offered.

At the opening, in Row A, the first sale was at $4, and $6.50 was the top price here. In B the range was from $3 to $8, centre, and back to $3 at the extreme left hand of the hall. Row C ran from $3.50 to $10.50 and then back to $3, and Row D showed about the same figures. In Row E, good seats went for $3.50, and others brought as high as $13.50, which was the highest price paid, also in the next section, F, where several seats sold at $6 and some as low as $4.

When Row G was reached, the bidding lost some of the apathy which had marked it up to about that time, and here the prices began at $7, reached as high as $18.50 and fell off to $6 at the end of the row. Many good seats sold here at $7 and $9, and thereabout. In H about the same premiums were paid, and in I the range was from $5.50 up to $15.50. Always, the centre seats brought the highest prices, with lower ones at each end of any row. Rows J and K showed good demand for seats, yet prices were on the average below those of preceding rows.

It was noticeable that when a ticket broker purchased, it frequently was at the top price of the row and that private buyers in taking seats immediately adjoining secured them for many dollars less premium. In Row K this was illustrated when some seats sold for $11.50 and a broker paid $18.50 for the next six, taking four and two seats, and someone, not a broker, secured the very next seats for $13, and equally good ones, too. In Row L the same condition was found in a jump from a sale at $12 for centre seats to a premium of $20.50 which a broker paid for the next four in order with $18.50 for three more, and the next sale was at $10. As high as $28 was paid in M, where the first four seats in the row sold for $9.50. They are considered an excellent location. Other premiums here were $26, $24.50, $18 and less.

It was in Row N that people showed keen interest when the middle of the row was reached. The first seats went for $9, and when four in the centre had sold at $18, the two rival bidders referred to held the bidding to themselves till one withdrew after the other had gone to $51. The adjoining seats, equally good, sold for $16. Others in this section sold as high as $35 and as low as $8, at the extreme left. Row O began at $8, reached $35 in the middle, fell off to $16 and recovered to $31, with adjoining seats going at $9.

The brokers were awake to mind their P's and Q's, to paraphrase the old saying, and they bought many good places. The prices which they and others paid were from $12 to $25 and back to $9 in Row P, and from $8 to $27 and back to $7, in Q. In R the prices ran from $8 at the opening up to as high at $30, and the end seats sold at $9.50. Row S showed a range of from $9 to $25.50 and a fall to $9. At this point the sale progressed with lower premiums on the average, and those still remaining in the hall, which had by now thinned out, could secure excellent seats at moderate premiums. On Friday morning the remaining seats in the hall, the $10 places for Saturday evening concerts, will go on sale.

SUNDAY POST
OCTOBER 4, 1908

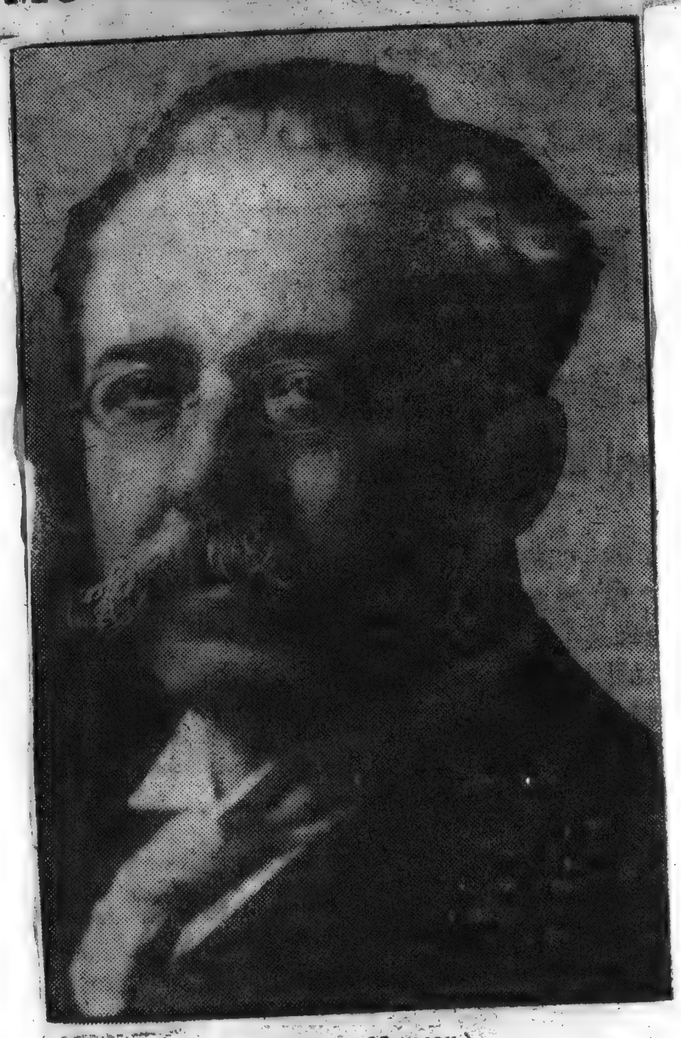
CONCERTS TO COME

Tomorrow morning, in Symphony Hall, the first rehearsal of the Symphony Orchestra this season will be called and Mr. Fiedler, the new conductor, will be introduced to his men. The first public rehearsal and the first concert of 1908-9 will take place Friday afternoon next at 2:30 and Saturday evening at 8.

Mr. Fiedler's first programme is typical of his catholicity: Overture, "Leonore," No. 3, Beethoven; C minor Symphony, Brahms; love scene from "Feuersnot," R. Strauss; "Tannhauser" overture, Wagner.

BOSTON POST,
WEDNESDAY, OCTOBER 7, 1908

DR. FIEDLER MEETS HIS MUSICIANS FOR FIRST TIME



(Photo by Marceau.)
DR. MAX FIEDLER.
The new conductor of the Boston Symphony Orchestra, from his latest photo.

The Symphony Orchestra had its first rehearsal of the season Monday morning, when Max Fiedler, the new conductor, met for the first time the men who are to work for him during the coming winter. There was little or no ceremony.

Mr. Higginson was at Symphony Hall and introduced the new conductor to the men, who received him standing. Then Mr. Fiedler made a graceful little speech, thanking all for the kind welcome. He said that the orchestra was no stranger to him either in reputation or in reality. He had known of it for many years.

He had heard it play in New York three years ago under Vincent d'Indy and he had carried with him ever since that time the conviction that it was the finest orchestra in the world, bar none.

He believed that during the coming season, with such an instrument to work with, he could approach nearer to his ideals than ever before in his career, if, indeed, he did not entirely realize them. Should things go wrong he already realized that the fault would be his, not the orchestra's.

Mr. Fiedler speaks exceedingly good English. He carries with him an atmosphere of sincerity which is totally devoid of the least suspicion of pedantry. This, indeed, would be impossible in a man who is so fond of a good laugh.

The orchestra was more than favorably impressed with him, the more so when with further graceful remarks he introduced to their colleagues the new members. Then, without further ceremony, the work of the year began.

It is rather interesting to know that Mr. Fiedler uses for the most part English at rehearsals, rarely falling into German. It is also interesting that, although he has such an evident admiration for the orchestra, he is leaving nothing to chance, for he believes that perfection comes only from thorough drill and for two mornings the orchestra has worked very hard under his tireless energy.

At the end of the first rehearsal he thanked the members and said afterwards that it was a great pleasure to have such a body of men to work with. The orchestra, he said, was superb.

Newspaper Cutting Bureau in the World

From ..... PROVIDENCE, R. I.

Address .....

Date ..... SEP 10 1908

MUSICAL NOTES.

Boston Symphony Orchestra to Give Three Concerts Here.

Providence is to have three concerts by the Boston Symphony Orchestra this winter, the dates being Nov. 24, Dec. 29 and Feb. 2, each concert coming on a Tuesday evening. The orchestra will begin its 28th season in Boston with a public rehearsal on Oct. 9 and a concert on Oct. 10. It will give as usual 24 public rehearsals and 24 concerts in its home city, the season closing Saturday evening, May 1. It will give 10 concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington and three in Providence and Hartford.

Altogether it will give a total of 110 concerts, 10 more than last year. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester.

Max Fiedler of Hamburg, who has been appointed conductor of the orchestra for the present season, will arrive in this country the end of this month. Willy Hess will return to his old post of concert master, and there will be a new second concert master in place of Mr. Czerwonky, who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personnel of the organization.

The auction sales of seats for the Boston concerts are scheduled to take place in Symphony Hall, Boston, on Sept. 28 and 29 and Oct. 1 and 2. Reports that have been received lead the management to believe that the patronage will be even greater than last year, which was a record season for the orchestra.

Mr. Fiedler's coming is looked forward to with many anticipations of pleasure. Those who are familiar with his work in Europe are confident that in him the Boston Symphony Orchestra is bringing another great conductor to America, one who can hold the ground gained by Dr. Muck during his two years residence in this country.

Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

PADEREWSKI'S COMING.

As is already generally well known, Paderewski plans to return to America for a brief tour in mid-season. He will arrive in January, and make all told about 30 appearances, about half of whicn will be with orchestras. He will play seven or eight times with the Boston Symphony Orchestra, the only orchestra with which he will play in the East. He will play also with the Chicago, Minneapolis and St. Paul orchestras, and probably with others.

He will give not more than one recital in each of the cities he visits, and his tour will be confined to the larger cities east of the Mississippi. There seems to be no doubt that he will bring with him his symphony, of which so much is expected. It was promised for two years ago, but was not finished. Now the last work has been done on it, and according to an agreement of long standing it will have its first production anywhere in Boston by the Boston Symphony Orchestra. Mr. Paderewski will be under the management of C. A. Ellis of Boston.

MR. PADEREWSKI PLANS

Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

Max Fiedler, who comes from Hamburg to be for this season conductor of the Boston Symphony orchestra, sails Tuesday the 22nd, on the Kaiser Wilhelm II and is due to arrive in New York on the following Tuesday, September 29. Mr. Fiedler is bringing over some very interesting novelties, among which is a new overture by Max Reger, which will not be published until November. Reger has given Mr. Fiedler the right of first performance in America of this work.

Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

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Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

NOVELTIES OF THE SYMPHONY SEASON

Max Fiedler Announces Some Of The Plans Of The Boston Orchestra.

Max Fiedler, the new conductor of the Boston Symphony Orchestra, has made public a partial list of the novelties which he expects to produce during the coming season. There are two symphonies on the list—Bruckner's Eighth, which has never been played in Boston and possibly never in this country, and a new symphony by Paderewski, which will have its first performance anywhere when the composer pianist visits Boston after the first of the year.

Mr. Fiedler will also play for the first time in America a new overture by Max Reger, a work which is not to be published until November. Other works new to Boston, some of which are new to this country, are Noren's "Kaleidoscope" variations, Delius' "Brigg Fair" and "Paris," Sibelius' "Finlandia," "Fruhlingslied" and "Valse Artiste," two scherzos from Nicode's "Gloria" and the "Harvest Dance" from Max Schilling's opera, "Moloch." Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give "Tod und Verklarung," the love scene from "Feuersnot," "Thus Spake Zarathustra" and "A Hero's Life."

The soloists for the Boston season of the orchestra are Emmy Destinn and Berta Morena of the Metropolitan Opera House, Jeanne Gerville-Reache of the Manhattan Opera House, Paderewski, Sauer, Gabrilowitsch, Lhevinne, Germaine Schnitzer and Germaine Arnaud, pianists; Mischa Elman, Willy Hess and Loma Pick Steiner, violinists, and Alwyn Schroeder and Heinrich Warnke, cellists.

Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9, and a concert on October 10. It will give twenty-four public rehearsals and twenty-four concerts in Boston; ten concerts in New York; eight in Cambridge; five each in Brooklyn, Philadelphia, Baltimore, and Washington; three each in Providence and Hartford; and one each in Buffalo, Detroit, Cleveland, Indianapolis, Columbus, and Rochester. The dates of the Thursday evening concerts in New York are November 5, December 3, January 7, February 18, and March 18; the dates of the Saturday matinées, November 7, December 5, January 9, February 20, and March 20.

First Established and Most Complete Newspaper Cutting Bureau in the World

SEP 26 1908

Boston Symphony Orchestra.

There will be but three changes of importance in the personnel of the Boston Symphony Orchestra this year, and only six changes altogether. Professor Willy Hess has returned to the orchestra after his year's leave of absence, and he will resume his place at his desk as concert master. Sharing the desk with him will be Mr. Sylvain Noack, who takes the place of Mr. Czerwonky, who was second concert master last year. There will be a new second bassoon, Edmund Mueller, of Berlin, who takes the place of Mr. Litke, who retires from the orchestra. The other changes are a new double bass, Oscar Ludwig, of Berlin, and two new second violins.

Max Fiedler will be conductor of the orchestra.

A partial list of the novelties to be produced by the Boston Symphony Orchestra this season has been announced by Max Fiedler, the new conductor of that organization. There are two symphonies on the list, Bruckner's Eighth and Paderewski's new work, which will have its first performance anywhere when the pianist-composer visits this country after the first of the year. Mr. Fiedler will also play for the first time in America a new overture by Max Reger, and among the other absolutely new or decidedly novel compositions will be Noren "Kaleidoscope" variations, Delius's "Brigg Fair" and "Paris," Sibelius's "Finlandia," "Fruhlingslied" and "Valse Artiste," two scherzos from Nicode's "Gloria," and the Harvest Dance from Max Schilling's opera, "Moloch."

COMMERCIAL

SEP 26 1908

Max Fiedler, the new conductor of the Boston Symphony Orchestra, has made public a partial list of the novelties which he expects to produce during the coming season. There are two symphonies on the list, Bruckner's Eighth, which has never been played in Boston and possibly never in this country, and a new symphony by Paderewski which will have its first performance anywhere when the composer-pianist visits Boston after the first of the year. Mr. Fiedler will also play for the first time in America a new overture by Max Reger, a work which is not to be published until November. Other works new to Boston, some of which are new to this country, are Noren's "Kaleidoscope" Variations, Delius's "Brigg Fair" and "Paris," Sibelius's "Finlaidia," "Fruhlingslied," "Valse Artiste," two Scherzos from Nicode's "Gloria" and the Harvest Dance from Max Schillings's opera "Moloch." Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give "Tod und Verklarung," the "Love Scene from 'Feuersnot,'" "Thus Spake Zarathustra" and "A Hero's Life." The soloists for the Boston season of the orchestra are Emmy Destinn and Bertha Morena of the Metropolitan Opera House; Jeanne Gerville-Reache of the Manhattan Opera House; Paderewski, Sauer, Gabrilowitsch, Lhevinne, Germaine Schnitzer and Germaine Arnaud, pianists; Mischa Elman, Willy Hess and Soma Pick Steiner, violinists, and Alwyn Schroeder and Heinrich Warnke, 'cellists.

Daily Eagle,
Brooklyn, N. Y.
SEP 26 1908

There will be but three changes of importance in the personnel of the Boston Symphony Orchestra this year, and only six changes altogether. Professor Willy Hess has returned to the orchestra after his year's leave of absence, and he will resume his place at his desk as concert-master. His return will be welcomed by the many friends and admirers he made in the three years he held that position. Sharing the desk with him will be Sylvan Noack, who takes the place of Mr. Czerwonky, who was second concert-master last year. Mr. Noack comes from Germany and has the reputation of being an artist of brilliant attainments. For three years he was second concert master of the Concert-Gebouw of Amsterdam, under Mengelberg, and for the last year he has been concert master of the orchestra at Aachen. He is very highly recommended. There will be a new second bassoon, Edmund Mueller of Berlin. He takes the place of Mr. Litke, who retires from the orchestra. The other changes are a new double bass, Oscar Ludwig of Berlin, and two new second violins. Max Fiedler, who comes from Hamburg to be conductor of the orchestra, is due to reach Hoboken next Tuesday on the Kronprinz Wilhelm. He will go directly to Boston.

Max Fiedler, the new conductor of the Boston Symphony Orchestra, has made public a partial list of the novelties which he expects to produce during the coming season. There are two symphonies on the list—Bruckner's eighth, which has never been played in Boston, and possibly never in this country, and a new symphony by Paderewski, which will have its first performance when the composer-pianist visits Boston, after the first of the year. Mr. Fiedler will also play for the first time in America a new overture by Max Reger, a work which is not to be published until November. Other works new to Boston, some of which are new to this country, are Noren's "Kaleidescope" Variations, Delius' "Brigg Fair" and "Paris," Sibelius' "Finlandia," "Fruhlingslied," and "Valse Artiste," two scherzos from Nicode's "Gloria," and the Harvest Dance from Max Schillings' opera, "Moloch." Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give "Tod und Verklaerung," the "Love Scene from 'Feuersnot,'" "Thus Spake Zarathustra," and "A Hero's Life." The soloists for the Boston season of the orchestra are Emmy Destinn and Berta Morena of the Metropolitan Opera House; Jeanne Gerville-Reache of the Manhattan Opera House; Paderewski, Sauer, Gabrilowitsch, Lhevinne, Germaine Schnitzer and Germaine Arnaud, pianists; Mischa Elman, Willy Hess and Soma Pick Steiner, violinists, and Alwyn Schroeder and Heinrich Varnke, 'cellists.

SEP 26 1908

In addition to Max Fiedler, who comes from Hamburg to be the new conductor of the Boston Symphony Orchestra, there will be but three changes of importance in the personnel of the organization this season. Willy Hess has returned from his year's absence to resume his place as concert-master. Sharing his desk with him will be Sylvian Houck, who takes the place of Mr. Czerwonky as second concert-master, and there will be a new second bassoon, Edmund Mueller, of Berlin, while the other changes are a new double bass, Oscar Ludwig, and two new second violins.

Daily Times,
Brooklyn, N. Y.
SEP 26 1908

For the first time in five years Brooklyn will be able to hear the Boston Symphony Orchestra under conditions that will permit the fullest enjoyment of its work. The prospect of hearing this orchestra in the new Academy of Music opera house is inviting enough; yet there is also the additional interest that always centres in a new conductor. Max Fiedler, of Hamburg, who, it was announced some time ago, would succeed Dr. Muck as conductor of the orchestra, is due to arrive in this country on Tuesday of next week. He will at once take up his work with the orchestra in Boston, and the first public rehearsal and concert will be given there on October 9 and 10.

As usual the orchestra will give five concerts in Brooklyn, under the local management of the Brooklyn Institute, in co-operation with the Philharmonic Society of Brooklyn, which maintains its nominal existence, although the executive functions of the society have for several years been practically performed by the Institute. The society provides for the explanatory lectures relating to the concert programmes during the season. At its last annual meeting it was decided to invite Major Henry L. Higginson, of Boston, founder of the orchestra, to be present at the first concert in the Academy of Music on November 6, with a view to having him and Mr. Fiedler as guests at a reception in the Academy banquet hall after the concert.

When it became definitely known last year that the services of Dr. Muck could not be retained for another season, a thorough canvass was made of all the great conductors of Europe who were available, and final choice settled on Max Fiedler, of Hamburg. Mr. Fiedler has made his career exclusively as a conductor in concert work, and his career has been comparatively short, for he was in the prime of life before conditions enabled him to take up the baton. He has been a conductor only thirteen years, but his rise in his branch of the art has been extraordinarily rapid, until to-day he is ranked among the few great conductors of the world, and his services as guest are constantly in demand in the musical centres of Europe.

Mr. Fiedler was born in Zittau, Saxony, December 31, 1859. His father, a musician of note, and the musical director of the city, gave him his early training with such success that when he was seventeen years old he went to the Leipsic Conservatory, the holder of the Holstein scholarship. There he was a fellow student of Dr. Muck, and worked under the direction of Reinecke, Paul and Jadasson. He was graduated with high honors in 1880.

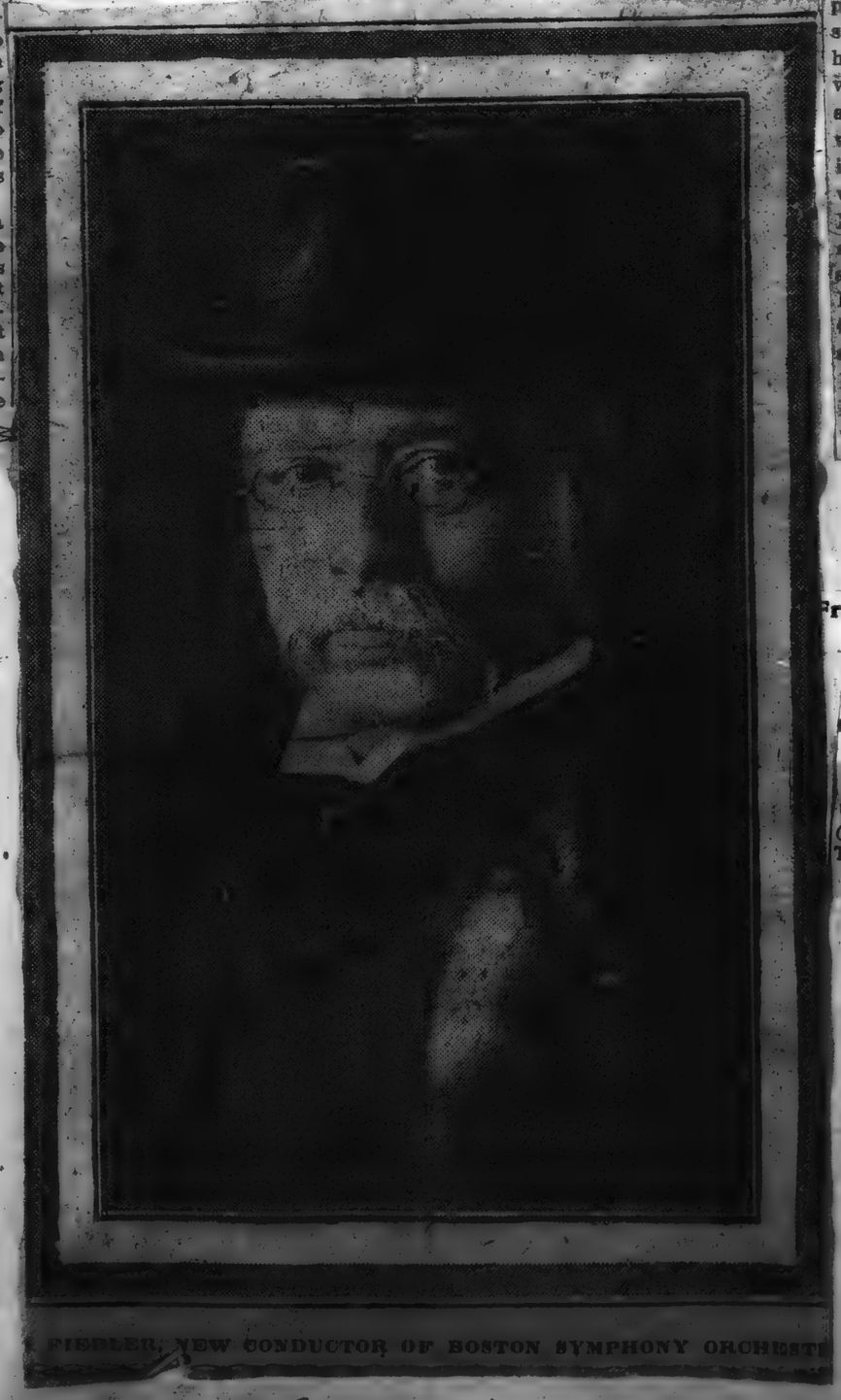
Like his predecessor (Dr. Muck), he had planned to be a concert pianist; but overmuch practising disabled one of his arms to such an extent that he was compelled to give up his ambition, and two years later he accepted from Ludwig von Berauth, the founder of the Hamburg Conservatory of Music, the position of teacher of advanced pupils of the piano in the institution. Hamburg has since been his home, and since 1894 he has been the director of the conservatory.

It has seldom been the fortune of a man to exert so powerful an influence over the musical destinies of a city as Fiedler has in Hamburg. When he first went to Hamburg, von Bulow was conducting the Elite concerts there, and it was that great master who inspired in Fiedler the ambition to become a conductor. Therefore, in 1886, Fiedler gave a concert at which he conducted two works of his own—a symphony in D minor and a choral work for women's voices and orchestra. His success as a conductor was instant, so much so that he determined, as soon as conditions permitted, to devote himself to conducting. But it was eight years before his ambition was realized. Von Bernuth, his employer, was the conductor of the Philharmonic concerts, and it was impossible for the young man to start a set of opposition concerts. Nor were the affairs of the Philharmonic Orchestra too prosperous. In 1894 von Bernuth resigned his posts, and Fiedler, succeeding him as director of the conservatory, gave at his own risk during that winter an orchestral concert, drawing his men largely from the Philharmonic Orchestra. So encouraging was the result that the next season he established the Fiedler concerts, giving four, then six and then eight. In the meantime the affairs of the Philharmonics had gone from bad to worse, and in 1904, as a result of overtures made to him by the old society, the two sets of concerts were amalgamated, and he became the conductor of the Philharmonic Orchestra, which position he now holds.

During the last five years his fame has grown greatly. He is a favorite conductor in St. Petersburg, and he has refused the conductorship of the Russian Imperial Symphony concerts in that city. Each year for the last several years he has conducted as guest in Rome, Turin, Berlin, Dresden, Paris, St. Petersburg and London, and four years ago he made a profound impression in New York when he was the guest conductor of the Philharmonic Society in that city.

Mr. Fiedler is a man of catholic tastes. He is a strong upholder of modernism in music, being one of the best and most influential friends the young composers of Europe have. He is also famous as an interpreter of Brahms, Beethoven and Schumann. He is said to be skilled in the making of programmes. He is married (his wife is an English woman), and he speaks English fluently.

It may be presumed that Brooklyn joins with Boston in looking forward to Mr. Fiedler's coming with anticipations of pleasure. Those who are familiar with his work in Europe are confident that in him the Boston Symphony Orchestra is bringing another great conductor to America, and that he is one who can hold the ground gained by Dr. Muck during his two years' residence in this country.



FIEDLER, NEW CONDUCTOR OF BOSTON SYMPHONY ORCHESTRA

[19]

From EVENING MAIL,
New York City.
Date SEP 26 1908

The Hess-Schroeder quartet New York dates have been changed, the first concert taking place early in 1909, the change in the arrangement of dates being made so as not to conflict with the duties of Prof. Willy Hess as concert master of the Boston Symphony orchestra.

POST EXPRESS
ROCHESTER N Y

Max Fiedler, the new conductor of the Boston Symphony Orchestra has made public a partial list of the novelties which he expects to produce during the coming season. There are two symphonies on the list, Bruckner's Eighth which has never been played in Boston and possibly never in this country, and a new symphony by Paderewski, which will have will have its first performance anywhere when the composer-pianist visits Boston after the first of the year. Mr. Fiedler will also play, for the first time in America, a new overture by Max Reger, a work which is not to be published until November. Other works new to Boston, some of which are new to this country, are Noren's "Kaleidoscope" variations, Delius's "Brigg Fair' and "Paris," Sibelius's "Finlandia," "Fruhlingslied," and "Valse Artiste," two scherzos from Nicode's "Gloria" and the Harvest Dance from Max Schilling's opera "Moloch." Mr. Fiedler purposes also to devote considerable attention to Richard Serauss, as he will give "Tod und Verklarung," the "Love Scene from 'Feuersnot,'" "Thus Spake Zarathustra" and "A Hero's Life." The soloists for the Boston season of the orchestra are Emmy Destinn and Berta Morena of the Metropolitan Opera House; Jeanne Gerville-Reache of the Manhattan Opera House; Paderewski, Sauer, Gabrilowitsch, Lhevinne, Germaine Schnitzer and Germaine Ahnaud, pianists; Mischa Elman, Willy Hess and Soma Pock Steiner, violinists; and Alwyn Schroeder and Heinrich Warnke, 'cellists.

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From GLOBE & COMMERCIAL ADVERTISER
Address New York City.
Date SEP 26 1908

Max Fiedler, who comes from Hamburg, to be conductor of the Boston Symphony Orchestra, is due to reach Hoboken next Tuesday on the Kronprinz Wilhelm.

Standard Union,
Brooklyn, N. Y.
SEP 26 1908

Many musical novelties are promised by the Boston Symphony Orchestra for this season, among them two new symphonies, one of them by Paderewski.

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Daily Eagle,
Brooklyn, N. Y
SEP 26 1908

There will be but three changes of importance in the personnel of the Boston Symphony Orchestra this year, and only six changes altogether. Professor Willy Hess has returned to the orchestra after his year's leave of absence, and he will resume his place at his desk as concert-master. His return will be welcomed by the many friends and admirers he made in the three years he held that position. Sharing the desk with him will be Sylvan Noack, who takes the place of Mr. Czerwonky, who was second concert-master last year. Mr. Noack comes from Germany and has the reputation of being an artist of brilliant attainments. For three years he was second concert master of the Concert-Gebouw of Amsterdam, under Mengelberg, and for the last year he has been concert master of the orchestra at Aachen. He is very highly recommended. There will be a new second bassoon, Edmund Mueller of Berlin. He takes the place of Mr. Litke, who retires from the orchestra. The other changes are a new double bass, Oscar Ludwig of Berlin, and two new second violins. Max Fiedler, who comes from Hamburg to be conductor of the orchestra, is due to reach Hoboken next Tuesday on the Kronprinz Wilhelm. He will go directly to Boston.

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In addition to Max Fiedler, who comes from Hamburg to be the new conductor of the Boston Symphony Orchestra, there will be but three changes of importance in the personnel of the organization this season. Willy Hess has returned from his year's absence to resume his place as concert-master. Sharing the desk with him will be Sylvian Hoack, who takes the place of Mr. Czerwonky as second concert-master, and there will be a new second bassoon, Edmund Mueller, of Berlin, while the other changes are a new double bass, Oscar Ludwig, and two new second violins.

Daily Times,
Brooklyn, N. Y.
SEP 26 1908

For the first time in five years Brooklyn will be able to hear the Boston Symphony Orchestra under conditions that will permit the fullest enjoyment of its work. The prospect of hearing this orchestra in the new Academy of Music opera house is inviting enough; yet there is also the additional interest that always centres in a new conductor. Max Fiedler, of Hamburg, who, it was announced some time ago, would succeed Dr. Muck as conductor of the orchestra, is due to arrive in this country on Tuesday of next week. He will at once take up his work with the orchestra in Boston, and the first public rehearsal and concert will be given there on October 9 and 10.

As usual the orchestra will give five concerts in Brooklyn, under the local management of the Brooklyn Institute, in co-operation with the Philharmonic Society of Brooklyn, which maintains its nominal existence, although the executive functions of the society have for several years been practically performed by the Institute. The society provides for the explanatory lectures relating to the concert programmes during the season. At its last annual meeting it was decided to invite Major Henry L. Higginson, of Boston, founder of the orchestra, to be present at the first concert in the Academy of Music on November 6, with a view to having him and Mr. Fiedler as guests at a reception in the Academy banquet hall after the concert.

When it became definitely known last year that the services of Dr. Muck could not be retained for another season, a thorough canvass was made of all the great conductors of Europe who were available, and final choice settled on Max Fiedler, of Hamburg. Mr. Fiedler has made his career exclusively as a conductor in concert work, and his career has been comparatively short, for he was in the prime of life before conditions enabled him to take up the baton. He has been a conductor only thirteen years, but his rise in his branch of the art has been extraordinarily rapid, until to-day he is ranked among the few great conductors of the world, and his services as guest are constantly in demand in the musical centres of Europe.

Mr. Fiedler was born in Zittau, Saxony, December 31, 1859. His father, a musician of note, and the musical director of the city, gave him his early training with such success that when he was seventeen years old he went to the Leipsic Conservatory, the holder of the Holstein scholarship. There he was a fellow student of Dr. Muck, and worked under the direction of Reinecke, Paul and Jadasson. He was graduated with high honors in 1880.

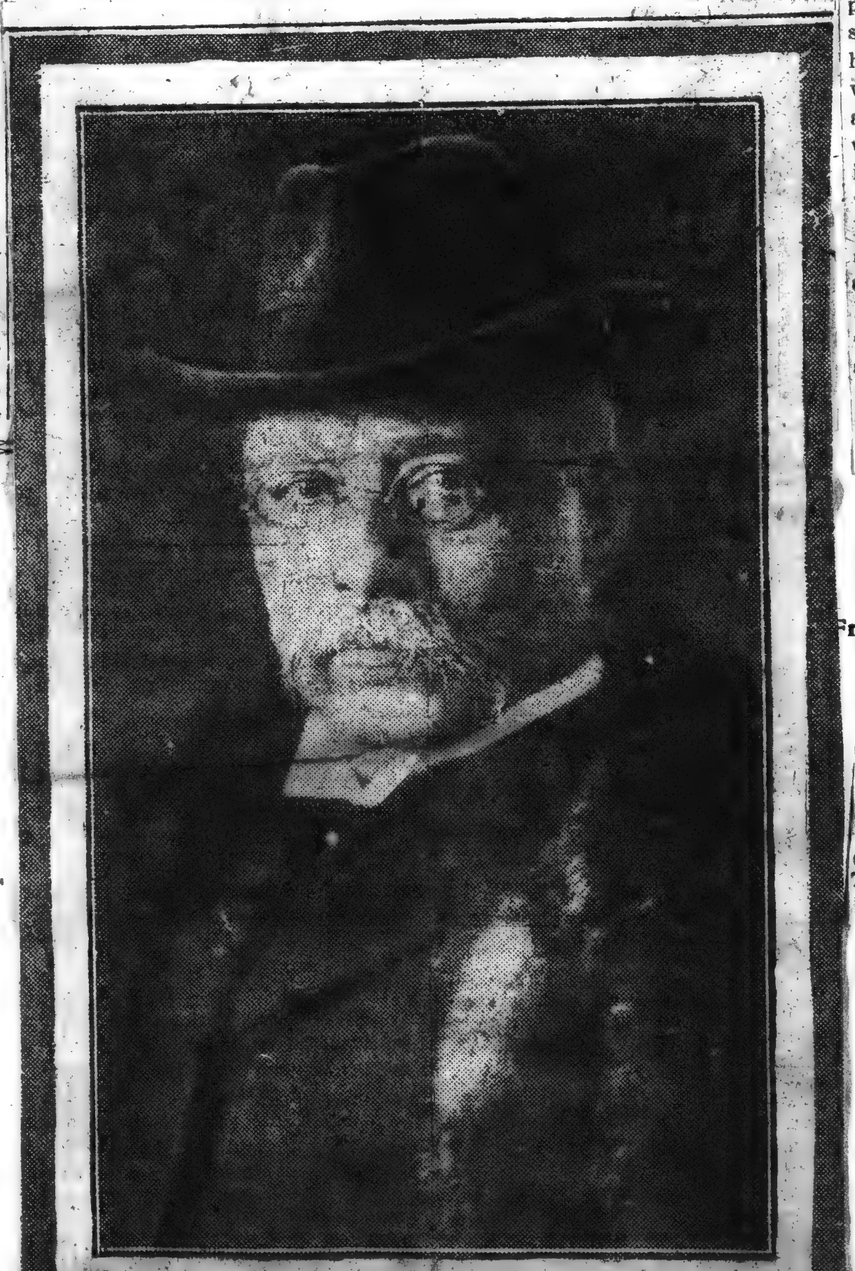
Like his predecessor (Dr. Muck), he had planned to be a concert pianist; but overmuch practising disabled one of his arms to such an extent that he was compelled to give up his ambition, and two years later he accepted from Ludwig von Bernuth, the founder of the Hamburg Conservatory of Music, the position of teacher of advanced pupils of the piano in the institution. Hamburg has since been his home, and since 1894 he has been the director of the conservatory.

It has seldom been the fortune of a man to exert so powerful an influence over the musical destinies of a city as Fiedler has in Hamburg. When he first went to Hamburg, von Buelow was conducting the Elite concerts there, and it was that great master who inspired in Fiedler the ambition to become a conductor. Therefore, in 1886, Fiedler gave a concert at which he conducted two works of his own—a symphony in D minor and a choral work for women's voices and orchestra. His success as a conductor was instant, so much so that he determined, as soon as conditions permitted, to devote himself to conducting. But it was eight years before his ambition was realized. Von Bernuth, his employer, was the conductor of the Philharmonic concerts, and it was impossible for the young man to start a set of opposition concerts. Nor were the affairs of the Philharmonic Orchestra too prosperous. In 1894 von Bernuth resigned his posts, and Fiedler, succeeding him as director of the conservatory, gave at his own risk during that winter an orchestral concert, drawing his men largely from the Philharmonic Orchestra. So encouraging was the result that the next season he established the Fiedler concerts, giving four, then six and then eight. In the meantime the affairs of the Philharmonics had gone from bad to worse, and in 1904, as a result of overtures made to him by the old society, the two sets of concerts were amalgamated, and he became the conductor of the Philharmonic Orchestra, which position he now holds.

During the last five years his fame has grown greatly. He is a favorite conductor in St. Petersburg, and he has refused the conductorship of the Russian Imperial Symphony concerts in that city. Each year for the last several years he has conducted as guest in Rome, Turin, Berlin, Dresden, Paris, St. Petersburg and London, and four years ago he made a profound impression in New York when he was the guest conductor of the Philharmonic Society in that city.

Mr. Fiedler is a man of catholic tastes. He is a strong upholder of modernism in music, being one of the best and most influential friends the young composers of Europe have. He is also famous as an interpreter of Brahms, Beethoven and Schumann. He is said to be skilled in the making of programmes. He is married (his wife is an English woman), and he speaks English fluently.

It may be presumed that Brooklyn joins with Boston in looking forward to Mr. Fiedler's coming with anticipations of pleasure. Those who are familiar with his work in Europe are confident that in him the Boston Symphony Orchestra is bringing another great conductor to America, and that he is one who can hold the ground gained by Dr. Muck during his two years' residence in this country.



FIEDLER, NEW CONDUCTOR OF BOSTON SYMPHONY ORCHESTR

From EVENING MAIL,
New York City.
Date SEP 26 1908

The Hess-Schroeder quartet New York dates have been changed, the first concert taking place early in 1909, the change in the arrangement of dates being made so as not to conflict with the duties of Prof. Willy Hess as concert master of the Boston Symphony orchestra.

Max Fiedler, the new conductor of the Boston Symphony Orchestra has made public a partial list of the novelties which he expects to produce during the coming season. There are two symphonies on the list, Bruckner's Eighth which has never been played in Boston and possibly never in this country, and a new symphony by Paderewski, which will have will have its first performance anywhere when the composer-pianist visits Boston after the first of the year. Mr. Fiedler will also play, for the first time in America, a new overture by Max Reger, a work which is not to be published until November. Other works new to Boston, some of which are new to this country, are Noren's "Kaleidoscope" variations, Delius's "Brigg Fair' and "Paris," Sibelius's "Finlandia," "Fruhlingslied," and "Valse Artiste," two scherzos from Nicode's "Gloria" and the Harvest Dance from Max Schilling's opera "Moloch." Mr. Fiedler purposes also to devote considerable attention to Richard Serauss, as he will give "Tod und Verklarung," the "Love Scene from 'Feuersnot,'" "Thus Spake Zarathustra" and "A Hero's Life." The soloists for the Boston season of the orchestra are Emmy Destinn and Berta Morena of the Metropolitan Opera House; Jeanne Gerville-Reache of the Manhattan Opera House; Paderewski, Sauer, Gabrilowitsch, Lhevinne, Germaine Schnitzer and Germaine Ahnaud, pianists; Mischa Elman, Willy Hess and Soma Pock Steiner, violinists; and Alwyn Schroeder and Heinrich Warnke, 'cellists.

EVENING MAIL,
New York City.
SEP 26 1908

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From GLOBE & COMMERCIAL ADVERTISE
Address New York City.
Date SEP 26 1908

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Standard Union,
Brooklyn, N. Y.
SEP 26 1908

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STAATS ZEITUNG,
New York City.
SEP 26 1908

Trauung auf See.

Fröhliche Hochzeitsfeier an Bord des „Graf Waldersee".

Bei Fire Island sprang ein Heizer über Bord und wurde nach sechs Minuten herausgefischt. — Dr. Kiliani machte Automobilfahrt durch Europa.

Der seltene Fall, daß ein junges Paar mitten auf dem atlantischen Ozean durch einen Geistlichen in die Ehefesseln geschmiedet worden ist, hat sich an Bord des gestern Abend kurz nach 6 Uhr an seinem Dock in Hoboken eingetroffenen Dampfers „Graf Waldersee" von der Hamburg-Amerika-Linie zugetragen. Die Neuvermählten sind Herr F. Pagenstecher, ein Sohn des deutschen Konsuls in Hayti, und Frau Wanda, geb. Somet aus Breslau. Die Trauung wurde am Montag Mittag durch Pastor Max O. Pühl aus Hanover, Wisconsin, vollzogen. Nach der Trauung fand eine fröhliche Hochzeitsfeier im Salon der ersten Klasse des Dampfers statt.

Mann über Bord.

Gestern Mittag um 12½ Uhr, als der Dampfer auf der Höhe von Fire Island war und fast alle Passagiere sich an Deck befanden, ertönte plötzlich der Ruf „Mann über Bord". Alles stürmte nach dem Hinterdeck, um den mit den Wellen Kämpfenden zu beobachten. Kapitän Fröhlich ließ sofort die Maschinen anhalten, und ein Boot aussetzen, das von vier Mann unter dem Kommando des zweiten Offiziers G. Schneider besetzt wurde. In sechs Minuten war der Schwimmer erreicht, und nach kaum zwanzig Minuten war er glücklich wieder an Bord. Es war der auf dem Schiff als Kohlenzieher beschäftigte, 23 Jahre alte Ernst Heer aus Hamburg, dem offenbar die Hitze zu scharf zugesetzt hatte. Als er den Sprung wagte, fiel eine Passagierin der zweiten Klasse vor Schreck in Ohnmacht, und der Schiffsarzt Dr. Pauly brauchte nahezu eine Stunde, um sie wieder zu sich zu bringen. Wie die Frau sagte, habe sie geglaubt, ihr Sohn sei über Bord gesprungen.

Am 15. September, Morgens, um 7 Uhr, schenkte eine im Zwischendeck reisende russische Israelitin einem Knäblein das Leben.

Die Reise des Dampfers, der 1066 Passagiere an Bord hatte, war keine besonders angenehme. An den ersten fünf Tagen herrschte ziemlich stürmisches, unfreundliches Wetter, dann war es zwei Tage schön, und von Sable Island bis zur Barre war beständig dichter Nebel, so daß der Dampfer einen halben Tag später eintraf, als Kapitän Fröhlich gehofft hatte.

Ein herrlicher Anblick war auf der letzten östlichen Fahrt den Passagieren zutheil geworden. Bei Cuxhaven kam plötzlich die von Helgoland kommende deutsche Manöverflotte, wohl an dreißig Panzerschiffe stark, vorbeigerauscht.

Im Gewühl der Reisenden.

Unter den Passagieren befand sich der bekannte Chirurg des Deutschen Hospitals Dr. Otto Kiliani. Am 22. Juli war er in Gesellschaft von Ferd. Kuhn von den Botany Worsted Mills in Passaic, N. J., und Geo. H. Emerson von der Anwaltsfirma Robinson, Biddle & Benedict nach Europa gefahren, um dort eine Automobilfahrt zu machen. In Plymouth fanden die Herren die vorausgesandte Maschine, und nun gings im Fluge durch England, Frankreich, Spanien, Belgien und Deutschland. Dr. Kiliani machte nach beendeter Tour der Prinzessin Ruprecht von Bayern, die er bekanntlich einer Blinddarm-Operation mit glänzendem Erfolg unterzogen hat, in Berchtesgaden einen Besuch. Alsdann begab er sich nach München zu Professor Schlösser, dem Erfinder des Verfahrens, bei Gesichts-Neutalgie Alkohol-Injektionen zu machen, eine Methode, die Dr. Kiliani hier in Amerika eingeführt hat. Nachdem er mit Frau und Sohn zusammengetroffen war, wurde gemeinschaftlich die Heimreise angetreten.

Der Organist der ersten Presbyterianer-Kirche und Direktor der „Guilmant Organ School", Professor Wm. C. Carl, hat sich den ganzen Sommer über in Europa aufgehalten. In Paris hat er seinen alten Lehrer Guilmant, den er als den größten Orgelspieler der Welt bezeichnete, besucht. Ueber Wien, Budapest und Venedig ging er nach München, wo er bei den Festspielen einer Vorstellung von Mozarts "Cosi fan tutti" beiwohnte. Fo

Auf der 4. Seite.

From Daily Citizen,
Address Brooklyn, N. Y.
Date SEP 26 1908

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From PUBLIC LEDGER
Address PHILADELPHIA, PA
Date SEP 27 1908

Vicissitudes of administration have no effect upon the virtuosity of the Boston Symphony Orchestra. Whether Nikisch or Paur or Gericke or Muck or the new director, Max Fiedler, be at the helm, veteran concert-goers can detect no impairment or deterioration in the distinguished quality of its performance. Wendling, the concert meister of last winter, has gone to Germany, and Czerwonky, who sat beside him, has left the orchestra for the concert platform, but to the pivotal position of concert meister Willy Hess returns, after his year's leave of absence, and Sylvain Noack, who occupied the first desk at Amsterdam and Aachen, is to be his alter ego. Max Fiedler, who is about 50 years of age, is older than any previous conductor of the Boston Orchestra has been on undertaking its direction. He made a great reputation for himself in Hamburg with the Philharmonic concerts, and subsequently won for himself an assured place in the critical musical circles of other cities of the Continent. Fiedler's highly surcharged, electrically nervous individuality and imperious temperament will differentiate his interpretations from those of his predecessors, and his selections in programme making will be dictated by the catholic musical sympathies and the widely ranging knowledge of a versatile composer and performer, as well as director.

There are two new second violins, a new double bass—Oscar Ludwig, of Berlin—and Edmund Mueller, also of Berlin, takes Mr. Litke's place as second bassoon.

Herr Fiedler has made public a partial list of the novelties which he expects to produce during the coming season. There are two symphonies on the list, Bruckner's Eighth, which has probably never been performed in this country, and a new symphony by Paderewski, which will have its first performance anywhere when the composer-pianist visits Boston after the first of the year. Mr. Fiedler will also play for the first time in America a new overture by Max Reger, a work which is not to be published until November. Other unfamiliar compositions are: Noren's "Kaleidoscope" variations, Delius's "Brigg Fair" and "Paris," Sibelius's "Finlandia," "Fruhlingslied" and "Valse Artiste," two scherzos from Nicode's "Gloria" and the Harvest Dance from Max Schillings's opera, "Moloch." Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give "Tod und Verklarung," the Love Scene from "Feuersnot," "Thus Spake Zarathustra" and "A Hero's Life." The soloists announced are Emmy Destinn and Berta Morena, of the Metropolitan Opera House; Jeanne Gerville-Reache, of the Manhattan Opera House; Paderewski, Sauer, Gabrilowitsch, Lhevinne, Germaine Schnitzer and Germaine Arnaud, pianists; Mischa Elman, Willy Hess and Soma Pick Steiner, violinists, and Alwin Schroeder and Heinrich Warnke, 'cellists.

From NORTH AMERICAN
Address PHILADELPHIA PA
Date SEP 27 1908

NEW NOVELTIES FOR BOSTON ORCHESTRA

Conductor Max Fiedler Has Rich Treat in Store for Music Lovers.

BIG BEVY OF SOLOISTS

Carl Pohlig, of the Philadelphia Orchestra, Arranges for Bumper Opening.

From Hamburg, where for several years past he has been a popular orchestra director, Conductor Max Fiedler, of the Boston Orchestra, brought last week many interesting orchestral novelties. The new leader of Colonel Higginson's big band is a believer in the music of the future, and a firm ally of ambitious composers who storm at classical conservatism in music.

Among Mr. Fiedler's high novelties are a new overture by Max Regar, Noren's "Kaleidoscope" variations, Delius' "Brigg Fair" and "Paris," Sibelius' "Finlandia," "Fruhlingslied" and "Valse Artiste," two scherzos from Nicode's "Gloria" and the Harvest Dance from Max Schillings' opera, "Moloch." Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give "Tod und Verklarung," the "Love Scene from 'Feuersnot,'" "Thus Spake Zarathustra" and "A Hero's Life."

The soloists for the Boston season of the orchestra are Emmy Destinn and Berta Morena, of the Metropolitan Opera House; Jeanne Gerville-Reache, of the Manhattan Opera House; Paderewski, Sauer, Gabrilowitch, Lhevinne, Germaine Schnitzer and Germaine Arnaud, pianists; Mischa Elman, Willy Hess and Soma Pick Steiner, violinists, and Alwyn Schroeder and Heinrich Warnke, cellists.

Concert Master Willy Hess has returned to the Boston Orchestra after his year's leave of absence, and he will resume his place as chef d'allaque. Sharing the desk with him will be Sylvain Noack, who takes the place of Mr. Czerwonky, who was second concert master last year. Noack was concert master last year of the orchestra at Aachen, Germany. There will be a new second bassoon, Edmund Mueller, of Berlin, who takes the place of Mr. Litke, who retires from the orchestra. The other changes are a new double bass, Oscar Ludwig, of Berlin, and two new second violins.

Newspaper Cutting Bureau in the World
From Brooklyn, N. Y.
Address
Date SEP 27 1908

Bernhard Ulrich, the Baltimore manager who introduced the Philadelphia Orchestra under the direction of the late Fritz Scheel to a New York audience several years ago, announces that the same organization under the leadership of Carl Pohlig is to be here on Oct. 19 and 20. On the 19th the concert will take place at Carnegie Hall, Manhattan, in the evening, and on the 20th at the new Brooklyn Academy of Music in the afternoon. Director Pohlig promises two interesting programmes. In these concerts Emil Sauer, the great German pianist, is to be heard again after an absence of almost nine years. Sauer is one of the most conspicuous pianists in Europe and is probably in greater demand there than any other artist. He has just completed a tour of Spain. His first appearance will be in Boston on Oct. 16 and 17 as soloist with the Boston Symphony Orchestra.

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Newspaper Cutting Bureau in the World
From
Address
Date

BOSTON SYMPHONY

Some of the Changes That Have Been Made in Orchestra's Personnel.

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Franz Kneisel.

From REVUE
Address NEW YORK CITY
Date SEP 27 1908

Das Boston Symphonie-Orchester beginnt seine 28. Saison in Boston am 9. und 10. Oktober. Das Orchester wird in New York zehn Concerte geben und 100 weitere in verschiedenen Städten des Landes. Max Fiedler aus Hamburg, der Dirigent für diese Saison, wird Ende des Monats ankommen. Willy Heß nimmt seinen alten Platz als Conzertmeister wieder ein.

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[26]

STAATS ZEITUNG,

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SEP 26

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Der seltene Fall, daß ein junges Paar mitten auf dem atlantischen Ozean durch einen Geistlichen in die Ehefesseln geschmiedet worden ist, hat sich an Bord des gestern Abend kurz nach 6 Uhr an seinem Dock in Hoboken eingetroffenen Dampfers „Graf Waldersee" von der Hamburg-Amerika-Linie zugetragen. Die Neuvermählten sind Herr F. Pagenstecher, ein Sohn des deutschen Konsuls in Hayti, und Frau Wanda, geb. Somet aus Breslau. Die Trauung wurde am Montag Mittag durch Pastor Max O. Puhl aus Hanover, Wisconsin, vollzogen. Nach der Trauung fand eine fröhliche Hochzeitsfeier im Salon der ersten Klasse des Dampfers statt.

Mann über Bord.

Gestern Mittag um 12½ Uhr, als der Dampfer auf der Höhe von Fire Island war und fast alle Passagiere sich an Deck befanden, ertönte plötzlich der Ruf „Mann über Bord". Alles stürmte nach dem Hinterdeck, um den mit den Wellen Kämpfenden zu beobachten. Kapitän Fröhlich ließ sofort die Maschinen anhalten, und ein Boot aussetzen, das von vier Mann unter dem Kommando des zweiten Offiziers G. Schneider besetzt wurde. In sechs Minuten war der Schwimmer erreicht, und nach kaum zwanzig Minuten war er glücklich wieder an Bord. Es war der auf dem Schiff als Kohlenzieher beschäftigte, 23 Jahre alte Ernst Heer aus Hamburg, dem offenbar die Hitze zu scharf zugesetzt hatte. Als er den Sprung wagte, fiel eine Passagierin der zweiten Klasse vor Schreck in Ohnmacht, und der Schiffsarzt Dr. Pauly brauchte nahezu eine Stunde, um sie wieder zu sich zu bringen. Wie die Frau sagte, habe sie geglaubt, ihr Sohn sei über Bord gesprungen.

Am 15. September, Morgens um 7 Uhr, schenkte eine im Zwischendeck reisende russische Israelitin einem Knäblein das Leben.

Die Reise des Dampfers, der 1066 Passagiere an Bord hatte, war keine besonders angenehme. An den ersten fünf Tagen herrschte ziemlich stürmisches, unfreundliches Wetter, dann war es zwei Tage schön, und von Sable Island bis zur Barre war beständig dichter Nebel, so daß der Dampfer einen halben Tag später eintraf, als Kapitän Fröhlich gehofft hatte.

Ein herrlicher Anblick war auf der letzten östlichen Fahrt den Passagieren zutheil geworden. Bei Cuxhaven kam plötzlich die von Helgoland kommende deutsche Manöverflotte, wohl an dreißig Panzerschiffe stark, vorbeigerauscht.

Im Gewühl der Reisenden.

Unter den Passagieren befand sich der bekannte Chirurg des Deutschen Hospitals Dr. Otto Kiliani. Am 22. Juli war er in Gesellschaft von Ferd. Kuhn von den Botany Worsted Mills in Passaic, N. J., und Geo. H. Emerson von der Anwaltsfirma Robinson, Biddle & Benedict nach Europa gefahren, um dort eine Automobilfahrt zu machen. In Plymouth fanden die Herren die vorausgesandte Maschine, und nun gings im Fluge durch England, Frankreich, Spanien, Belgien und Deutschland. Dr. Kiliani machte nach beendeter Tour der Prinzessin Ruprecht von Bayern, die er bekanntlich einer Blinddarm-Operation mit glänzendem Erfolg unterzogen hat, in Berchtesgaden einen Besuch. Alsdann begab er sich nach München zu Professor Schlösser, dem Erfinder des Verfahrens, bei Gesichts-Neuralgie Alkohol-Injektionen zu machen, eine Methode, die Dr. Kiliani hier in Amerika eingeführt hat. Nachdem er mit Frau und Sohn zusammengetroffen war, wurde gemeinschaftlich die Heimreise angetreten.

Der Organist der ersten Presbyterianer-Kirche und Direktor der „Guilmant Organ School", Professor Wm. C. Carl, hat sich den ganzen Sommer über in Europa aufgehalten. In Paris hat er seinen alten Lehrer Guilmant, den er als den größten Orgelspieler der Welt bezeichnete, besucht. Ueber Wien, Budapest und Venedig ging er nach München, wo er bei den Festspielen einer Vorstellung von Mozarts „Cosi fan tutti" beiwohnte. In

(Fortsetzung auf der 2. Seite.)

From Daily Citizen,

Address Brooklyn, N. Y.

Date SEP 26 1908

There will be but three changes of importance in the personnel of the Boston Symphony Orchestra this year, and only six changes altogether. Prof. Willy Hess has returned to the orchestra after his year's leave of absence and he will resume his place at his desk as concert-master. His return will be welcomed by the many friends and admirers he made in the three years he held that position. Sharing the desk with him will be Sylvian Noack, who takes the place of Mr. Czerwonky, who was second concertmaster last year. Mr. Noack comes from Germany and has the reputation of being an artist of brilliant attainments. For three years he was second concertmaster of the Concert Gebouw of Amsterdam, under Mengelberg, and for the last year he has been concertmaster of the orchestra at Aachen. He is very highly recommended. There will be a new second bassoon, Edmund Mueller, of Berlin, who takes the place of Mr. Litke, who retires from the orchestra. The other changes are a new double bass, Oscar Ludwig, of Berlin, and two new second violins. Max Fiedler, who comes from Hamburg to be conductor of the orchestra, is due to reach Hoboken next Tuesday on the Kronprinz Wilhelm. He will come directly to Boston.

From

Address

Date SEP 27

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Newspaper Cutting Bureau in the World

From

Address

Date

BOSTON SYMPHONY

Some of the Changes That Have Been Made In Orchestra's Personnel.

There will be but three changes of importance in the personnel of the Boston Symphony Orchestra this year, and only six changes altogether. Professor Willy Hess has returned to the orchestra after his year's leave of absence, and he will resume his place as concert-master. Sharing the desk with him will be Sylvain Noack, who takes the place of Mr. Czerwonky, the second concertmaster last year. Mr. Noack for three years was second concertmaster of the Concert-Bebouw of Amsterdam, under Mengelberg, and for the last year he has been concertmaster of the orchestra at Aachen. There will be a new second bassoon, Edmund Mueller, of Berlin. He takes the place of Mr. Litke, who retires from the orchestra. The other changes are a new double bass Oscar Ludwig, of Berlin, and two new second violins.

Max Fiedler, who comes from Hamburg to be conductor of the orchestra, is due to reach Hoboken on Tuesday on the Kronprinz Wilhelm.

From

Address

Date SEP 27 1908

Das Boston Symphonie-Orchester beginnt seine 28. Saison in Boston am 9. und 10. Oktober. Das Orchester wird in New York zehn Conzerte geben und 100 weitere in verschiedenen Städten des Landes. Max Fiedler aus Hamburg, der Dirigent für diese Saison, wird Ende des Monats ankommen. Willy Heß nimmt seinen alten Platz als Conzertmeister wieder ein.

From

Address

Date

Vicissitudes of administration have no effect upon the virtuosity of the Boston Symphony Orchestra. Whether Nikisch or Paur or Gericke or Muck or the new director, Max Fiedler, be at the helm, veteran concert-goers can detect no impairment or deterioration in the distinguished quality of its performance. Wendling, the concert meister of last winter, has gone to Germany, and Czerwonky, who sat beside him, has left the orchestra for the concert platform, but to the pivotal position of concert meister Willy Hess returns, after his year's leave of absence, and Sylvain Noack, who occupied the first desk at Amsterdam and Aachen, is to be his alter ego. Max Fiedler, who is about 50 years of age, is older than any previous conductor of the Boston Orchestra has been on undertaking its direction. He made a great reputation for himself in Hamburg with the Philharmonic concerts, and subsequently won for himself an assured place in the critical musical circles of other cities of the Continent. Fiedler's highly surcharged, electrically nervous individuality and imperious temperament will differentiate his interpretations from those of his predecessors, and his selections in programme making will be dictated by the catholic musical sympathies and the widely ranging knowledge of a versatile composer and performer, as well as director.

There are two new second violins, a new double bass—Oscar Ludwig, of Berlin—and Edmund Mueller, also of Berlin, takes Mr. Litke's place as second bassoon.

Herr Fiedler has made public a partial list of the novelties which he expects to produce during the coming season. There are two symphonies on the list, Bruckner's Eighth, which has probably never been performed in this country, and a new symphony by Paderewski, which will have its first performance anywhere when the composer-pianist visits Boston after the first of the year. Mr. Fiedler will also play for the first time in America a new overture by Max Reger, a work which is not to be published until November. Other unfamiliar compositions are: Noren's "Kaleidoscope" Variations, Delius's "Brigg Fair" and "Paris," Sibelius's "Finlandia," "Fruhlingslied" and "Valse Artiste," two scherzos from Nicode's "Gloria" and the Harvest Dance from Max Schillings's opera, "Moloch." Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give "Tod und Verklarung," the Love Scene from "Feuersnot," "Thus Spake Zarathustra" and "A Hero's Life." The soloists announced are Emmy Destinn and Berta Morena, of the Metropolitan Opera House; Jeanne Gerville-Reache, of the Manhattan Opera House; Paderewski, Sauer, Gabrilowitsch, Lhevinne, Germaine Schnitzer and Germaine Arnaud, pianists; Mischa Elman, Willy Hess and Soma Pick Steiner, violinists, and Alwin Schroeder and Heinrich Warnke, 'cellists.

Franz Kneisel.

From NEW YORK PRESS

Address

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From

Address

Date

NEW NOVELTIES FOR BOSTON ORCHESTRA

Conductor Max Fiedler Has Rich Treat in Store for Music Lovers.

BIG BEVY OF SOLOISTS

Carl Pohlig, of the Philadelphia Orchestra, Arranges for Bumper Opening.

From Hamburg, where for several years past he has been a popular orchestra director, Conductor Max Fiedler, of the Boston Orchestra, brought last week many interesting orchestral novelties. The new leader of Colonel Higginson's big band is a believer in the music of the future, and a firm ally of ambitious composers who storm at classical conservatism in music.

Among Mr. Fiedler's high novelties are a new overture by Max Regar, Noren's "Kaleidoscope" variations, Delius' "Brigg Fair" and "Paris," Sibelius' "Finlandia," "Fruhlingslied" and "Valse Artiste," two scherzos from Nicode's "Gloria" and the Harvest Dance from Max Schillings' opera, "Moloch." Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give "Tod und Verklarung," the "Love Scene from 'Feuersnot,'" "Thus Spake Zarathustra" and "A Hero's Life."

The soloists for the Boston season of the orchestra are Emmy Destinn and Berta Morena, of the Metropolitan Opera House; Jeanne Gerville-Reache, of the Manhattan Opera House; Paderewski, Sauer, Gabrilowitch, Lhevinne, Germaine Schnitzer and Germaine Arnaud, pianists; Mischa Elman, Willy Hess and Soma Pick Steiner, violinists, and Alwyn Schroeder and Heinrich Warnke, cellists.

Concert Master Willy Hess has returned to the Boston Orchestra after his year's leave of absence, and he will resume his place as chef d'allaque. Sharing the desk with him will be Sylvain Noack, who takes the place of Mr. Czerwonky, who was second concert master last year. Noack was concert master last year of the orchestra at Aachen, Germany. There will be a new second bassoon, Edmund Mueller, of Berlin, who takes the place of Mr. Litke, who retires from the orchestra. The other changes are a new double bass, Oscar Ludwig, of Berlin, and two new second violins.

Newspaper Cutting Bureau in the World

From

Address

Date

Bernhard Ulrich, the Baltimore manager who introduced the Philadelphia Orchestra under the direction of the late Fritz Scheel to a New York audience several years ago, announces that the same organization under the leadership of Carl Pohlig is to be here on Oct. 19 and 20. On the 19th the concert will take place at Carnegie Hall, Manhattan, in the evening, and on the 20th at the new Brooklyn Academy of Music in the afternoon. Director Pohlig promises two interesting programmes. In these concerts Emil Sauer, the great German pianist, is to be heard again after an absence of almost nine years. Sauer is one of the most conspicuous pianists in Europe and is probably in greater demand there than any other artist. He has just completed a tour of Spain. His first appearance will be in Boston on Oct. 16 and 17 as soloist with the Boston Symphony Orchestra.

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[26]

From TRIBUNE,
Address New York City.
Date SEP 27 1908

Trouble has arisen at the Academy of Music over a contractor, Schenck Cooper, to whom the management gave the exclusive right to take care of the programmes with their advertising. His contract is said to prevent those who give entertainments in the building from issuing their own programmes and reaping the benefit of the advertisements run in them. Already the possibility of legal difficulties has arisen. C. A. Ellis, manager of the Boston Symphony Orchestra, has determined to have his own programmes and his own advertising at his five concerts, in spite of Cooper. Nathan L. Jonas, who has been making arrangements with the Academy for a ball, which will be held there in the winter for the benefit of the Jewish Hospital, is also determined to issue his own programmes. He has his agents out soliciting "ads" and expects to make $8,000 or $4,000 through them, as usual. On the other hand, Cooper is just as determined to maintain his contract. The contract between Superintendent Edsall, of the Academy, and Cooper is said to be highly injurious to the Brooklyn Institute of Arts and Sciences, which is the Academy's biggest patron, paying into its treasury $20,000 a year in rentals. It is considered doubtful by lawyers if Cooper can enforce his contract against people who hire the Academy and who are not warned of its provisions before closing their contract with the management.

TROUBLE OVER PROGRAMMES.

Boston Symphony Orchestra Will Ignore Contract.

When the Academy of Music in Brooklyn was opened last week it was rumored that its management was having trouble regarding the exclusive license conferred by it upon Schenck Cooper to publish and distribute the programmes of its performances, but the dispute was not worthy of notice until the Boston Symphony Orchestra, which proposes to issue its own programmes for its Brooklyn performances, took a hand in the discussion.

C. A. Ellis, manager of the Boston Symphony Orchestra, issued yesterday the following statement:

"We cannot omit advertising from our programme books, because of our contracts. We have promised our patrons these books containing analytical notes by Philip Hale, which they have had for many years and seem to value highly. Of course, if the management of the Academy will not permit the distribution at the doors, on the evenings of our concerts, we must send the books through the mail, or otherwise."

From STAATS ZEITUNG,
Address New York City.
Date SEP 27 1908

Kommende Konzerte.

Herr Max Fiedler, der Kapellmeister des Bostoner Symphonie-Orchesters in der kommenden Saison hat die Liste der aufzuführenden Werke theilweise bereits veröffentlicht. Er wird Bruckner's Achte Symphonie bringen, welches Werk Novität sein wird, ferner die neue Symphonie von Ignace Paderewski, welche zu Beginn 1909 zu Wort gelangen soll. Außer einer neuen, noch ungedruckten Ouverture von Max Reger verspricht Fiedler u. a. Noren's „Kaleidoskop"-Variationen; „Brigg Fair" und „Paris" von Delius, „Finlandia" von Sibelius, desselben Komponisten „Frühlingslied" und „Valse Artiste", zwei Sätze aus Nicodé's „Gloria" und den Erntetanz aus Schillina's Oper „Moloch". Besondere Berücksichtigung soll in den Programmen der Bostoner Richard Strauß finden, dessen „Tod und Verklärung", „Heldenleben", „Also sprach Zarathustra" und „Liebesszene" aus der Oper „Feuersnoth" vorgesehen sind. Als Solisten der Bostoner nennt man die Opernsängerinnen Emmy Destinn, Bertha Morena und Gerville Réache, die Pianisten Paderewski, Sauer, Gabrilowitsch, Lhévinne, Germaine Schnitzer und Germaine Arnault, die Violinisten Mischa Elman, Willy Heß, die Cellisten Alwin Schroeder und Heinrich Warnke etc.

From MORNING JOURNAL,
Address NEW YORK CITY
Date SEP 27 1908

Brooklyn Institut der Künste u. Wissenschaften

Hat jetzt seinen Hauptsitz in der neuen Academy of Music, wo auch die Konzerte stattfinden.

Das Brooklyn Institute of Arts and Sciences hat einen Prospekt für das Geschäftsjahr 1908—1909 herausgegeben, woran die Voranzeigen aller Versammlungen, Vorlesungen, dramatischen Vorlesungen, Schulen, Lehrkurse, Ausstellungen und Konzerte enthalten sind. Die Saison begann am 24. September und endigt mit dem 29. Mai.

Die Hauptthätigkeit des Instituts, ausschließlich der Museen, ist nach dem neuen Brooklyn Academy of Music Gebäude in der Lafayette Ave. verlegt worden. Im Opernsaal werden die Orchester-Konzerte, dramatische und Opernvorstellungen und alle sonstigen Vorstellungen stattfinden, die für eine Zuhörerschaft von 2000 bis 2500 Menschen Platz beanspruchen. Die Music Hall mit etwa 1400 Sitzplätzen wird zu Kammermusik-Abenden, dramatischen Vorlesungen, illustrirten Vorträgen u. s. w. benutzt. Sodann ist noch die Lecture Hall für allerhand Lehrzwecke zur Verfügung.

Die fünf Philharmonie-Konzerte des Bostoner Symphonie Orchesters, unter seinem neuen Dirigenten Herrn Max Fiedler, sind für folgende Freitage angesetzt: 6. November, 4. Dezember, 8. Januar, 19. Februar und 19. März. Die fünf Matinee Orchester Konzerte des New York Symphonie Orchesters unter der Leitung Walter Damrosch's finden am 31. Oktober, 12. Dezember, 23. Januar, 6. März und 3. April statt.

From SUN,
Address New York City.
Date SEP 27 1908

The Hess Schroeder Quartet New York dates have been changed, the first concert taking place early in the new year, the change in the arrangement of dates being made so as not to conflict with the duties of Prof. Willy Hess as concert master of the Boston Symphony Orchestra.

From SUN,
Address New York City.
Date SEP 27 1908

Mischa Elman will establish a record for orchestral appearances in this city during the coming winter. He will appear in two concerts of the Boston Symphony Orchestra in New York, two Philharmonic concerts, the Russian Symphony Orchestra, and seven orchestral Sunday night concerts at the Manhattan Opera House under the direction of Campanini.

From ITEM
Address PHILADELPHIA, PA
Date SEP 27 1908

Paderewski will arrive in this country in January next, and will make all told about thirty appearances, about half of which will be with orchestras. He will play seven or eight times with the Boston Symphony Orchestra, the only orchestra with which he will play in the East.

He will play also with the Chicago, Minneapolis, and St. Paul orchestras, and probably with others. He will give not more than one recital in each of the cities he visits, and his tour will be confined to the larger cities east of the Mississippi.

He will bring with him his symphony, of which so much is expected. It was promised for two years ago, but was not finished. The last work has been done upon it and, according to an agreement of long standing, it will have its first production anywhere in Boston by the Boston Symphony Orchestra.

Newspaper Cutting Bureau in the World
From POST
Address
Date SEP 27 1908

MUSIC AND MUSICIANS

MAX FIEDLER, the new conductor of the Boston Symphony Orchestra, has made public a partial list of novelties he expects to produce in the coming season. There are two symphonies on the list, Bruckner's eighth, never before played in this country, and a new symphony by Paderewski, which will have its first performance anywhere when the composer-pianist visits Boston after the first of the year.

Mr. Fiedler will also play for the first time in America a new overture by Max Reger, a work not to be published until November. Other works new to Boston, some of which are new to this country, are Noren's "Kaleidoscope" variations; Delius' "Brigg Fair" and "Paris," Sibelius' "Finlandia," "Fruhlingslied" and "Valse Artiste," two scherzos from Nicode's "Gloria," and the "Harvest Dance," from Max Schilling's opera "Moloch."

Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give "Tod und Verklaerung," the "Love Scene" from "Feuersnot," "Thus Spake Zarasthustra," and "Ein Heldenleben." The soloists for the Boston season of the orchestra are Emmy Destinn and Berta Morena, of the Metropolitan Opera House; Jeanne Gerville-Reache, of the Manhattan Opera House; Paderewski, Sauer, Gabrilowitch, Lhevinne, Germaine Schnitzer, and Germaine Arnaud, pianists; Mischa Elman, Willy Hess, and Soma Pick Steiner, violinists, and Alwin Schroeder and Heinrich Warnke, cellists.

There will be only three changes of importance in the personnel of the Boston Symphony Orchestra this year, and only six changes altogether. Prof. Willy Hess has returned to the orchestra after his year's leave of absence, and will resume his place at the desk as concert master. Sharing the desk with him will be Sylvain Noack, who takes the place of Mr. Czerwonky, second concert master last year.

Mr. Noack comes from Germany and has the reputation of being an artist of brilliant attainments. For three years he was second concert master of the Concert-Gebouw, of Amsterdam, under Mengelberg, and for the last year he has been concert master of the orchestra at Aschen. There will be a new second bassoon, Edmund Mueller, of Berlin, who takes the place of Mr. Litke, who retires from the orchestra. The other changes are a new double bass, Oscar Ludwig, of Berlin, and two new second violins.

Max Fiedler, who comes from Hamburg to be conductor of the orchestra, is due to reach Hoboken Tuesday on the Kronprinz Wilhelm. He will go directly to Boston.

H. W. Jaeger, formerly a tenor soloist of St. Mark's Church, who has for the past month been engaged at St. John's Church, Georgetown, will continue for the coming year with that church as tenor soloist.

Newspaper Cutting Bureau in the World
From
Address
Date 1908

—The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9 and a concert on October 10. It will give as usual twenty-four public rehearsals and twenty-four concerts in that city and ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington and three in Providence and Hartford. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester. Max Feidler, of Hamburg, who has been appointed conductor, will arrive in this country the end of this month. Willy Hess will return to his old post of concertmaster and there will be a new second concertmaster in place of Mr. Czerwonky, who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personnel of the organization.

—Music lovers at the New York State

Newspaper Cutting Bureau in the World
From NEWS
Address BUFFALO, N. Y.
Date SEP 27 1908

Max Fiedler, the new conductor of the Boston Symphony Orchestra, has made public a partial list of the novelties which he expects to produce during the coming season. There are two symphonies on the list, Bruckner's Eighth, which has never been played in Boston and possibly never in this country, and a new symphony by Paderewski, which will have its first performance anywhere when the composer-pianist visits Boston after the first of the year. Mr. Fiedler will also play for the first time in America a new overture by Max Reger, a work which is not to be published until November. Other works new to Boston, some of which are new to this country, are Noren's "Kaleidoscope" Variations, Delius's "Brigg Fair" and "Paris," Sibelius' "Finlandia," "Fruhlingslied" and "Valse Artiste," two Scherzos from Nicode's "Gloria," and the Harvest Dance from Max Schillings' opera, "Moloch." Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give "Tod und Verklarung," the "Love Scene from 'Feuersnot,'" "Thus Spake Zarathustra" and "A Hero's Life."

From
Address PROVIDENCE, R. I.
Date SEP 27 1908

SYMPHONY CHANGES.

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Newspaper Cutting Bureau in the World
From PRESS
Address PROVIDENCE, R. I.
Date SEP 27 1908

SYMPHONY CONCERTS.

Partial List of Novelties by New Conductor of Boston Orchestra.

Max Fiedler, the new conductor of the Boston Symphony Orchestra, has made public a partial list of the novelties which he expects to produce during the coming season. There are two symphonies on the list, Bruckner's Eighth, which has never been played in Boston, and possibly never in this country, and a new symphony by Paderewski, which will have its first performance anywhere when the composer-pianist visits Boston after the first of the year. Mr. Fiedler will also play for the first time in America a new overture by Max Reger, a work which is not to be published until November.

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CHOPIN CENTENNIAL.

Although the 100th anniversary of Chopin's birth does not come until Feb. 22, 1910, in Brooklyn it is to be celebrated on March 1 next. Approximately enough of the officers of the Brooklyn Institution of Arts and Sciences have asked Paderewski to be the solo artist at the concerts to be given on the afternoon and evening of that day. In the afternoon he will play an exclusively Chopin programme, and it is promised that he will play again in the evening.

[21]

From TRIBUNE,

Address New York City.

Date SEP 27 1908

Trouble has arisen at the Academy of Music over a contractor, Schenck Cooper, to whom the management gave the exclusive right to take care of the programmes with their advertising. His contract is said to prevent those who give entertainments in the building from issuing their own programmes and reaping the benefit of the advertisements run in them. Already the possibility of legal difficulties has arisen. C. A. Ellis, manager of the Boston Symphony Orchestra, has determined to have his own programmes and his own advertising at his five concerts, in spite of Cooper. Nathan S. Jonas, who has been making arrangements with the Academy for a ball, which will be held there in the winter for the benefit of the Jewish Hospital, is also determined to issue his own programmes. He has his agents out soliciting "ads" and expects to make $3,000 or $4,000 through them, as usual. On the other hand, Cooper is just as determined to maintain his contract. The contract between Superintendent Edsall, of the Academy, and Cooper is said to be highly injurious to the Brooklyn Institute of Arts and Sciences, which is the Academy's biggest patron, paying into its treasury $30,000 a year in rentals. It is considered doubtful by lawyers if Cooper can enforce his contract against people who hire the Academy and who are not warned of its provisions before closing their contract with the management.

TROUBLE OVER PROGRAMMES.

Boston Symphony Orchestra Will Ignore Contract.

When the Academy of Music in Brooklyn was opened last week it was rumored that its management was having trouble regarding the exclusive license conferred by it upon Schenck Cooper to publish and distribute the programmes of its performances, but the dispute was not worthy of notice until the Boston Symphony Orchestra, which proposes to issue its own programmes for its Brooklyn performances, took a hand in the discussion.

C. A. Ellis, manager of the Boston Symphony Orchestra, issued yesterday the following statement:

"We cannot omit advertising from our programme books, because of our contracts. We have promised our patrons these books containing analytical notes by Philip Hale, which they have had for many years and seem to value highly. Of course, if the management of the Academy will not permit the distribution at the doors, on the evenings of our concerts, we must send the books through the mail, or otherwise."

From STAATS ZEITUNG,

Address New York City.

Date SEP 27 1908

Kommende Konzerte.

Herr Max Fiedler, der Kapellmeister des Bostoner Symphonie-Orchesters in der kommenden Saison hat die Liste der aufzuführenden Werke theilweise bereits veröffentlicht. Er wird Bruckner's Achte Symphonie bringen, welches Werk Novität sein wird, ferner die neue Symphonie von Ignace Paderewski, welche zu Beginn 1909 zu Wort gelangen soll. Außer einer neuen, noch ungedruckten Ouverture von Max Reger verspricht Fiedler u. a. Noren's „Kaleidoskop"-Variatione, „Brigg Fair" und „Paris" von Delius, „Finlandia" von Sibelius, desselben Komponisten „Frühlingslied" und „Valse Artiste", zwei Sätze aus Nicodé's „Gloria" und den Erntetanz aus Schillina's Oper „Moloch". Besondere Berücksichtigung soll in den Programmen der Bostoner Richard Strauß finden, dessen „Tod und Verklärung", „Heldenleben", „Also sprach Zarathustra" und „Liebesszene" aus der Oper „Feuersnoth" vorgesehen sind. Als Solisten der Bostoner nennt man die Opernsängerinnen Emmy Destinn, Bertha Morena und Gerville Réache, die Pianisten Paderewski, Sauer, Gabrilowitsch, Lhévinne, Germaine Schnitzer und Germaine Arnault, die Violinisten Mischa Elman, Willy Heß, die Cellisten Alwin Schroeder und Heinrich Warnke etc.

From MORNING JOURNAL,

Address NEW YORK CITY

Date SEP 27 1908

Brooklyn Institut der Künste u. Wissenschaften

Hat jetzt seinen Hauptsitz in der neuen Academy of Music, wo auch die Konzerte stattfinden.

Das Brooklyn Institute of Arts and Sciences hat einen Prospekt für das Geschäftsjahr 1908—1909 herausgegeben, worin die Voranzeigen aller Versammlungen, Vorlesungen, dramatischen Vorlesungen, Schulen, Lehrkurse, Ausstellungen und Konzerte enthalten sind. Die Saison begann am 24. September und endigt mit dem 29. Mai.

Die Hauptthätigkeit des Instituts, ausschließlich der Museen, ist nach dem neuen Brooklyn Academy of Music Gebäude in der Lafayette Ave. verlegt worden. Im Opernsaal werden die Orchester-Konzerte, dramatische und Opernvorstellungen und alle sonstigen Vorstellungen stattfinden, die für eine Zuhörerschaft von 2000 bis 2500 Menschen Platz beanspruchen. Die Music Hall mit etwa 1400 Sitzplätzen wird zu Kammermusik-Abenden, dramatischen Vorlesungen, illustrirten Vorträgen u. s. w. benutzt. Sodann ist noch die Lecture Hall für allerhand Lehrzwecke zur Verfügung.

Die fünf Philharmonie-Konzerte des Bostoner Symphonie Orchesters, unter seinem neuen Dirigenten Herrn Max Fiedler, sind für folgende Freitage angesetzt: 6. November, 4. Dezember, 8. Januar, 19. Februar und 19. März. Die fünf Matinee Orchester Konzerte des New York Symphonie Orchesters unter der Leitung Walter Damrosch's finden am 31. Oktober, 12. Dezember, 23. Januar, 6. März und 3. April statt.

From SUN,

Address New York City.

Date

The Hess Schroeder Quartet New York dates have been changed, the first concert taking place early in the new year, the change in the arrangement of dates being made so as not to conflict with the duties of Prof. Willy Hess as concert master of the Boston Symphony Orchestra.

From SUN,

Address New York City.

Date

Mischa Elman will establish a record for orchestral appearances in this city during the coming winter. He will appear in two concerts of the Boston Symphony Orchestra in New York, two Philharmonic concerts, the Russian Symphony Orchestra, and seven orchestral Sunday night concerts at the Manhattan Opera House under the direction of Campanini.

From

Address

Date

Paderewski will arrive in this country in January next, and will make all told about thirty appearances, about half of which will be with orchestras. He will play seven or eight times with the Boston Symphony Orchestra, the only orchestra with which he will play in the East.

He will play also with the Chicago, Minneapolis, and St. Paul orchestras, and probably with others. He will give not more than one recital in each of the cities he visits, and his tour will be confined to the larger cities east of the Mississippi.

He will bring with him his symphony, of which so much is expected. It was promised for two years ago, but was not finished. The last work has been done upon it and, according to an agreement of long standing, it will have its first production anywhere in Boston by the Boston Symphony Orchestra.

Newspaper Cutting Bureau in the World

From

Address

Date

MUSIC AND MUSICIANS

MAX FIEDLER, the new conductor of the Boston Symphony Orchestra, has made public a partial list of novelties he expects to produce in the coming season. There are two symphonies on the list, Bruckner's eighth, never before played in this country, and a new symphony by Paderewski, which will have its first performance anywhere when the composer-pianist visits Boston after the first of the year.

Mr. Fiedler will also play for the first time in America a new overture by Max Reger, a work not to be published until November. Other works new to Boston, some of which are new to this country, are Noren's "Kaleidoscope" variations; Delius' "Brigg Fair" and "Paris," Sibelius' "Finlandia," "Fruhlingslied" and "Valse Artiste," two scherzos from Nicode's "Gloria," and the "Harvest Dance," from Max Schilling's opera "Moloch."

Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give "Tod und Verklaerung," the "Love Scene" from "Feuersnot," "Thus Spake Zarasthustra," and "Ein Heldenleben." The soloists for the Boston season of the orchestra are Emmy Destinn and Berta Morena, of the Metropolitan Opera House; Jeanne Gerville-Reache, of the Manhattan Opera House; Paderewski, Sauer, Gabrilowitch, Lhevinne, Germaine Schnitzer, and Germaine Arnaud, pianists; Mischa Elman, Willy Hess, and Soma Pick Steiner, violinists, and Alwin Schroeder and Heinrich Warnke, cellists.

There will be only three changes of importance in the personnel of the Boston Symphony Orchestra this year, and only six changes altogether. Prof. Willy Hess has returned to the orchestra after his year's leave of absence, and will resume his place at the desk as concert master. Sharing the desk with him will be Sylvain Noack, who takes the place of Mr. Czerwonky, second concert master last year.

Mr. Noack comes from Germany and has the reputation of being an artist of brilliant attainments. For three years he was second concert master of the Concert-Gebouw, of Amsterdam, under Mengelberg, and for the last year he nas been concert master of the orchestra at Aschen. There will be a new second bassoon, Edmund Mueller, of Berlin, who takes the place of Mr. Litke, who retires from the orchestra. The other changes are a new double bass, Oscar Ludwig, of Berlin, and two new second violins.

Max Fiedler, who comes from Hamburg to be conductor of the orchestra, is due to reach Hoboken Tuesday on the Kronprinz Wilhelm. He will go directly to Boston.

H. W. Jaeger, formerly a tenor soloist of St. Mark's Church, who has for the past month been engaged at St. John's Church, Georgetown, will continue for the coming year with that church as tenor soloist.

—The Boston Symphony Orchestra will begin its twenty-eighth season in Boston with a public rehearsal on October 9 and a concert on October 10. It will give as usual twenty-four public rehearsals and twenty-four concerts in that city and ten concerts in New York, eight in Cambridge, five in Brooklyn, Philadelphia, Baltimore and Washington and three in Providence and Hartford. In the last week of January it will give six concerts in the Middle West, the cities to be visited being Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester. Max Feidler, of Hamburg, who has been appointed conductor, will arrive in this country the end of this month. Willy Hess will return to his old post of concertmaster and there will be a new second concertmaster in place of Mr. Czerwonky, who has given up orchestral for quartet and solo work. Otherwise there will be practically no changes in the personnel of the organization.

—Music lovers at the New York State

Newspaper Cutting Bureau in the World

From NEWS

Address BUFFALO, N. Y.

Date SEP 27 1908

Max Fiedler, the new conductor of the Boston Symphony Orchestra, has made public a partial list of the novelties which he expects to produce during the coming season. There are two symphonies on the list, Bruckner's Eighth, which has never been played in Boston and possibly never in this country, and a new symphony by Padereswski, which will have its first performance anywhere when the composer-pianist visits Boston after the first of the year. Mr. Fiedler will also play for the first time in America a new overture by Max Reger, a work which is not to be published until November. Other works new to Boston, some of which are new to this country, are Noren's "Kaleidoscope" variations, Delius's "Brigg Fair" and "Paris," Sibelius' "Finlandia," "Fruhlingslied" and "Valse Artiste," two Scherzos from Nicode's "Gloria," and the Harvest Dance from Max Schillings' opera, "Moloch." Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give "Tod und Verklarung," the "Love Scene" from "Feuersnot," "Thus Spake Zarathustra" and "A Hero's Life."

From

Address PROVIDENCE, R. I.

Date SEP 27 1908

SYMPHONY CHANGES.

There will be but three changes of importance in the personnel of the Boston Symphony Orchestra this year, and only six changes altogether. Prof. Willy Hess has returned to the orchestra after his year's leave of absence, and he will resume his place at his desk as concert master. His return will be welcomed by the many friends and admirers he made in the three years he held that position.

Sharing the desk with him will be Mr. Sylvain Noack, who takes the place of Mr. Czerwonky, who was second concert master last year. Mr. Noack comes from Germany and has the reputation of being an artist of brilliant attainments. For three years he was second concert master of the Concert-Gebouw of Amsterdam under Mengelberg, and for the last year he had been concert master of the Orchestra at Aachen. He is very highly recommended.

There will be a new second bassoon, Edmund Mueller of Berlin, who takes the place of Mr. Litke, who retires from the orchestra. The other changes are a new double bass, Oscar Ludwig of Berlin, and two new second violins.

Max Fiedler, who comes from Hamburg to be conductor of the orchestra is due to reach Hoboken next Tuesday on the Kronpriz Wilhelm. He will come directly to Boston.

Newspaper Cutting Bureau in the World

From

Address

Date SEP 27

SYMPHONY CONCERTS.

Partial List of Novelties by New Conductor of Boston Orchestra.

Max Fiedler, the new conductor of the Boston Symphony Orchestra, has made public a partial list of the novelties which he expects to produce during the coming season. There are two symphonies on the list, Bruckner's Eighth, which has never been played in Boston, and possibly never in this country, and a new symphony by Paderewski, which will have its first performance anywhere when the composer-pianist visits Boston after the first of the year. Mr. Fiedler will also play for the first time in America a new overture by Max Reger, a work which is not to be published until November.

Other works new to Boston, some of which are new to this country, are Noren's "Kaleidoscope" variations, Delius's "Brigg Fair" and "Paris," Sibelius's "Finlandia," "Fruhlingslied" and "Valse Artiste," two scherzos from Nicode's "Gloria" and the Harvest Dance from Max Schilling's opera "Moloch." Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give "Tod und Verklarung," the love scene from "Feuersnot," "Thus Spake Zarathustra" and "A Hero's Life."

The soloists for the Boston season of the orchestra are Emmy Destinn and Berta Morena of the Metropolitan Opera House, Jeanne Gerville-Reache of the Manhattan Opera House, Paderewski, Sauer, Gabrilowitsch, Lhevinne, Germaine Schnitzer and Germaine Arnaud, pianists; Mischa Elman, Willy Hess and Soma Pick Steiner, violinists, and Alwyn Schroeder and Heinrich Warnke, cellists.

CHOPIN CENTENNIAL.

Although the 100th anniversary of Chopin's birth does not come until Feb. 22, 1910, in Brooklyn it is to be celebrated on March 1 next. Approximately enough of the officers of the Brooklyn Institution of Arts and Sciences have asked Paderewski to be the solo artist at the concerts to be given on the afternoon and evening of that day. In the afternoon he will play an exclusively Chopin programme, and it is promised that he will play again in the evening.

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The Symphony Concerts

A New Season and a New Conductor—No Changes in the Men Except at the First Desk of the Violins—New Names and Young Blood Among the Assisting Singers and Virtuosi—The Coming of Mr. Fiedler.

ONCE in so many years, in the changing round of the calendar, the Symphony concerts begin exceptionally early, and 1908 is such a year. The first pair of concerts for the new season is only two weeks away, and the sale of the seats is at hand. The new conductor, Mr. Fiedler, begins his rehearsals with the orchestra the first Monday in October. The new conductor, the promise of his career in Europe, the hint of his range that his first program gives, and the new music that he intends to perform, make together the interesting facts of the new season. More particularly, there will be very few changes in the personnel of the band; the policy of fewer assisting singers and virtuosi but those of high rank will be continued, and the number of concerts that the orchestra will give in the smaller cities of New England will be considerably increased. Otherwise, the announcements for the new season are substantially those of recent years.

Dates and Details.

The orchestra, now in its 28th year and rising steadily into the thousands in the number of its concerts, will give 24 afternoon and 24 evening concerts in Symphony hall, from October through April, plus the usual two concerts on Sunday evenings for the increase of its pension fund. The afternoon concerts will begin on Friday, Oct. 9, and continue weekly thereafter, with the usual break in the series when the orchestra makes its five journeys to New York and the cities southward, and pays its annual visit to chosen towns of the Middle West. The exigencies of the calendar, moreover, will twice vary the sequence. Christmas day falls this year on Friday, and the afternoon concert of the week will be shifted to Thursday; while holy week, as usual, brings a similar change for the concert of Good Friday, April 9. The weeks set apart for the more distant journeys of the orchestra are those in which the concerts here would fall on Nov. 6 and 7, Dec. 4 and 5, Jan. 8 and 9 and 29 and 30 Feb. 19 and 20 and March 7 and 20. With these interruptions, the 24 evening concerts will run, undisturbed by the calendar, from Saturday, Oct. 10, through Saturday, May 1.

Inquiry and consideration has confirmed the management in the belief that the present and long-established hours of beginning best please the majority of the public of the concerts. In the afternoon, therefore, they will begin at half-past 2, and in the evenings at 8, with such grace to latecomers as the kindly conductor—and Mr. Fiedler's eyes beam behind his spectacles—may allow. In all essential respects, the ordering of details will be that of previous years. Once more the suggestion quoted irom the city ordinances about the removal of hats will stand on the first leaf of the program, and once more irritated voices and pens will aver that it goes too often unheeded. Again, doubtless, there will be complaint of too loud conversation by belated auditors, waiting in the corridors, while the concert is proceeding within, and on that score another "suggestion" might prudently adorn the program.

Finally, the seats will be sold at the same prices and under the same conditions as those of last year. The seats at $18 for the afternoon concerts will be offered by auction in Symphony hall, on Monday, Sept. 28, beginning at 10 o'clock. In the same place and at the same hour, the seats at $10 for the afternoon concerts will be sold on Tuesday, Sept. 29. On Thursday, Oct. 1, follows the sale of the seats at $18 for the evening concerts, and the auction ends on Friday, Oct. 2, with the disposal of the seats at $10 for the same series. As usual the seats will be sold in order, and the successful bidder will not gain a general choice. No more than four seats will be sold to any one bid, and payment for seats purchased must be made on the spot.

The Concerts in Other Cities.

Half of the hundred and more concerts projected for the new year will take place outside Boston. Month by month, from November through March, the orchestra will give 10 concerts at Carnegie hall in New York; five in the new Academy of Music in Brooklyn, and five each in Philadelphia, Baltimore and Washington—the familiar "trips" of many years' standing. Following the custom that began in Dr. Muck's time, it will go West through the last week of January and play in Rochester, Buffalo, Detroit, Cleveland, Columbus and Indianapolis. The material change, thus, from the scheme of preceding years is the increase in the number of concerts to be undertaken in the smaller cities within easy reach of Boston. Cambridge and Harvard, where the orchestra has an assured and increasing public, will have eight instead of six; while in Providence, Worcester, Springfield and Hartford respectively, there will be a sequence of three. Occasional concerts will fall now and then to other cities hereabouts, and thus, if due response come from the publics that are presumed to be ripe for such experiments, the work of the orchestra in New England, will be permanently widened. If it is to be kept employed outside the regular series of concerts at Symphony hall and the regular Southern and Western trips, the additional concerts must be distributed within easy distance of Boston so that rehearsals shall be undisturbed. This season the test of New England on that score is to made in earnest.

The Personnel.

Only at the first desk of the violins will there be any material change in the personnel of the orchestra. In its members, it remains virtually the same band that it became after Dr. Muck's somewhat drastic changes of last autumn. In spite of much gossip to the contrary, Mr. Schroeder, the distinguished 'cellist, will not rejoin the orchestra. He has settled again in Boston; he will be a member of the new Hess-Schroeder string quartet; he will play as a visiting virtuoso in concerts here and elsewhere; but he does not care, with such tasks before him, to resume the exacting routine of orchestral duty. Mr. Hess, on the other hand, returns from work and play in Europe to become again the concert-master of the orchestra; and it is an open secret that the understanding under which he comes binds him, whatever may be his other activities, to give his best and regular service to the band. Mr. Wendling, the concert master of last winter, has returned to Germany, and Mr. Czerwonky, his companion, has left the orchestra, to follow the career of a virtuoso. In his place, to sit side by side with Mr. Hess, comes Soma Pick Steiner, a violinist of long experience in orchestral work, and at the first desk in Leipsic and Vienna.

Singers and Virtuosi.

With the coming of Dr. Muck two years ago and with the steadily rising prestige of the orchestra, the directors of its fortunes began a new policy in the engagement of "soloists." They were to be much fewer—say, 12 or 15 for the whole series of concerts; but they were to be singers, violinists and pianists of high rank. No others accorded with the position of the orchestra in its kind or with the just demands of a public that it had cultivated for a quarter of a century. Moreover, that public was now finding the orchestra, the conductor, and the program sufficiently interesting in themselves for nearly half the concerts. The balance had come at last, and the "soloists" were truly assisting the orchestra. This policy has justified itself, and in the new season it is to be extended in a fresh particular. As Dr. Muck brought new and young blood into the personnel of the band, so next winter there is to be new and relatively young blood in the singers and virtuosi.

For singers the resources of the orchestra are the two opera houses of New York. From the Metropolitan will come Miss Destinn and Miss Morena, and from the Manhattan, Miss Gerville-Reache. Miss Destinn will be wholly new to our public, and since a visit from the Metropolitan company is in jeopardy, her appearances at the Symphony concerts may be her only appearances in Boston. Her reputation in Europe has preceded her. She is one of the distinguished singers of the Royal opera in Berlin; in summer of late she has sung much at Covent Garden; Paris knows her Salome, and the opera there has coveted her. She is in the prime of her powers and her vitality; her voice is a full and expressive soprano, guided by artistry and quick with feeling. Miss Morena was the Sieglinde of the performance of "The Valkyr" that the Metropolitan company gave at the Boston theater last April. Her plastic and significant beauty is one of the memories of it, while the quality and the emotional appeal of her singing commended her no less. Miss Gerville-Reache is equally a grateful memory of the Symphony concerts of last winter, when she brought the warmth of the opera house into the usually chilly air of the concert room.

Except Mr. Paderewski and Mr. Sauer, the pianists for the concerts are all young—Mr. Gabrilowitsch and Mr. Lhevinne, Miss Schnitzer and Miss Arnaud. Mr. Paderewski returns in January primarily to share in the rehearsals and hear the performance of his new symphony, but also to appear with the orchestra at a pair of concerts. Mr. Sauer comes back, after nearly 10 years of absence, almost to a new musical generation that will discover afresh the adroit skill, the fineness and the delicate warmth of his playing. Mr. Gabrilowitsch has been a more frequent visitor, and our public has watched the ripening and the refining of his talents. Mr. Lhevinne is new to the Symphony concerts, but not new to the audiences that two years ago felt the grave intensity and the unforced power of his playing. In like case is the young and ardent Miss Schnitzer, another distinctly romantic pianist. Germaine Arnaud comes out of Parisian drawing-rooms rather than Parisian concerts, and has her way to make in America. Fortunate the fate, from one point of view, that has opened the Symphony concerts to her.

The visiting violinist is inevitably Mischa Elman, the youthful Russian, who in a few months comes for the first time to America. Young he still is, but no younger than was Henri Marteau when he first appeared here. Marteau looked his youth; Elman is as grave as middle age itself behind his spectacles and in his absorption in the task of the moment. Whatever the number of his years, he is the ripening violinist who stands or falls by his intelligence, imagination and artistry. Long since he put his brief days as a prodigy behind him. The other two violinists are the first and the second concert masters of the orchestra, Mr. Hess and Mr. Steiner, and the brilliancy and the elegance of Mr. Hess' playing are easy to recall. Mr. Warnke, as the first 'cellist of the orchestra, will have his concerto, and Mr. Schroeder will reappear once more on the familiar platform of Symphony hall.

The Conductor.

When Mr. Fiedler begins work here in October, he will be nearly at the end of his 50th year, the oldest conductor who has yet come freshly to the post. Unlike any of his predecessors, except Mr. Paur, he had a considerable reputation in Germany as a pianist and a teacher of the piano before he passed to conducting, 15 years ago. Unlike all of them, except Mr. Gericke, he has written music in his time, a symphony, and sundry compositions for string quartet and the piano, but happily neither at home in Hamburg nor in his visits to other cities has he shown any eagerness to bring them to performance. Like all of his predecessors, except Dr. Muck, he was educated as a musician, he has lived the life of a practising musician, and he has few interests outside his calling. Again, unlike Dr. Muck and Mr. Gericke, his experience has been that of a conductor of orchestral concerts rather than of opera; while beyond any of his predecessors, except Dr. Muck, he comes hither with a reputation achieved and acknowledged as an "international" conductor. For 10 years he pursued his work in Hamburg, re-establishing the Philharmonic concerts there in patronage and prestige. Then his abilities began to make him known in other German cities, and he conducted on occasion in them. Next his widening reputation brought him opportunities beyond the frontier, and he began to go to and fro in Europe as a visiting conductor of note. As such, Petersburg and Paris, Milan and Madrid, Budapest and London, and many another city have all heard him.

It was in London, and within easy recollection, that The Transcript's reviewer happened to see and to hear Mr. Fiedler, and to receive an impression that is still clear of the man and his conducting. To the eye, he was a middle-aged German, rather heavily built, rather loosely jointed, and distinctly of large physical authority. A big head rose from broad shoulders, and above the high forehead a brush of iron gray hair, a la Pompadour, crowned it. His eyes looked brightly out of big, round German spectacles. His nose was strong and full, but a bristling gray mustache hid the mouth and left only a hint of the vigorous chin. Mr. Fiedler does not look the Herr Professor, who happens strangely to be leading an orchestra, as does Mr. Motti. Nor yet does Mr. Fiedler recall the carriage of a middle-aged German official as did Mr. Gericke. There is a suggestion in his bearing of both, but still more of a man of physical strength and alert and even fiery spirit. That afternoon at the Queen's hall he was conducting with the London Symphony orchestra for the first time. The band was new to him and he to the band. He had had, moreover, to change his program at the last minute. Perhaps all these circumstances compelled him to a vehemence of gesture, movement and physical emphasis of his intention with the players that is not usual with him. Certainly he conducted at the two Philharmonic concerts that he led in New York in the winter of 1905-06 with far less bodily effort than he seemed to find necessary in London. His beat and his gestures were then clear and expressive; unmistakably they carried his will to his men; but they had a nervous energy that here in Boston (if Mr. Fiedler continues to practise it) will be a new thing after Mr. Gericke and Dr. Muck's relatively sober conducting. Alike in London and in New York he quickly discovered the traits and temper of his orchestra and put them to effective play. His men felt him. Impetuous and nervous will were in him, but also the reputation of a broad minded and "all-round" conductor who cultivates no "specialty" but duly diversified and wide ranging programs. He is admittedly an ardent conductor of the music of Richard Strauss, and before the winter ends "Zarathustra," "Heldenleben" and other of the later "tone-poems," long unheard here, are likely to have a place on his programs. He has brought the music of the new and struggling generation of German composers to hearing; he is a close friend to Reger; he knows the work of the Bohemians; the music of the Russians appeals to him, and unlike some German conductors he is aware that in France, Mr. d'Indy, Mr. Debussy and sundry others write individual and interesting music. In fine, he is a conductor of broad intelligence and sympathies, and thereby a maker of catholic programs.

In his conducting in both London and New York Mr. Fiedler seemed steadily to seek warmth, beauty and euphony of tone, so that by these tokens we in Boston need have no fear for the standards of our orchestra. Not once in London was the tone of the band harsh, rough, or careless. Nowhere, however, did the beauty, balance and precision of the tone lessen its vitality or its expressive quality. There was eager and vivid life in it. In Mr. Fiedler himself was a kindred union of traits. His reading of Brahms symphony, for example, was altogether clear and straightforward. He sought no finicking or disturbing "novelties" of pace or phrase whereby certain conductors would prove their "individuality." Yet, as clearly, he had thoroughly analyzed the music, in his own preparation for it, and discovered and grasped its substance and spirit. Thus prepared, he was ready to bring it to life and passionate life, in performance. No less understanding, power and imagination shone in his conducting of Wagner's and Beethoven's overtures. In both an ardent, dramatizing but ordered temperament was in commanding play. Contrasts and climaxes told, the music went sweepingly and glowingly forward; and yet throughout it kept its salient traits. Here was clearly a conductor of intellectual penetration and grasp on the one hand, and of vigor and passion on the other; above all a conductor who could characterize his music—each piece in its kind.

Programs and New Music.

So much for the pleasures of memory. Inevitably, here in Boston, Mr. Fiedler must begin, like each of his predecessors, with the classics. He has his men and his audience to learn. He has need to examine the repertory and the resources of the orchestra and to assimilate the habits and the expectations of his audience. He must impress himself alike upon his forces and his hearers, and the most efficient means to these ends are familiar pieces, old or recent, classic, in the stricter sense, or romantic. Of such are the programs that he has already sent to Boston for the first four concerts of the new year; but in them he testifies to his liking for Strauss, pays tribute to the memory of Rimsky-Korsakoff, dead a few months ago, and discloses his willingness to take Wagner's music from the opera house to the concert-room. They run:

Oct. 9 and 10:
Beethoven: Overture, "Leonore," No. 3.
Brahms: Symphony in C minor, No. 1.
Strauss Love Scene from "Feuersnot."
Wagner: Overture to "Tannhauser."

Oct. 16 and 17:
Rimsky-Korsakoff: Suite "Scheherazade."
Concerto for Piano
Schumann: Symphony in D minor.
Soloist: Emil Sauer.

Oct. 23 and 24:
Beethoven: Symphony in E-flat, "Eroica."
Smetana: Symphonic Poem, "The Moldau."
Wolf: Italian Serenade.
Wagner: Prelude to "The Mastersingers."

Oct. 30 and 31:
Weber: Overture to "Oberon."
Tschaikovski: Symphony in B minor, "The Pathetic."
Concerto for Violoncello.
Beethoven: Overture to "Egmont."
Soloist: Alwyn Schroeder.

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[22]

The World
SUN
BALTIMORE, MD
SEP 27 1908

REPUBLICAN
From SPRINGFIELD, MASS.
Address
Date SEP 27 1908

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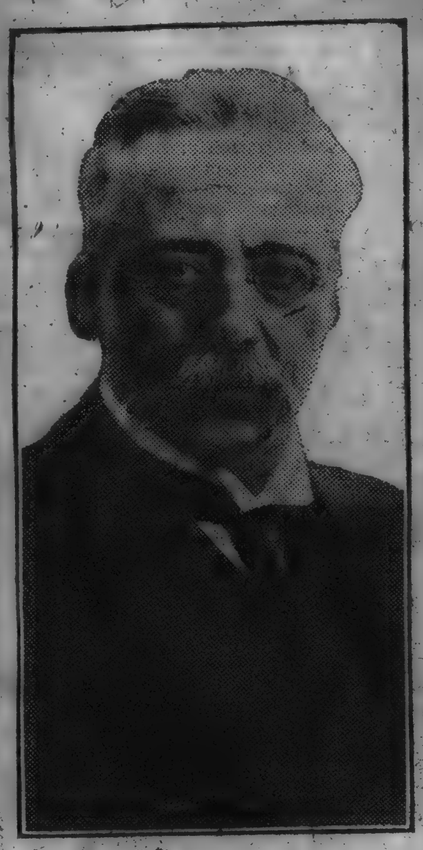

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Newspaper Cutting Bureau in the World
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From EVENING SUN,
New York City.
Address
Date SEP 28 1908

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Paderewski and his new symphony that wasn't played last winter are to be the Boston orchestra's star attraction on visits to New York and Brooklyn next January.

From GLOBE & COMMERCIAL ADVERTISER,
Address New York City.
Date SEP 28 1908

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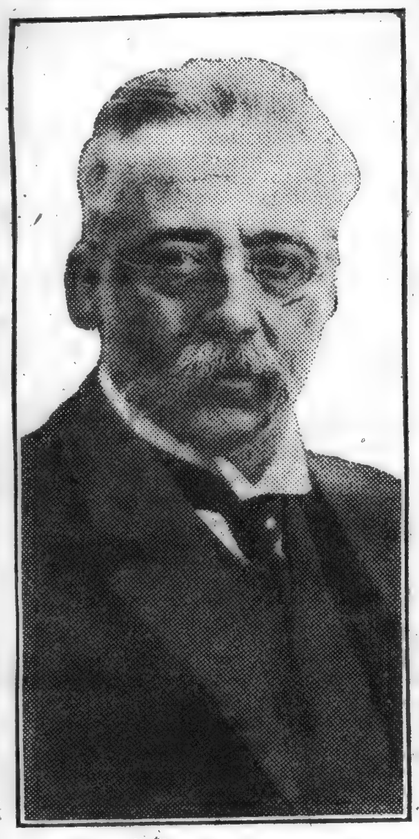

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From EVENING SUN,

Address New York City.

Date SEP 28 1903

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Paderewski and his new symphony that wasn't played last winter are to be the Boston orchestra's star attraction on visits to New York and Brooklyn next January.

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Address New York City.

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Address New York City.
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Nicholas Murray Butler Says Taft Is Ideal Man for the Presidency.

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"My programme is to be made up chiefly from Wagner, Grieg and all good schools where there is genius."

Mrs. Zeisler, the pianist, is to begin her season here at Carnegie hall on December 12.

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From Daily Citizen,
Address Brooklyn, N. Y.
Date SEP 30 1908

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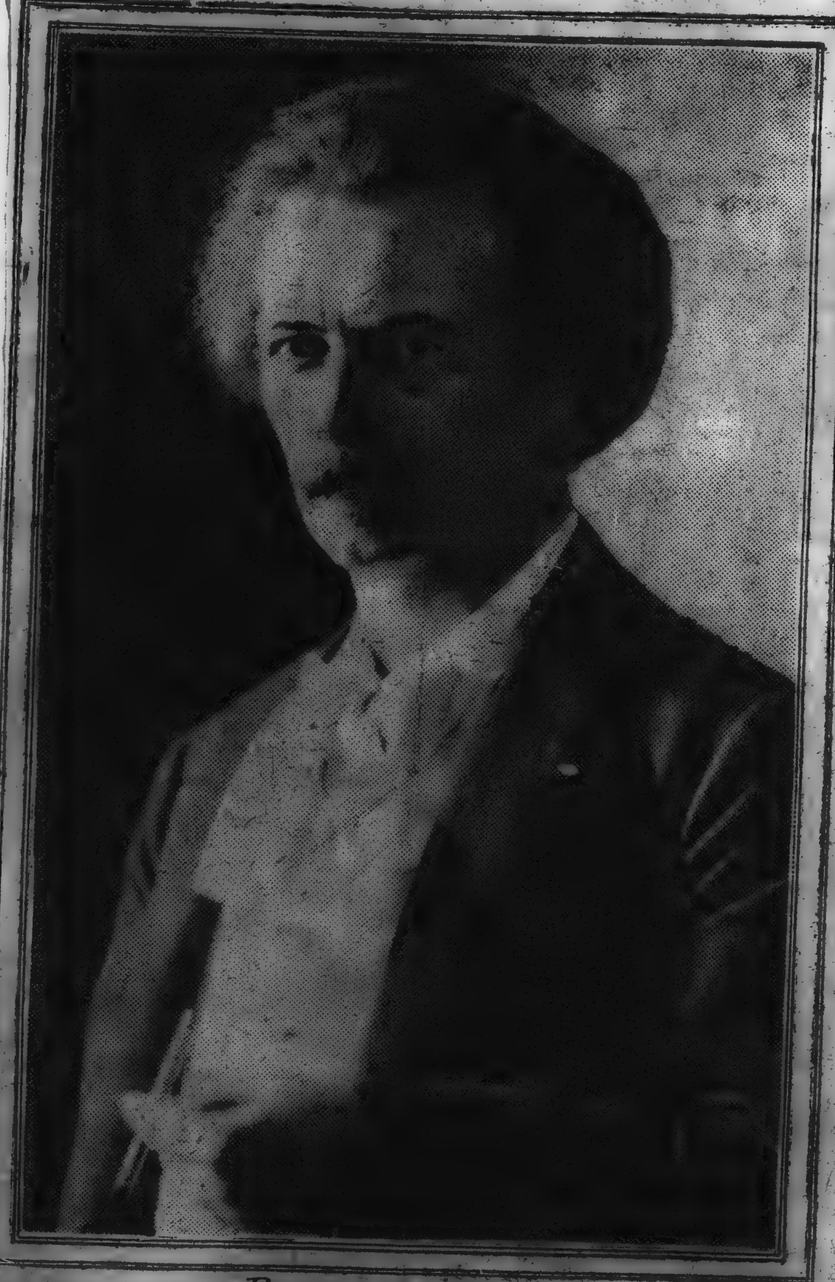
Prof. Fiedler is a man about 45 years old, with a gray mustache and spectacles. Two years ago he conducted the Philharmonic concerts here. For the last five years he has been the leader of the Philharmonic Society at Hamburg and gave up the directorship of the Hamburg Conservatory of Music in order to come to Boston.

Mrs. Fiedler is an English woman who formerly lived at Newcastle-on-Tyne. The Boston Symphony Orchestra will be heard here for the first time this season at Carnegie Hall on Nov. 5.

From INEWS
Address BALTIMORE, MD
Date SEP 29 1908

FAMOUS PIANIST WILL BE HEARD HERE THIS SEASON WITH BOSTON SYMPHONY ORCHESTRA



PADEREWSKI COPYRIGHT-E. NIYSCHE

Ignace Jan Paderewski, the pianist, will be heard in Baltimore this season with the Boston Symphony Orchestra. Having sounded the depths and shoals of fame as a virtuoso, the famous Pole is now seeking honors as a composer—and gaining them. His latest production is his most ambitious, being nothing less than a symphony, and it will have its first performance by the Boston Orchestra. Years ago Paderewski classed that Orchestra as the finest in the world, and his preference for it doubtless accounts for the fact that it will be the first to play his symphony. Paderewski's other compositions include his popular little minuet, a suite for orchestra in G, and an opera, "Manru."

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From THE NEW YORK TELEGRAM
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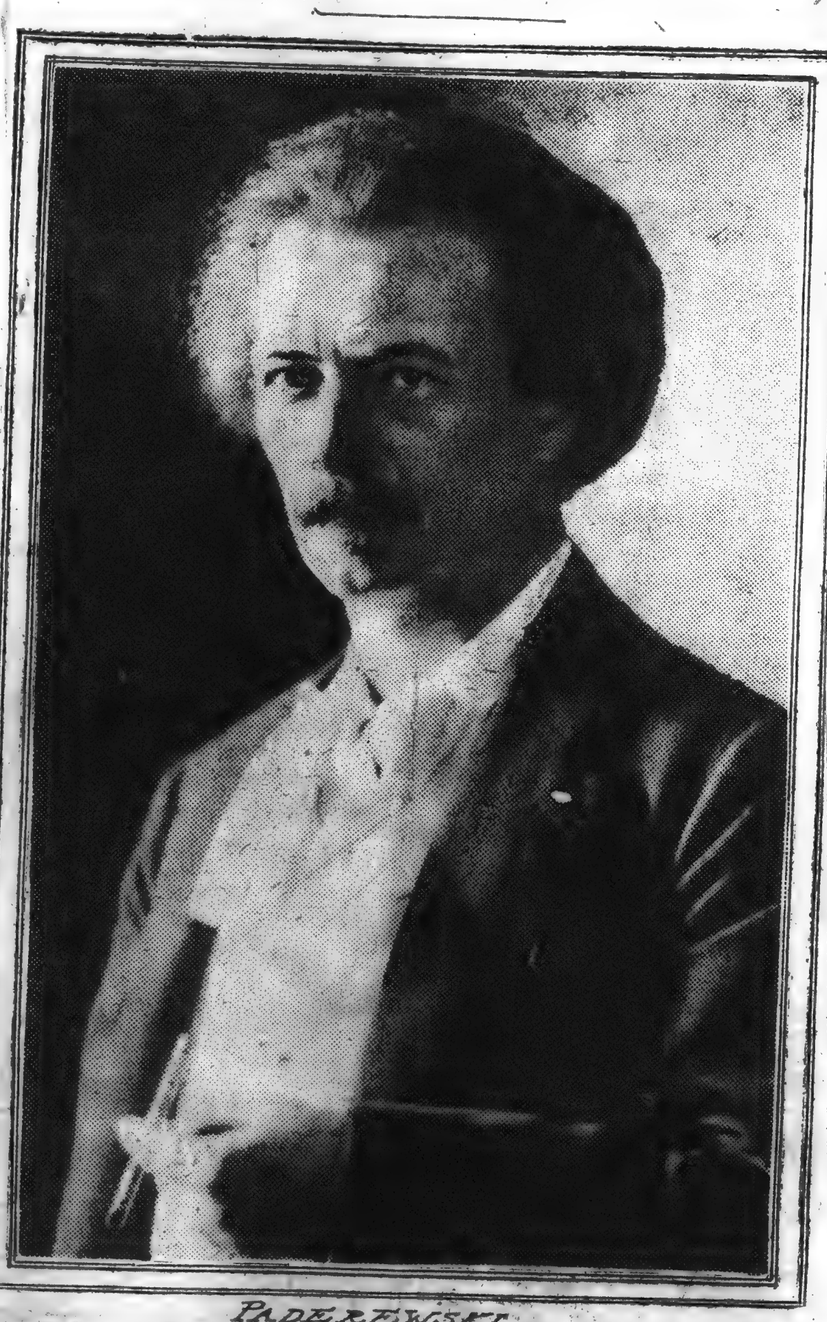

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From STAATS ZEITUNG,
New York City.
Address
Date SEP 30 1908

Der neue Meister der Bostoner.

Der als Nachfolger des Hofkapellmeisters Dr. Karl Muck an die Spitze des Bostoner Symphonie-Orchesters berufene Kapellmeister Max Fiedler aus Hamburg traf mit seiner Gattin ebenfalls an Bord des Dampfers ein. Er war seit fünf Jahren Leiter der Hamburger Philharmonischen Gesellschaft und hat vorher dort zehn Jahre lang ein eigenes Orchester geleitet. Vor drei Jahren, als das hiesige Philharmonische Orchester eine Reihe ausländischer Kapellmeister zur Leitung seiner Konzerte berief, war auch er unter den Auserwählten und dirigirte eines der Konzerte in Carnegie Hall. Vorläufig hat sich Herr Fiedler auf eine Saison nach Boston verpflichtet. Als Novität bringt er zuerst Bruckner's Achte Symphonie, ferner eine neue Symphonie von Ignaz Paderewski, die Anfangs des Jahres 1909 zur Aufführung gelangen wird. Neben einer neuen, noch ungedruckten Ouverture von Max Reger, sind folgende Werke in Aussicht genommen: Noren's „Kaleidoskop-Variationen", „Brigg Fair" und „Paris" von Delius; „Finlandia" von Sibelius, und „Frühlingslied" und „Valse Artiste" von demselben Komponisten; zwei Sätze aus Nicode's „Gloria" und der „Erntetanz" aus Schilling's Oper „Moloch". Richard Strauß wird mit „Tod und Verklärung", „Heldenleben", „Also sprach Zarathustra" und „Liebesszene" aus der Oper „Feuersnoth" vertreten sein. Als Solisten werden in den Konzerten der Bostoner mitwirken: die Opernsängerinnen Emmy Destinn, Berta Morena und Gerville Réache, die Pianisten Paderewski, Sauer, Gabrilowitsch, Lhévinne, Germaine Schnitzer und Arnault; die Violinisten Mischa Elman, Willy Heß, und die Cellisten Alwin Schroeder und Heinrich Warnke. Das erste Konzert wird am 9. Oktober in Boston stattfinden, und das Orchester kommt Mitte November nach New York.

From INQUIRER
PHILADELPHIA, PA
Address
Date SEP 30 1908

Symphony Conductor Arrives

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Newspaper Cutting Bureau in the World
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Newspaper Cutting Bureau in the World
From NEWS
Address BALTIMORE, MD
Date SEP 30 1908

ONLY A FEW CHANGES IN THE PERSONNEL OF THE BOSTON SYMPHONY ORCHESTRA

There will be but three changes of importance in the personnel of the Boston Symphony Orchestra this year, and only six changes altogether. Prof. Willy Hess has returned to the Orchestra after his year's leave of absence, and he will resume his place at his desk as concert-master.

Sharing the desk with him will be Sylvain Noack, who takes the place of Mr. Czerwonky, who was second concert-master last year. Mr. Noack comes from Germany and has the reputation of being an artist of brilliant attainments. For three years he was second concert-master of the Concert-Gebouw of Amsterdam under Mendelberg, and for the last year he has been concert-master of the Orchestra at Aachen. He is very highly recommended.

There will be a new second bassoon—Edmund Mueller of Berlin—who takes the place of Mr. Litke, who retired from the Orchestra. The other changes are a new double bass—Oscar Ludwig of Berlin—and two new second violins.

Max Fiedler, who comes from Hamburg to be conductor of the Orchestra, is due to reach Hoboken next Tuesday on the Kronprinz Wilhelm. He will go directly to Boston.

From EVENING SUN,
New York City.
Address
Date OCT -1 1908

The fifty-first Worcester Music Festival opened last night in Mechanics Hall, Worcester, with Louise Homer, Beddoe and Gogorza in Saint-Saëns' "Samson and Delilah."

To-night Edward Elgar's cantata, "Caractacus," is sung for the first time in Worcester, and to-morrow is Beethoven programme, including "Fidelio."

The Boston Symphony Orchestra sends sixty men to furnish the instrumental music.

Max Fiedler in Boston yesterday met the virtuoso veterans of the Boston Symphony Orchestra for the first time. Aside from the new conductor there are but three new men of importance in the Boston personnel this year, and only six changes altogether. Willy Hess has returned after a year's leave of absence as concert-master. Sylvain Noack, who takes the place of Czerwonky, was second concert-master at old Amsterdam under Mengelberg, and last year concert-master at Aachen.

A new second bassoon, Edmund Mueller of Berlin, takes the place of Litke, who retires from the orchestra. The other changes are a new double bass, Oscar Ludwig of Berlin, and two new second violins.

Star soloists for the Boston season are Destinn, Morena, Gerville-Réache, Paderewski, Sauer, Gabrilowitsch, Lhévinne, Schnitzer and Arnaud; Elman, Hess and Steiner; Warnke and Schroeder.

Boston's excitement over the annual auction sale began yesterday, and the money changers will sit for three days at the taking of custom in Symphony Hall.

From SUN,
New York City.
Address
Date SEP 30 1908

CONDUCTOR FIEDLER HERE.

Comes From Hamburg to Direct the Boston Symphony Orchestra.

Max Fiedler, the eminent German conductor, who arrived on the Kronprinz Wilhelm yesterday, comes to be at the head of the Boston Symphony Orchestra during the present season. He is not entirely unknown in this country, as he conducted two concerts of the Philharmonic Society and made a good impression. He is director of the Philharmonic Society of Hamburg and is now 48 years old. He is a native of Zittau in Germany. He went to the conservatory at Leipsic when 18 to study the piano. He is now at the head of the Hamburg conservatory.

From HERALD
NEW YORK CITY
Address
Date SEP 30 1908

Der Hamburger Kapellmeister Max Fiedler, der, wie bereits gestern im „Herold" gemeldet, mit dem „Kronprinz Wilhelm" hier eingetroffen war, um sich auf seinen Posten zur Leitung der philharmonischen Concerte nach Boston zu begeben, gedenkt einige bisher noch nicht in Amerika zur Aufführung gekommene Orchesterwerke vor das amerikanische Publikum zu bringen, so zum Beispiel einige neue Compositionen Max Reger's, ferner mehrere Strauß'sche Compositionen u. s. w. Mitte November wird das Bostoner Orchester in der New Yorker Carnegie Hall ein Concert geben.

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From PUBLIC LEDGER
Address PHILADELPHIA, PA
Date SEP 30 1908

12 PADEREWSKI CONCERTS

Will Play With Several Orchestras and at Chopin Anniversary.

[SPECIAL TELEGRAM TO PUBLIC LEDGER.]

NEW YORK, Sept. 29.—Paderewski, when he comes over here after the first of the year, will give only 12 concerts in this country, including his appearances with the Boston Symphony Orchestra, the Chicago, St. Paul and the Minnesota orchestras. His chief reason in coming this year is said to have his new symphony produced by the Boston Symphony Orchestra.

Although the 100th anniversary of Chopin's birth does not come until February, 1910, it is to be celebrated in Boston on March 1 next. The officers of the Boston Institution of Arts and Letters selected Paderewski to be the

From EVENING SUN,
New York City.
Address
Date OCT -2 1908

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Of Richard Strauss, Mr. Fiedler proposes to give the "Tod und Verklärung," the love scene from "Feuersnot," "Thus Spake Zarathustra" and "Heldenleben."

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"I am anxious to get to Boston to begin my work," he said at the pier. "I have conducted in many cities in Europe with success, but I believe my highest ideals regarding execution will be reached with the Boston Symphony. It is the best orchestra I have ever heard, and with it I shall have a most wonderful instrument under my hand."

Mr. Fiedler is not a stranger to New York, since he appeared here as guest conductor with the Philharmonic Society in December, 1905.

Mr. Fiedler is a man of medium height, rather stout. His hair and mustache are gray, and glasses cover his quiet, thoughtful eyes. He speaks English with only a slight German accent, and what he has to say is usually well thought out before it reaches an expression.

Mr. Fiedler brings with him the reputation of being decidedly modern in his musical tastes. Like Willem Mengelberg, the distinguished Dutch conductor, he is enthusiastic over the music of Richard Strauss. He said yesterday that he believes Strauss to be the greatest living composer.

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From REPUBLICAN,
SPRINGFIELD, MASS
Address
Date SEP 30 1908

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From GLOBE & COMMERCIAL ADVERTISER,
New York City.
Address
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Newspaper Cutting Bureau in the World
From SUN
Address BALTIMORE, MD
Date SEP 30 1908

Boston Symphony Director Arrives.

New York, Sept. 29.—Max Fiedler, of Hamburg, who is to be conductor of the Boston Symphony Orchestra in place of Dr. Karl Muck, arrived from Europe today on the steamer Kronprinz Wilhelm. Professor Fiedler was until recently director of the Hamburg Conservatory of Music.

Newspaper Cutting Bureau in the World
From REPUBLICAN
SPRINGFIELD, MASS
Address
Date SEP 30 1908

PROF FIEDLER ARRIVES.

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From STAATS ZEITUNG,

Address New York City.

Date SEP 30

Der neue Meister der Bostoner.

Der als Nachfolger des Hoftapellmeisters Dr. Karl Muck an die Spitze des Bostoner Symphonie-Orchesters berufene Kapellmeister Max Fiedler aus Hamburg traf mit seiner Gattin ebenfalls an Bord des Dampfers ein. Er war seit fünf Jahren Leiter der Hamburger Philharmonischen Gesellschaft und hat vorher dort zehn Jahre lang ein eigenes Orchester geleitet. Vor drei Jahren, als das hiesige Philharmonische Orchester eine Reihe ausländischer Kapellmeister zur Leitung seiner Konzerte berief, war auch er unter den Auserwählten und dirigirte eines der Konzerte in Carnegie Hall. Vorläufig hat sich Herr Fiedler auf eine Saison nach Boston verpflichtet. Als Novität bringt er zuerst Bruckner's Achte Symphonie, ferner eine neue Symphonie von Ignaz Paderewski, die Anfangs des Jahres 1909 zur Aufführung gelangen wird. Neben einer neuen, noch ungedruckten Ouverture von Max Reger, sind folgende Werke in Aussicht genommen: Noren's „Kaleidoskop-Variationen", „Brigg Fair" und „Paris" von Delius; „Finlandia" von Sibelius, und „Frühlingslied" und „Valse Artiste" von demselben Komponisten; zwei Sätze aus Nicode's „Gloria" und der „Erntetanz" aus Schilling's Oper „Moloch". Richard Strauß wird mit „Tod und Verklärung", „Heldenleben", „Also sprach Zarathustra" und „Liebesszene" aus der Oper „Feuersnoth" vertreten sein. Als Solisten werden in den Konzerten der Bostoner mitwirken: die Opernsängerinnen Emmy Destinn, Berta Morena und Gerville Réache, die Pianisten Paderewski, Sauer, Gabrilowitsch, Lhévinne, Germaine Schnitzer und Arnault; die Violinisten Mischa Elman, Willy Heß, und die Cellisten Alwin Schroeder und Heinrich Warnke. Das erste Konzert wird am 9. Oktober in Boston stattfinden, und das Orchester kommt Mitte November nach New York.

From SUN,

Address New York City.

Date SEP 25 1908

CONDUCTOR FIEDLER HERE.

Comes From Hamburg to Direct the Boston Symphony Orchestra.

Max Fiedler, the eminent German conductor, who arrived on the Kronprinz Wilhelm yesterday, comes to be at the head of the Boston Symphony Orchestra during the present season. He is not entirely unknown in this country, as he conducted two concerts of the Philharmonic Society and made a good impression. He is director of the Philharmonic Society of Hamburg and is now 43 years old. He is a native of Zittau in Germany. He went to the conservatory at Leipsic when 18 to study the piano. He is now at the head of the Hamburg conservatory.

From

Address NEW YORK CITY

Date SEP 30 1908

Der Hamburger Kapellmeister Max Fiedler, der, wie bereits gestern im „Herold" gemeldet, mit dem „Kronprinz Wilhelm" hier eingetroffen war, um sich auf seinen Posten zur Leitung der philharmonischen Concerte nach Boston zu begeben, gedenkt einige bisher noch nicht in Amerika zur Aufführung gekommene Orchesterwerke vor das amerikanische Publikum zu bringen, so zum Beispiel einige neue Compositionen Max Reger's, ferner mehrere Strauß'sche Compositionen u. s. w. Mitte November wird das Bostoner Orchester in der New Yorker Carnegie Hall ein Concert geben.

Newspaper Cutting Bureau in the World

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Newspaper Cutting Bureau in the World

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From

Address

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ONLY A FEW CHANGES IN THE PERSONNEL OF THE BOSTON SYMPHONY ORCHESTRA

There will be but three changes of importance in the personnel of the Boston Symphony Orchestra this year, and only six changes altogether. Prof. Willy Hess has returned to the Orchestra after his year's leave of absence, and he will resume his place at his desk as concert-master.

Sharing the desk with him will be Sylvain Noack, who takes the place of Mr. Czerwonky, who was second concert-master last year. Mr. Noack comes from Germany and has the reputation of being an artist of brilliant attainments. For three years he was second concert-master of the Concert-Gebouw of Amsterdam under Mendelberg, and for the last year he has been concert-master of the Orchestra at Aachen. He is very highly recommended.

There will be a new second bassoon—Edmund Mueller of Berlin—who takes the place of Mr. Litke, who retired from the Orchestra. The other changes are a new double bass—Oscar Ludwig of Berlin—and two new second violins.

Max Fiedler, who comes from Hamburg to be conductor of the Orchestra, is due to reach Hoboken next Tuesday on the Kronprinz Wilhelm. He will go directly to Boston.

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From EVENING SUN,

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Date OCT -1 1908

The fifty-first Worcester Music Festival opened last night in Mechanics Hall, Worcester, with Louise Homer, Beddoe and Gogorza in Saint-Saëns' "Samson and Delilah."

To-night Edward Elgar's cantata, "Caractacus" is sung for the first time in Worcester, and to-morrow is Beethoven programme, including "Fidelio."

The Boston Symphony Orchestra sends sixty men to furnish the instrumental music.

Max Fiedler in Boston yesterday met the virtuoso veterans of the Boston Symphony Orchestra for the first time. Aside from the new conductor there are but three new men of importance in the Boston personnel this year, and only six changes altogether. Willy Hess has returned after a year's leave of absence as concert-master. Sylvain Noack, who takes the place of Czerwonky, was second concert-master at old Amsterdam under Mengelberg, and last year concert-master at Aachen.

A new second bassoon, Edmund Mueller of Berlin, takes the place of Litke, who retires from the orchestra. The other changes are a new double bass, Oscar Ludwig of Berlin, and two new second violins.

Star soloists for the Boston season are Destinn, Morena, Gerville-Réache, Paderewski, Sauer, Gabrilowitsch, Lhévinne, Schnitzer and Arnaud, Elman, Hess and Steiner, Warnke and Schroeder.

Boston's excitement over the annual auction sale began yesterday, and the money changers will sit for three days at the taking of custom in Symphony Hall.

From

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Address New York City.

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TIGHT BINDING

From EVENING MAIL,
Address New York City.
Date OCT 3 1908

The artists announced with the Boston Symphony orchestra in New York include Paderewski, Gabrilowitsch, Mischa Elman, Emil Sauer and others. There will be no soloists at the November concert, when Mr. Fiedler will make his first appearance with the Boston orchestra. The German conductor arrived in New York last Tuesday, and begins his work of rehearsing Monday morning.

The first programme will include Beethoven's "Leonore" overture No. 3, Brahms's C minor symphony, the love music from Richard Strauss's "Feuersnot" and the "Tannhauser" overture.

Gabrilowitsch will make the first tour with the Boston Symphony orchestra beginning November 26, and will play in New York early in December. Sauer will also play in December, Elman at both of the concerts in January and Paderewski in February. The special attraction of the Paderewski concerts will be the first performance of his symphony, which was scheduled for last season, but which the Polish pianist could not finish in time. Other soloists will be announced later.

From EVENING POST,
Address New York City.
Date OCT 3 - 1908

Max Fiedler, the new conductor of the Boston Symphony Orchestra, will have the privilege of conducting the first performances of Paderewski's symphony. Among his other novelties will be an overture by Max Reger, which will be published in November; two scherzos from Nikodé's "Gloria"; the Harvest Dance from Max Schillings's opera, "Moloch"; Noren's "Kaleidoscope" variations; Delius's "Brigg Fair," and Sibelius's "Valse Artiste."

From STAATS ZEITUNG,
Address New York City.
Date

Einen einjährigen Urlau will Hauptmann Albrecht vom Großen Generalstabe in Berlin zu einer Reise um die Welt benutzen. Er wird sich einige Tage hier aufhalten und die größeren Städte des Westens besuchen, ehe er nach Asien weiterfährt. Der Hauptmann hat früher dem 1. Hannover'schen Infanterie-Regiment No. 74 in Hannover angehört und hat in der Schutztruppe die Kämpfe in Afrika mitgemacht.

Auf einer Vergnügungsreise begriffen, will der russische Generalleutnant C. Wogak vom Großen Generalstabe in St. Petersburg zwei Wochen hier verweilen. Der General, der 11 Jahre in China und 2½ Jahre in London Militär-Attaché war, kam 1892 zum ersten Male nach Amerika und bereiste im Jahre 1896 auf dem Wege nach Japan und China die Vereinigten Staaten gründlich.

Als Cellist geht Johannes Warnke zum Bostoner Symphonie-Orchester, in welchem sein Bruder als erster Cellist schon seit einigen Jahren thätig ist. Der Künstler hat zuletzt dem Orchester in Kiel und vorher dem Kaim-Orchester in München angehört. Im Sommer spielte er in Bayreuth vor Hofkapellmeister Dr. Muck und wurde sofort für das Bostoner Orchester engagirt. Er ist ein Schüler des Professors Julius Klengel in Leipzig, eines Bruders von Dr. Paul Klengel, dem früheren Dirigenten des Deutschen Liederkranzes.

Seit dem 6. Juni ist der Ehren-Präsident der Vereinigten Kegler von New York, Henry Feldmann, unserer Stadt fern gewesen. An der Spitze einer aus 31 amerikanischen Keglern bestehenden Gruppe war er an Bord des Dampfers „President Lincoln" hinausgefahren, um an dem Bundes-Kegelfest in Dresden theilzunehmen. Herr Feldmann, der Ehrenmitglied des Deutschen Kegler-Bundes ist, wurde mit seinen Begleitern überall auf das Herzlichste willkommen geheißen.

Direktor Alfred Heilborn von der Filiale der Allgemeinen Elektrizitäts-Gesellschaft in Berlin, kommt nach New York, um mit Fräulein Estelle Price den Bund für's Leben zu schließen. In zwei Wochen werden die Neuvermählten die Reise nach Berlin antreten.

Auf der Durchreise nach Chile befindet sich der Chemiker Dr. Conrad Behn, der dort seit sechs Jahren bei den Sloman'schen Salpeterwerken angestellt ist. Er hat einen mehrmonatlichen Urlaub in der alten Heimath verlebt.

From EVENING SUN,
Address New York City.
Date OCT 3 1908

Concert Programmes.

MR. MAX FIEDLER, the new conductor of the Boston Symphony Orchestra, has turned away his face from the continuous and orderly and unified ideal of the extra scholarly Dr. MUCK and indulges in methods of programme making which slip backward to the gentler—if sleepier—days of Mr. GERICKE Dr. MUCK went at his programmes upon the principle of the wood carver who works in the *einstück*—he kept his ancients by themselves and the moderns by themselves, and he likewise kept his eye on the clock. Tradition, stronger than statutory law, has set an hour and a half as the proper duration of a concert in Boston; an hour and three quarters if really necessary. It is easier to make up a programme within a fixed limit of time if it forbears to include a little of everything, and Dr. MUCK thought it logical and "unified" to keep his composers in separate bins and draw his samples of each at separate concerts.

Mr. FIEDLER goes rather the primrose way. He will carry water on both shoulders; he will have BEETHOVEN and BRAHMS but will not exclude WAGNER and STRAUSS. He is a merciful conductor, and merciful to his audiences. He will condone the little sins of them that love variety rather than ultimate precision. And he makes no bones about it; he considers music made for men, and not men for music. Operatic fragments and ballet music are to be numbered in the same programme with HAYDN and TSCHAIKOWSKY.

His audiences are divided, naturally. Some there be who yearn for the austerities of Dr. MUCK, while others are glad of a change. If Mr. FIEDLER can manage to keep his programmes within the limit of time and yet give his audiences such variety as his ambition prompts he will probably find himself hailed as a genius. One definition of a genius is a man who can suit everybody.

From WORLD,
Address New York City.
Date OCT -3 1908

Paderewski, Mischa Elman, Emil Sauer and Ossip Gabrilowitsch will be among the soloists secured by the Boston Symphony Orchestra this season. There will, however, be no soloists at the November concerts.

Newspaper Cutting Bureau in the World

From BULLETIN,
Address PHILADELPHIA, PA
Date OCT 3 - 1908

The Boston Symphony Orchestra's five concerts at the Academy of Music this season will be given on Monday evenings, November 2 and 30, January 4, February 15 and March 15. There will be no soloist at the first concert. At the second, a distinguished singer from either the Metropolitan or Manhattan Opera Company, yet to be announced, will be heard, while at the January concert Mischa Elman, the Russian violinist, will be the soloist, and in February Paderewski will play, making his only appearance here this season with an orchestra. Following the custom of the past two years, the last concert, like the first, will have no solo performer. Max Fiedler, who is to be the orchestra's new conductor, arrived in New York last Tuesday, and has announced that his first program comprises Beethovel's "Leonore" overture No. 3; Brahm's C-Minor Symphony, the Love Scene from Richard Strauss's "Feuersnot," and the "Tannhauser" overture.

Newspaper Cutting Bureau in the World

From PHILADELPHIA, PA
Address
Date OCT 3- 1908

The limit of time given to last year's subscribers to the Boston Symphony concerts in Philadelphia to renew their subscriptions of last year, will expire on next Wednesday, October 7. All applications for renewals must be in the hands of Miss H. Harris, Heppe's Piano Rooms, No. 1115 Chestnut street, before the afternoon of that date. On the following Monday, October 12, the season tickets not subscribed for will be put on sale at Miss Harris' ticket office. The five Boston concerts will be given in the Academy of Music on Monday evenings, November 2 and 30, January 4, February 15 and March 15.

From Daily Times,
Address Brooklyn, N. Y.
Date OCT - 3 1908

Bernard Ulrich, the Baltimore manager who introduced the Philadelphia Orchestra, under the direction of the late Fritz Scheel to a New York audience several years ago, announces that the same organization under the leadership of Carl Pohlig is to play here on October 19 and 20. On the 19th the concert will take place at Carnegie Hall in the evening, and on the 20th at the New York Academy of Music in the afternoon. Director Pohlig promises two interesting programmes. In these concerts Emil Sauer, the German pianist, will be heard again after an absence of almost nine years. Mr. Sauer is one of the conspicuous pianists of Europe, and has just completed a tour of Spain. His first reappearance will be in Boston on October 16 and 17, as soloists with the Boston Symphony Orchestra.

Shall the Saturday night symphony concerts begin at 8 or 8:15?

That is a question that has been occupying the attention of Boston. It seems that 8 has been the hour for these concerts and advocates of 8:15 made the proposition partly because it is the customary hour for concerts in nearly every American city; partly because the tendency with other concerts in Boston last winter set toward the later time; partly beause the dinner hour among the public of the symphony concerts tends to become later and later, and partly because with those concerts ending at 10 o'clock, fifteen minutes of grace was more desirable earlier than later in the evening. All these seemed valid arguments, and the management of the orchestra cheerfully acknowledged that fifteen minutes did sometimes make the difference between a tranquil and a perturbed dinner, and the consequent mood in which the listener, critical or uncritical, came to the concert room. On the other hand, inquiry disclosed scarcely less valid objections to the change. An appreciable part of the audience on Saturday nights comes from the suburbs and journeys to Symphony Hall by trains as well as by trolley. It happens that the trains upon which these listeners depend are merely adjusted to the present hours at which the concerts begin and end, and that unless the railroads altered their schedules they would be put to inconvenience. Moreover, another appreciable part of this suburban public are unescorted women who wish to be indoors as soon after 10 o'clock as may be. The result of the balancing of arguments was a decision to abide by the present hour, because the urban and late dining part of the audience was likely to suffer less inconvenience under the present arrangement than the suburban part would by the change. In practise however, there is likely to be a happy compromise. Mr. Gericke was indeed as merciless as the hand of a clock, when his watch said 8 at 8 he began.

Dr. Muck was more lenient; he liked a leisurely cigarette after dinner, and did not begrudge one to others, so that it was usually ten minutes past eight before he took up his stick. By all reports Mr. Fiedler will not be less kind.

From Daily Times,
Address Brooklyn, N. Y.
Date OCT - 3 1908

As is already generally known, Paderewski plans to return to America for a brief tour in mid-season. He will arrive in January, and make, all told, about thirty appearances, about half of which will be with orchestras. He will play seven or eight times with the Boston Symphony Orchestra, the only orchestra with which he will play in the East. He will play also with the Chicago, Minneapolis, and St. Paul Orchestras, and probably with others. He will give not more than one recital in each of the cities he visits, and his tour will be confined to the larger cities east of the Mississippi. There seems to be no doubt that he will bring with him his symphony, of which so much is expected. It was promised for two years ago, but was not finished. Now the last work has been done on it, and according to an agreement of long standing, it will have its first production anywhere in Boston by the Boston Symphony Orchestra. Mr. Paderewski will, of course, be under the management of C. A. Ellis, of Boston.

From TRIBUNE
Address New York City.
Date OCT -4 1908

The management of the Boston Symphony Orchestra announces that Paderewski, Mischa Elman, Emil Sauer and Ossip Gabrilowitsch will appear, among other artists, at its concerts in New York during the coming season. There will be no soloists at the November concerts when Mr. Fiedler makes his debut in New York. Sauer and Gabrilowitsch will play in December, Mischa Elman at both of the concerts in January, Paderewski and another yet to be announced at the February concerts, and, following the custom of the last two seasons, there will be no soloists at either of the March concerts.

From Daily Citizen,
Address Brooklyn, N. Y.
Date OCT - 3 1908

The Boston Symphony Orchestra, under Max Fiedler, its new conductor, will give its first concert in the new Academy of Music on Friday evening, Nov. 6, and for the first time since the old Academy burned Brooklyn will hear the full strength of the orchestra. During the years that the orchestra was at the Baptist Temple it was impossible to use the full number of men on account of lack of room on the stage. The five concerts will be as usual on Friday evenings, the dates being Nov. 6, Dec. 4, Jan. 8, Feb. 19 and March 19. There will be no soloist at the inaugural concert. At the second concert in December the soloist will be Gabrilowitsch. Mischa Elman will make his first appearance in Brooklyn at the concert on Jan. 8. In February Paderewski will play—the only chance Brooklyn will have to hear him with orchestra this year. Max Fiedler, the new conductor of the Boston Symphony Orchestra, arrived in New York last Tuesday and begins his work tomorrow (Monday) morning, when the first rehearsal is called at 10 o'clock. The season of symphony concerts in Boston begins with the public rehearsal on next Friday afternoon and the first concert Saturday evening. Mr. Fiedler has made a most favorable impression on all who have met him in Boston and he has expressed himself as being more than delighted with Symphony Hall and the plant which has been given him to work with. His first programme will be Beethoven's "Leonore" Overture No. 3, Brahms' C Minor Symphony, the love scene from Richard Strauss' "Feuersnot" and the "Tannhauser" overture.

From
Address NEW YORK CITY
Date OCT 3-

— Nach seinem neuen Wirkungskreis Boston begiebt sich der an das dortige Symphonieorchester engagirte Cellist Johannes Wernle, einer der talentirtesten Schüler Professor Julius Klengel's in Leipzig, dem Bruder des früheren Liedertranz-Dirigenten Dr. Klengel.

From TRIBUNE
Address New York City.
Date OCT -4 1908

C. A. Ellis, Paderewski's American manager, wishes to correct the impression that the pianist intends to make an extensive tour when he comes here, after the first of the year. The first idea was that he was to give thirty concerts, including his appearance with the Boston Symphony Orchestra, the Chicago, St. Paul and the Minneapolis orchestras. This number will be cut down to twenty, as European engagements compel him to shorten his stay in America. His chief reason in coming this year is to have his new symphony produced by the Boston Symphony Orchestra. Were it not for this he would have kept to his original plan and not returned until 1910 or 1911.

From SUN,
Address New York City.
Date OCT 4 1908

Estab

Mische Elman, violinist, has been engaged by the Boston Symphony Orchestra for nine concerts, two of which he will play a Thursday evening and a Saturday afternoon in the same week in this city.

From NEW YORK PRESS,
Address New York City.
Date OCT 4 1908

The management of the Boston Symphony Orchestra announces that the following artists will appear at its concerts in New York this season: Paderewski, Mischa Elman, Emil Sauer and Ossip Gabrilowitsch. There will be no soloists at the November concerts when Max Fiedler, conductor, makes his debut in New York. Sauer and Gabrilowitsch will play in December; Mischa Elman at both of the concerts in January; Paderewski and another yet to be announced at the February concerts, and there will be no soloists at either of the March concerts. Fiedler begins his work with the orchestra to-morrow morning, when the first rehearsal is called at 10 o'clock. The season of symphony concerts in Boston begins with the public rehearsal next Friday afternoon and the first concert on Saturday evening.

[26]

TIGHT BINDING

From EVENING MAIL,
New York City.
Address
Date OCT 13 1908

The artists announced with the Boston Symphony orchestra in New York include Paderewski, Gabrilowitsch, Mischa Elman, Emil Sauer and others. There will be no soloists at the November concert, when Mr. Fiedler will make his first appearance with the Boston orchestra. The German conductor arrived in New York last Tuesday, and begins his work of rehearsing Monday morning.

The first programme will include Beethoven's "Leonore" overture No. 3, Brahms's C minor symphony, the love music from Richard Strauss's "Feuersnot" and the "Tannhauser" overture.

Gabrilowitsch will make the first tour with the Boston Symphony orchestra beginning November 26, and will play in New York early in December. Sauer will also play in December, Elman at both of the concerts in January and Paderewski in February. The special attraction of the Paderewski concerts will be the first performance of his symphony, which was scheduled for last season, but which the Polish pianist could not finish in time. Other soloists will be announced later.

From EVENING POST.
New York City.
Address
Date OCT 2 - 1908

Max Fiedler, the new conductor of the Boston Symphony Orchestra, will have the privilege of conducting the first performances of Paderewski's symphony. Among his other novelties will be an overture by Max Reger, which will be published in November; two scherzos from Nikodé's "Gloria"; the Harvest Dance from Max Schillings's opera, "Moloch"; Noren's "Kaleidoscope" variations; Delius's "Brigg Fair," and Sibelius's "Valse Artiste."

From STAATS ZEITUNG,
New York City.
Address
Date

Einen einjährigen Urlau will Hauptmann Albrecht vom Großen Generalstabe in Berlin zu einer Reise um die Welt benutzen. Er wird sich einige Tage hier aufhalten und die größeren Städte des Westens besuchen, ehe er nach Asien weiterfährt. Der Hauptmann hat früher dem 1. Hannover'schen Infanterie-Regiment No. 74 in Hannover angehört und hat in der Schutztruppe die Kämpfe in Afrika mitgemacht.

Auf einer Vergnügungsreise begriffen, will der russische Generalleutnant C. Wogak vom Großen Generalstabe in St. Petersburg zwei Wochen hier verweilen. Der General, der 11 Jahre in China und 2½ Jahre in London Militär-Attaché war, kam 1892 zum ersten Male nach Amerika und bereiste im Jahre 1896 auf dem Wege nach Japan und China die Vereinigten Staaten gründlich.

Als Cellist geht Johannes Warnke zum Bostoner Symphonie-Orchester, in welchem sein Bruder als erster Cellist schon seit einigen Jahren thätig ist. Der Künstler hat zuletzt dem Orchester in Kiel und vorher dem Kaim-Orchester in München angehört. Im Sommer spielte er in Bayreuth vor Hoftapellmeister Dr. Muck und wurde sofort für das Bostoner Orchester engagirt. Er ist ein Schüler des Professors Julius Klengel in Leipzig, eines Bruders von Dr. Paul Klengel, dem früheren Dirigenten des Deutschen Liederkranzes.

Seit dem 6. Juni ist der Ehren-Präsident der Vereinigten Kegler von New York, Henry Feldmann, unserer Stadt fern gewesen. An der Spitze einer aus 31 amerikanischen Keglern bestehenden Gruppe war er an Bord des Dampfers „President Lincoln" hinausgefahren, um an dem Bundes-Kegelfest in Dresden theilzunehmen. Herr Feldmann, der Ehrenmitglied des Deutschen Kegler-Bundes ist, wurde mit seinen Begleitern überall auf das Herzlichste willkommen geheißen.

Direktor Alfred Heilborn von der Filiale der Allgemeinen Elektrizitäts-Gesellschaft in Berlin, kommt nach New York, um mit Fräulein Estelle Price den Bund für's Leben zu schließen. In zwei Wochen werden die Neuvermählten die Reise nach Berlin antreten.

Auf der Durchreise nach Chile befindet sich der Chemiker Dr. Conrad Behn, der dort seit sechs Jahren bei den Sloman'schen Salpeterwerken angestellt ist. Er hat einen mehrmonatlichen Urlaub in der alten Heimath verlebt.

From EVENING SUN,
Address New York City.
Date

Concert Programmes.

Mr. MAX FIEDLER, the new conductor of the Boston Symphony Orchestra, has turned away his face from the continuous and orderly and unified ideal of the extra scholarly Dr. MUCK and indulges in methods of programme making which slip backward to the gentler—if sleepier—days of Mr. GERICKE. Dr. MUCK went at his programmes upon the principle of the wood carver who works in the *einstück*—he kept his ancients by themselves and the moderns by themselves, and he likewise kept his eye on the clock. Tradition, stronger than statutory law, has set an hour and a half as the proper duration of a concert in Boston; an hour and three-quarters if really necessary. It is easier to make up a programme within a fixed limit of time if it forbears to include a little of everything, and Dr. MUCK thought it logical and "unified" to keep his composers in separate bins and draw his samples of each at separate concerts.

Mr. FIEDLER goes rather the primrose way. He will carry water on both shoulders; he will have BEETHOVEN and BRAHMS but will not exclude WAGNER and STRAUSS. He is a merciful conductor, and merciful to his audiences. He will condone the little sins of them that love variety rather than ultimate precision. And he makes no bones about it; he considers music made for men, and not men for music. Operatic fragments and ballet music are to be numbered in the same programme with HAYDN and TSCHAIKOWSKY.

His audiences are divided, naturally. Some there be who yearn for the austerities of Dr. MUCK, while others are glad of a change. If Mr. FIEDLER can manage to keep his programmes within the limit of time and yet give his audiences such variety as his ambition prompts he will probably find himself hailed as a genius. One definition of a genius is a man who can suit everybody.

From WORLD,
New York City.
Address
Date OCT 4 1908

Paderewski, Mischa Elman, Emil Sauer and Ossip Gabrilowitsch will be among the soloists secured by the Boston Symphony Orchestra this season. There will, however, be no soloists at the November concerts.

Newspaper Cutting Bureau in the World

From
Address
Date

The Boston Symphony Orchestra's five concerts at the Academy of Music this season will be given on Monday evenings, November 2 and 30, January 4, February 15 and March 15. There will be no soloist at the first concert. At the second, a distinguished singer from either the Metropolitan or Manhattan Opera Company, yet to be announced, will be heard, while at the January concert Mischa Elman, the Russian violinist, will be the soloist, and in February Paderewski will play, making his only appearance here this season with an orchestra. Following the custom of the past two years, the last concert, like the first, will have no solo performer. Max Fiedler, who is to be the orchestra's new conductor, arrived in New York last Tuesday, and has announced that his first program comprises Beethovel's "Leonore" overture No. 3; Brahm's C-Minor Symphony, the Love Scene from Richard Strauss's "Feuersnot," and the "Tannhauser" overture.

Newspaper Cutting Bureau in the World

From
Address
Date OCT 4 1908

The limit of time given to last year's subscribers to the Boston Symphony concerts in Philadelphia to renew their subscriptions of last year, will expire on next Wednesday, October 7. All applications for renewals must be in the hands of Miss H. Harris, Heppe's Piano Rooms, No. 1115 Chestnut street, before the afternoon of that date. On the following Monday, October 12, the season tickets not subscribed for will be put on sale at Miss Harris' ticket office. The five Boston concerts will be given in the Academy of Music on Monday evenings, November 2 and 30, January 4, February 15 and March 15.

From Daily Times,
Brooklyn, N. Y.
Address
Date OCT - 2 1908

Bernard Ulrich, the Baltimore manager who introduced the Philadelphia Orchestra, under the direction of the late Fritz Scheel to a New York audience several years ago announces that the same organization under the leadership of Carl Pohlig is to appear here on October 19 and 20. On the 19th the concert will take place at Carnegie Hall in the evening, and on the 20th at the New York Academy of Music in the afternoon. Director Pohlig promises two interesting programmes. In the former Emil Sauer, the German pianist, will be heard again after an absence of almost nine years. Sauer is one of the conspicuous pianists of Europe, and has just completed a tour of Spain. His first reappearance will be in Boston on October 16 and 17, as soloists with the Boston Symphony Orchestra.

Shall the Saturday night symphony concerts begin at 8 or 8:15?

That is a question that has been occupying the attention of Boston. It seems that 8 has been the hour for these concerts and advocates of 8:15 made the proposition partly because it is the customary hour for concerts in nearly every American city; partly because the tendency with other concerts in Boston last winter set toward the later time; partly beause the dinner hour among the public of the symphony concerts tends to become later and later, and partly because with those concerts ending at 10 o'clock, fifteen minutes of grace was more desirable earlier than later in the evening. All these seemed valid arguments, and the management of the orchestra cheerfully acknowledged that fifteen minutes did sometimes make the difference between a tranquil and a perturbed dinner, and the consequent mood in which the listener, critical or uncritical, came to the concert room. On the other hand, inquiry disclosed scarcely less valid objections to the change. An appreciable part of the audience on Saturday nights comes from the suburbs and journeys to Symphony Hall by trains as well as by trolley. It happens that the trains upon which these listeners depend are merely adjusted to the present hours at which the concerts begin and end, and that unless the railroads altered their schedules they would be put to inconvenience. Moreover, another appreciable part of this suburban public are unescorted women who wish to be indoors as soon after 10 o'clock as may be. The result of the balancing of arguments was a decision to abide by the present hour, because the urban and late dining part of the audience was likely to suffer less inconvenience under the present arrangement than the suburban part would by the change. In practise, however, there is likely to be a happy compromise. Mr. Gericke was indeed as merciless as the hand of a clock, when his watch said 8 at 8 he began.

Dr. Muck was more lenient; he liked a leisurely cigarette after dinner, and did not begrudge one to others, so that it was usually ten minutes past eight before he took up his stick. By all reports Mr. Fiedler will not be less kind.

From Daily Times,
Brooklyn, N. Y.
Address
Date OCT - 3 1908

As is already generally known, Paderewski plans to return to America for a brief tour in mid-season. He will arrive in January, and make, all told, about thirty appearances, about half of which will be with orchestras. He will play seven or eight times with the Boston Symphony Orchestra, the only orchestra with which he will play in the East. He will play also with the Chicago, Minneapolis, and St. Paul Orchestras, and probably with others. He will give not more than one recital in each of the cities he visits, and his tour will be confined to the larger cities east of the Mississippi. There seems to be no doubt that he will bring with him his symphony, of which so much is expected. It was promised for two years ago, but was not finished. Now the last work has been done on it, and according to an agreement of long standing, it will have its first production anywhere in Boston by the Boston Symphony Orchestra. Mr. Paderewski will, of course, be under the management of C. A. Ellis, of Boston.

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Date OCT - 4 1908

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From
Address
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From SUN,
New York City.
Address
Date

Estab

Mische Elman, violinist, has been engaged by the Boston Symphony Orchestra for nine concerts, two of which he will play a Thursday evening and a Saturday afternoon in the same week in this city.

From NEW YORK PRESS,
New York City.
Address
Date

BROOKS.

The management of the Boston Symphony Orchestra announces that the following artists will appear at its concerts in New York this season: Paderewski, Mischa Elman, Emil Sauer and Ossip Gabrilowitsch. There will be no soloists at the November concerts when Max Fiedler, conductor, makes his debut in New York. Sauer and Gabrilowitsch will play in December; Mischa Elman at both of the concerts in January; Paderewski and another yet to be announced at the February concerts, and there will be no soloists at either of the March concerts. Fiedler begins his work with the orchestra to-morrow morning, when the first rehearsal is called at 10 o'clock. The season of symphony concerts in Boston begins with the public rehearsal next Friday afternoon and the first concert on Saturday evening.

[26]

The First Established and Most Complete Newspaper Cutting Bureau in the World

From ....

Address ....

Date ....

Max Fiedler, des Bostoner Symphonie-Orchesters neuer Leiter, dem von seiner Wirksamkeit in Hamburg der Ruf als ausgezeichneter Dirigent vorangeht, langte letzte Woche auf dem Schnelldampfer „Kronprinz Wilhelm" hier an und begab sich sofort zu den Proben nach Boston. Mitte November wird er an der Spitze seiner Künstlerschar sich auch dem New Yorker Publikum vorstellen, dem er übrigens kein ganz Unbekannter ist, da er bereits vor drei Jahren die Bostoner hier bei einem Konzert als Gast leitete. Seine künstlerischen Pläne bestehen in der Hauptsache darin, den Amerikanern die Bekanntschaft mit neueren Werken der musikalischen Litteratur zu vermitteln. So wird er unter Anderem mehrere der jüngsten Kompositionen Max Reger's und Richard Strauß', sowie neben Bruckner's „Achter" eine neue Symphonie Ignaz Paderewski's zur Aufführung bringen.

Newspaper Cutting Bureau in the World

From STAATS ZEITUNG,

New York City.

Address ....

Date ....

Das Bostoner Symphonie-Orchester kündigt an, daß in den November-Konzerten in New York keine Solisten auftreten werden, dagegen in den New Yorker Gesellschaftskonzerten die Herren Sauer und Gabrilowitsch im Dezember, Mischa Elman zweimal im Januar, Herr Paderewski und noch ein später anzukündigender Solist im Februar auftreten werden, während die im März stattfindenden Konzerte keinerlei Solisten bringen werden. Das erste Konzert der Bostoner findet am kommenden Freitag in Boston mit folgendem Programm statt: Beethoven, „Leonoren", Ouverture No. 3; Brahms, C-moll-Symphonie; „Liebesszene" aus Richard Strauß' „Feuersnoth", die „Tannhäuser"-Ouverture, mit welchem Programm Kapellmeister Herr Max Fiedler sein Amt antritt.

Newspaper Cutting Bureau in the World

From Standard Union,

Brooklyn, N. Y.

Address ....

Date OCT 4 1908

The Boston Symphony Orchestra under Max Fielder, its new conductor, will give its first concert in the new Academy of Music on Friday evening, Nov. 6, and for the first time since the old Academy burned Brooklyn will hear the full strength of the orchestra. During the years that the orchestra was at the Baptist Temple, it was impossible to use the full number of men on account of lack of room on the stage. The five concerts will be as usual on Friday evenings, the dates being Nov. 6, Dec. 4, Jan. 19, and March 19. There will be no soloist at the inaugural concert. At the second concert in December the soloist will be Gabrilowitsch. Mischa Elman will make his first appearance in Brooklyn at the concert on Jan. 8. In February Paderewski will play, the only chance Brooklyn will have to hear him with orchestra this year. Max Fielder, the new conductor of the Boston Symphony Orchestra, arrived in New York last Tuesday and begins his work to-morrow morning, when the first rehearsal is called at ten o'clock. The season of Symphony concerts in Boston begins with the public rehearsal on next Friday afternoon and the first concert Saturday evening. Mr. Fielder has made a most favorable impression on all who have met him in Boston and he has expressed himself as being more then delighted with Symphony Hall and the plant which has been given him to work with. His first programme will be Beethoven's Overture No. 3, Brahms' C Minor Symphony, the Love Scene from Richard Strauss' "Feuersnot" and the "Tannhauser" Overture.

From Standard Union

Address 8 Pine St City

Date Oct. 4, 1908

C. A. Ellis, Paderewski's American manager, wishes to correct the impression that the great pianist intends to make an extensive tour when he comes over here after the first of the year. The first idea was that he was to give thirty concerts, including his appearances in the Boston Symphony Orchestra, the Chicago, St. Paul and the Minneapolis orchestras. This number will be cut down to twenty, as European engagements compel him to cut short his stay in America. His chief reason in coming this year is to have his new symphony produced by the Boston Symphony Orchestra. Were it not for this he would have kept to his original plan and not returned until 1910 or

From WORLD,

New York City.

Address ....

Date OCT 4 1908

Five Philharmonic concerts in the new opera house will be given by the Boston Symphony Orchestra, Max Fiedler, conductor, Friday evenings as follows: Nov. 6, reception to Mr. Max Fiedler; Dec. 4, Ossip Gabrilowitsch, piano, soloist; Jan. 8, Mischa Elman, violin, soloist; Feb. 19, M. Ignace Jan Paderewski, piano, soloist. The soloist for March 19 has not yet been announced.

The Philharmonic concerts by the Boston Symphony Orchestra are given under the joint auspices of the Brooklyn Philharmonic Society, John E. Leech, president; Walter H. Crittenden, secretary; and the Institute, as represented by its department of music.

Newspaper Cutting Bureau in the World

From ....

Address ....

Date OCT 5 1908

Max Fiedler this morning in Boston called the 'Boston Symphony' Orchestra together for his first rehearsal.

His season in Boston begins next Friday afternoon with Beethoven's "Leonore" overture No. 3, Brahms's C minor symphony, the love scene from Richard Strauss's "Feuersnot" and Wagner's "Tannhäuser" overture.

ADVERTISER,

OCTOBER 15, 1908

MUSIC NOTES.

The general sale of season tickets for the eight concerts which will be given by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, during the coming winter, will open at Kent's University Bookstore, Harvard Sq., on next Saturday morning.

As already announced, the soloists will be Miss Lilla Ormond, contralto; Germaine Arnaud, Laura Hawkins and George Proctor, pianists; Nina Fletcher and Willy Hess, violinists.

Owing to a misapprehension it was announced last week that Emil Sauer would play his Second Concerto at the public rehearsal of the Symphony tomorrow afternoon and the concert Saturday evening. He will play his First Concerto, one which he has played with great success in Europe. This will be Mr. Sauer's first appearance in America, since he was here nine years ago.

JOURNAL—

OCTOBER 15, 1908.

SYMPHONY CONCERTS AT SANDERS THEATER

The general sale of season tickets for the eight concerts which will be given by the Boston Symphony Orchestra in Sanders Theater, Cambridge, during the coming winter, will open at Kent's University Bookstore, Harvard square, on next Saturday morning. As already announced, the soloists will be Miss Lilla Ormond, contralto; Germaine Arnaud, Laura Hawkins and George Proctor, pianists; Nina Fletcher and Willy Hess, violinists.

THE BOSTON TRAVELER,

OCTOBER 12, 1908.

Appearance of Emil Sauer at Next Recital Responsible for Revision.

Mr. Fiedler has felt compelled to make considerable change in the second programme of the series which will be played on next Friday afternoon and Saturday evening. He originally had on it Rimsky-Korsakoff's Suite "Scheherazade" and Schumann's Symphony in D minor with Emil Sauer as soloist, but Mr. Sauer has elected to play his own "Second Concerto" for piano, and in order to bring the programme within reasonable length, Mr. Fiedler has taken off the Schumann Symphony and placed in its stead Weber's "Oberon" overture.

Mr. Fiedler has placed the "Scheherazade" Suite on the programme as a memorial to this, after Tschaikowsky, the most brilliant composer of Russia, who died on June 21st, last. This particular Suite, which finds its inspiration in the familiar "Tale of the Three Calendars," is a remarkable illustration of the brilliancy of the composer's orchestration and of his feeling for the Orient. It was introduced to Boston by Mr. Paur in the spring of 1897 and has been on the programme since then four times.

Emil Sauer, the soloist, will make his first appearance in America at the second public rehearsal and concert since he visited this country nine years ago.

BOSTON EVENING [illegible]

OCTOBER 12, 1908

A considerable part of the public of the Symphony Concerts would gladly hear again the fragments of operas which Dr. Muck rigidly excluded from his programmes. Mr. Fiedler is disposed to undertake such pieces; but the final episode of Strauss's "Feuersnot" seemed none too well chosen for a beginning. At the outset, it is vivid enough anywhere in its picturing of the still, dark, expectant, nervously anxious city. The ensuing music of the passion of the lovers, hidden within the glimmering chamber, has stirring sweep and intensity. Thus far the musical tissue of the piece, its atmospheric suggestion and its emotional effect alike bring response. The power, the pictorial quality, the passion of Strauss are all in it. Thereafter, and to the close, it is intrinsically music of the scene—music to accompany and enhance the visible acting upon the stage, the return of light and fire, the rejoicing of the townsfolk and all the rest. It is part and parcel of what the eye first sees, and to which through the eye rather than the ear the spectator answers. Heard apart from these rekindling lights and this joyous bustle, it must seem as it did on Friday and Saturday, only baffling and exaggerated orchestral clamor.

H. T. P.

BOSTON SUNDAY GLOBE—

OCTOBER 11, 1908

Cambridge Symphonies.

In response to urgent requests received from patrons of the Symphony orchestra in Cambridge, the management this year has arranged to give eight concerts in Sanders theatre, instead of the six that has been the rule for the past several years.

The concerts will be given on Thursday evenings, Oct 22, Nov 19, Dec 10, Jan 21, Feb 11, March 4, April 1 and 29. The hour of beginning the 40 concerts will be 8 o'clock. The following soloists are announced: Miss Lilla Ormond contralto, Miss Germaine Arnaud, Miss Laura Hawkins and Mr George Proctor pianists, Miss Nina Fletcher and Mr Willy Hess violinists.

The renewals by last year's subscribers must be made on or before Wednesday, Oct 14, at the University bookstore in Harvard sq. The public sale of season tickets will open Saturday morning, Oct 17.

THE BOSTON JOURNAL

OCTOBER 10, 1908.

SOCIETY

Fashionable Throng At Rehearsal

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[27]

The First Established and Most Complete Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

Max Fiedler, des Bostoner Symphonie-Orchesters neuer Leiter, dem von seiner Wirksamkeit in Hamburg der Ruf als ausgezeichneter Dirigent vorangeht, langte letzte Woche auf dem Schnelldampfer „Kronprinz Wilhelm" hier an und begab sich sofort zu den Proben nach Boston. Mitte November wird er an der Spitze seiner Künstlerschar sich auch dem New Yorker Publikum vorstellen, dem er übrigens kein ganz Unbekannter ist, da er bereits vor drei Jahren die Bostoner hier bei einem Konzert als Gast leitete. Seine künstlerischen Pläne bestehen in der Hauptsache darin, den Amerikanern die Bekanntschaft mit neueren Werken der musikalischen Litteratur zu vermitteln. So wird er unter Anderem mehrere der jüngsten Kompositionen Max Reger's und Richard Strauß', sowie neben Bruckner's „Achter" eine neue Symphonie Ignaz Paderewski's zur Aufführung bringen.

Newspaper Cutting Bureau in the World

From STAATS ZEITUNG,

Address New York City.

Date .....

Das Bostoner Symphonie-Orchester kündigt an, daß in den November-Konzerten in New York keine Solisten auftreten werden, dagegen in den New Yorker Gesellschaftskonzerten die Herren Sauer und Gabrilowitsch im Dezember, Mischa Elman zweimal im Januar, Herr Paderewski und noch ein später anzukündigender Solist im Februar auftreten werden, während die im März stattfindenden Konzerte keinerlei Solisten bringen werden. Das erste Konzert der Bostoner findet am kommenden Freitag in Boston mit folgendem Programm statt: Beethoven, „Leonoren", Ouverture No. 3; Brahms, C-moll-Symphonie; „Liebesszene" aus Richard Strauß' „Feuersnoth", die „Tannhäuser"-Ouverture, mit welchem Programm Kapellmeister Herr Max Fiedler sein Amt antritt.

Newspaper Cutting Bureau in the World

From Union,

Brooklyn, N. Y.

Address .....

Date OCT 4 1908

The Boston Symphony Orchestra under Max Fielder, its new conductor, will give its first concert in the new Academy of Music on Friday evening, Nov. 6, and for the first time since the old Academy burned Brooklyn will hear the full strength of the orchestra. During the years that the orchestra was at the Baptist Temple, it was impossible to use the full number of men on account of lack of room on the stage. The five concerts will be as usual on Friday evenings, the dates being Nov. 6, Dec. 4, Jan. 19, and March 19. There will be no soloist at the inaugural concert. At the second concert in December the soloist will be Gabrilowitsch. Mischa Elman will make his first appearance in Brooklyn at the concert on Jan. 8. In February Paderewski will play, the only chance Brooklyn will have to hear him with orchestra this year. Max Fielder, the new conductor of the Boston Symphony Orchestra, arrived in New York last Tuesday and begins his work to-morrow morning, when the first rehearsal is called at ten o'clock. The season of Symphony concerts in Boston begins with the public rehearsal on next Friday afternoon and the first concert Saturday evening. Mr. Fielder has made a most favorable impression on all who have met him in Boston and he has expressed himself as being more then delighted with Symphony Hall and the plant which has been given him to work with. His first programme will be Beethoven's Overture No. 3, Brahms' C. Minor Symphony, the Love Scene from Richard Strauss' "Feuersnot" and the "Tannhauser" Overture.

From Standard Yearbook

Address Oct 4, 1908

Date

C. A. Ellis, Paderewski's American manager, wishes to correct the impression that the great pianist intends to make an extensive tour when he comes over here after the first of the year. The first idea was that he was to give thirty concerts, including his appearances in the Boston Symphony Orchestra, the Chicago, St. Paul and the Minneapolis orchestras. This number will be cut down to twenty, as European engagements compel him to cut short his stay in America. His chief reason in coming this year is to have his new symphony produced by the Boston Symphony Orchestra. Were it not for this he would have kept to his original plan and not returned until 1910 or 1911.

From WORLD,

Address New York City.

Date .....

Five Philharmonic concerts in the new opera house will be given by the Boston Symphony Orchestra, Max Fiedler, conductor, Friday evenings as follows: Nov. 6, reception to Mr. Max Fiedler; Dec. 4, Ossip Gabrilowitsch, piano, soloist; Jan. 8, Mischa Elman, violin, soloist; Feb. 19, M. Ignace Jan Paderewski, piano, soloist. The soloist for March 19 has not yet been announced.

The Philharmonic concerts by the Boston Symphony Orchestra are given under the joint auspices of the Brooklyn Philharmonic Society, John E. Leech, president; Walter H. Crittenden, secretary; and the Institute, as represented by its department of music.

* * *

Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

Max Fiedler this morning in Boston called the Boston Symphony Orchestra together for his first rehearsal.

His season in Boston begins next Friday afternoon with Beethoven's "Leonore" overture No. 3, Brahms's C minor symphony, the love scene from Richard Strauss's "Feuersnot" and Wagner's "Tannhäuser" overture.

ADVERTISER, OCTOBER 15, 1908

MUSIC NOTES.

The general sale of season tickets for the eight concerts which will be given by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, during the coming winter, will open at Kent's University Bookstore, Harvard Sq., on next Saturday morning.

As already announced, the soloists will be Miss Lilla Ormond, contralto; Germaine Arnaud, Laura Hawkins and George Proctor, pianists; Nina Fletcher and Willy Hess, violinists.

Owing to a misapprehension it was announced last week that Emil Sauer would play his Second Concerto at the public rehearsal of the Symphony tomorrow afternoon and the concert Saturday evening. He will play his First Concerto, one which he has played with great success in Europe. This will be Mr. Sauer's first appearance in America, since he was here nine years ago.

JOURNAL— OCTOBER 15, 1908.

SYMPHONY CONCERTS AT SANDERS THEATER

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THE BOSTON TRAVELER, OCTOBER 12, 1908.

Appearance of Emil Sauer at Next Recital Responsible for Revision.

Mr. Fiedler has felt compelled to make considerable change in the second programme of the series which will be played on next Friday afternoon and Saturday evening. He originally had on it Rimsky-Korsakoff's Suite "Scheherazade" and Schumann's Symphony in D minor with Emil Sauer as soloist, but Mr. Sauer has elected to play his own "Second Concerto" for piano, and in order to bring the programme within reasonable length, Mr. Fiedler has taken off the Schumann Symphony and placed in its stead Weber's "Oberon" overture.

Mr. Fiedler has placed the "Scheherazade" Suite on the programme as a memorial to this, after Tschaikowsky, the most brilliant composer of Russia, who died on June 21st, last. This particular Suite, which finds its inspiration in the familiar "Tale of the Three Calendars," is a remarkable illustration of the brilliancy of the composer's orchestration and of his feeling for the Orient. It was introduced to Boston by Mr. Paur in the spring of 1897 and has been on the programme since then four times.

Emil Sauer, the soloist, will make his first appearance in America at the second public rehearsal and concert since he visited this country nine years ago.

BOSTON EVENING TRANSCRIPT

OCTOBER 12, 1908

A considerable part of the public of the Symphony Concerts would gladly hear again the fragments of operas which Dr. Muck rigidly excluded from his programmes. Mr. Fiedler is disposed to undertake such pieces; but the final episode of Strauss's "Feuersnot" seemed none too well chosen for a beginning. At the outset, it is vivid enough anywhere in its picturing of the still, dark, expectant, nervously anxious city. The ensuing music of the passion of the lovers, hidden within the glimmering chamber, has stirring sweep and intensity. Thus far the musical tissue of the piece, its atmospheric suggestion and its emotional effect alike bring response. The power, the pictorial quality, the passion of Strauss are all in it. Thereafter, and to the close, it is intrinsically music of the scene—music to accompany and enhance the visible acting upon the stage, the return of light and fire, the rejoicing of the townsfolk and all the rest. It is part and parcel of what the eye first sees, and to which through the eye rather than the ear the spectator answers. Heard apart from these rekindling lights and this joyous bustle, it must seem as it did on Friday and Saturday, only baffling and exaggerated orchestral clamor.

H. T. P.

BOSTON SUNDAY GLOBE— OCTOBER 11, 1908

Cambridge Symphonies.

In response to urgent requests received from patrons of the Symphony orchestra in Cambridge, the management this year has arranged to give eight concerts in Sanders theatre, instead of the six that has been the rule for the past several years.

The concerts will be given on Thursday evenings, Oct 22, Nov 19, Dec 10, Jan 21, Feb 11, March 4, April 1 and 29. The hour of beginning the 40 concerts will be 8 o'clock. The following soloists are announced: Miss Lilla Ormond contralto, Miss Germaine Arnaud, Miss Laura Hawkins and Mr George Proctor pianists, Miss Nina Fletcher and Mr Willy Hess violinists.

The renewals by last year's subscribers must be made on or before Wednesday, Oct 14, at the University bookstore in Harvard sq. The public sale of season tickets will open Saturday morning, Oct 17.

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SOCIETY

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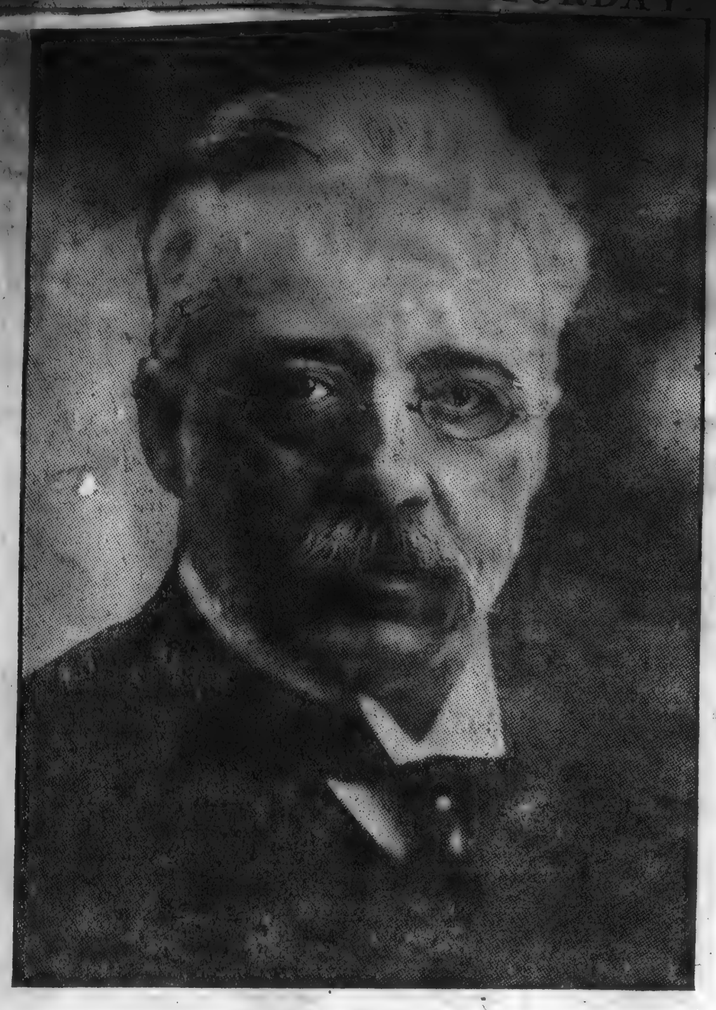

DR MAX FIEDLER.

Patrons of the Boston symphony orchestra concerts yesterday afternoon had their first opportunity to pass judgment upon the capabilities of the new conductor, Max Fiedler, and the first impression inspired spontaneous enthusiasm. Mr Fiedler, the latest in the succession of distinguished musicians who have directed this famous organization, satisfied and pleased those who for so many consecutive seasons have occupied the same seats on Friday afternoons. He was pronounced a worthy successor to the baton of Gericke, Nikisch, Paur, Dr Muck and others who have promoted the reputation and character of the orchestra from its earliest days in the old Music hall.

It was a typical "rehearsal" audience that greeted conductor Fiedler yesterday afternoon. It was, in fact, with some modifications, identical with the gathering that a year ago listened and looked with friendly favor upon the first appearance on the conductor's stand of Dr Muck. Like the officeholders, few of the attendants at the Symphony rehearsals die and none relinquishes the seats to which he has become acustomed. So yesterday afternoon, with memories of the great ones who had been tested, the rehearsal audience extended the open palm to director Fiedler.

Like a Reunion.

There is an intimacy between the Boston symphony orchestra and the audience that director Fiedler will learn in a few weeks, and doubtless he discerned a little of the spirit yesterday. The first rehearsal of the season is a sort of a reunion. Women and the sprinkling of men found on the floor and in the first balcony on Friday afternoons troop in for the first rehearsal, look around, bow and smile as this or that familiar face is detected in the spot where the same agreeable countenance beamed a year ago and a year before that, and so on.

In the precencert talk are snatches of reminiscences of the North and South shores, allusions to Europe, the Berkshires, the Adirondacks, White mountains and scores of other places where city folk seek recreation. They are all so glad to be back and they wonder if the new season is to be as delightful as the previous winter in musival offerings. The atmosphere of Symphony hall is vitalized with conversation and the area is occupied with little receptions.

Just before 2:30 p m the members of the orchestra appear on the stage in twos and threes. The musicians look across the hall, see a friend here and there, smile and bow. Women return the salutations and there is a glad-to-be-back-again expression upon the faces of both.

When each of the players has taken his seat and acknowledged the greetings from the hall, Willy Hess strolls in, violin in hand, and takes the chair of the concert-master. Everybody feels the possession of a share in Mr Hess, so when that modest gentleman appears he receives just the kind of a welcome he would be conscious of getting if every individual grasped his hand and told him that it was just like being home again to see him with his violin in the old place within reach of the conductor's left hand.

Now up to this time when Willy Hess sat down and tickled the strings of his instrument to see that none was sharp or flat, it was a gathering of old acquaintances, of old rehearsal friends. Then entered the stranger, Max Fiedler, the new conductor. Perhaps Mr Fiedler felt like an intruder upon this family gathering as he walked across the stage to the director's dais, possibly he believed he was introducing an unknown personal element.

But it did not take long to disabuse his mind of the fear of obtrusion. He must have realized very soon that he had been taken into the fold, that he was a member of the big Symphony party, with all the agreeable privileges that go with that association. Mr Fiedler's credentials had preceded him; he had been properly presented. Sponsors had established him in favor and ere he tapped his baton to command attention he felt the cordiality of his audience.

Directs Without Score.

Outside of Mr Fiedler's appearance and the performance of the band under his direction the opening of the 28th season of the Symphony orchestra yesterday afternoon was very like that of other years. The season seats, if it were not for the newest gowns and the latest millinery, would have held occupants identical in appearance of those a year ago.

Outside there was that familiar line of young persons seeking the limited number of places in the second balcony. There were many new faces in that line, of course, for the students of last year have departed and now are training other minds, fingers and voices in the art in distant places. But other embryonic virtuosos have taken their places and yesterday afternoon there was the same overflow, the same disappointment when the ticket taker announced that he had collected the last quarter the seating capacity permitted.

Attention was turned to Mr Fiedler as he appeared clad in dark trousers, a frock coat, white waistcoat and dark tie. He seemed at ease even before such an expectant audience. He bowed an acknowledgement of the applause and faced the orchestra.

The conductor had elected to open the program with the "Leonora" overture No. 3 of Beethoven. Before him was a bare music stand, for Mr Fiedler did not require a score to conduct this, to him, familiar composition. There was a very respectful whisper at the significant absence of the score.

Mr Fiedler tapped the wooden frame of his stand and bowed his head for a moment. Then he raised his arm, made a sharp, incisive stroke at the air and the orchestra responded with the notes of the opening bars. The new conductor carried his men along for many bars with the easy, graceful movement of the right hand and occasionally a twirling of the fingers of his left hand. He rested his left hand in his waistcoat pocket, then hooked his thumb in his trousers pocket, and for a change gently stroked his chin.

"He is a phlegmatic German," was the audible comment. But that opinion was based upon immature reflection, upon inadequate observation. Mr Fiedler is anything but phlegmatic. He is vigor, he is action, he is inspiration, he is a stimulant and a dominant force.

Forceful, Never Grotesque.

When the fortissimo passages of "Leonora" were reached Mr Fiedler demonstrated that he is about the most forceful, power-compelling conductor who has ever led the Boston Symphony orchestra. None but Emil Paur, whose regime began with the last seasons in Music hall, has equaled Mr Fiedler in dynamic force.

Mr Fiedler in the moments when he demanded strength and volume was a very fighting machine, yet never grotesque, never eccentric, never unreasonably prodigal in his use of baton and arms. But he worked all over. As he demanded that the horns and trombones respond to the requirement in tone product he thrust his right and left arms out; he pointed his baton at the musicians and reached for them as if he were saying, "You! you! I mean you!"

Calling the whole orchestra into action, he extended both arms, and swinging them like the projections of a windmill, he seemed to imbue each individual player with the earnestness he displayed. There must be tone, tone, tone, and volume and greater volume, and there was; for with every semi-circular sweep of those arms the men came into action with greater vigor. But there must be more emphasis, so the conductor shook his head, thrust it forward and jerked it backward, threw himself to the left and the right. Then a more subdued passage being written in the score, Mr Fiedler dropped his left hand, resumed the gentle rhythmic gyrations of the right hand, rested his left in his pocket or stroked his mustache and chin alternately.

He was calm, dispassionate when he was thus delivering the message of the composer, but the personification of animation when the gigantic themes and emotions were to be depicted.

Three Minutes of Applause.

When he turned to the audience at the close of the "Leonora" overture, Mr Fiedler must have appreciated that he had "arrived" in Boston. The applause was so hearty, so liberal, that the modest German felt he was getting too much and deferentially waved his hand toward the orchestra, indicating that they, not he, were entitled to the plaudits. But the men of the orchestra were clapping, too, so what could Mr Fiedler do but smile and bow and hasten to begin the next number?

Brahms' symphony No. 1 was the heavy part of the program and this long composition Mr Fiedler directed without the score. During the performance of the symphony the new director more than confirmed the first impression of power, of grace and of delicate discrimination. When he turned for the second time to the audience it required three minutes for the rehearsal throng to express its approbation.

The love scene from Richard Strauss' opera, "Feuersnot," was the third, and the "Tannhauser" overture the concluding number on the program. Long before the two had been played Mr Fiedler had established himself among the favorite conductors of the Symphony orchestra.

TRAVELER.
OCTOBER 10, 1908.

LAUD DEBUT SYMPHONY'S NEW LEADER

Max Fiedler Warmly Greeted at the Opening Concert.

VOLCANO IN ACTION.

Max Fiedler, the new director of the Symphony orchestra, has every reason to feel perfectly satisfied with his Boston debut, which affair took place yesterday in Symphony Hall, the occasion being the first public rehearsal in the 1908-1909 series of 24 concerts. It was an eminently successful appearance from every point of view. Mr. Fiedler has taken kindly to Boston, having nothing but praise for the city, its orchestra and its people, and yesterday Boston, or as much of it as could crowd into Symphony Hall, reciprocated in unstinted measure. It was the most enthusiastic, most sincerely enjoyable opening concert in the record of the orchestra.

The programme was a happy choice, with its Beethoven "Leonora" overture, Brahms No. 1 Symphony, the love scene from Strauss' "Feuersnot" and the "Tannhaeuser" overture. It breathed at once of that democracy in programme making so ardently desired but so seldom granted. It was a happy augury for the season. Then there was the undisguised enthusiasm with which the members of the orchestra greeted their new leader. It was contagious and fairly on a par with the enthusiasm that swept in tremendous waves over the house.

More than one of the fair sex caught her breath on the appearance of the new conductor as she noted the absence of angles and creases and in its place a sort of free-for-all, happy-go-lucky style. But then a glance at the programme should have told all that Mr. Fiedler is not hide bound in any sense of the word. In personal appearance and in action as in his programme there is a delightful freedom, something that bespeaks a season of music for the Symphony patrons that will eclipse all in novelty and attractiveness.

The reading of yesterday's programme calls for no special comment, it being the first public appearance for the season of the orchestra and that under a new leader. There was, however, a fire and dash coupled with fine consideration for contrasts that promises well for the season. The new leader is a veritable volcano in action, once the concert is on. Additional interest was imparted to yesterday's concert from the fact that the favorite concert master, Mr. Wily Hess, was once again at the first desk.

THE SUNDAY HERALD—
OCTOBER 11, 1908—

Boston Symphony Concerts.

Mr. Fiedler has felt compelled to make a change in the second programme for the concerts of next Friday afternoon and Saturday evening. The original programme was: Rimsky-Korsakoff's suite "Scheherazade" and Schumann's Symphony in D minor with Emil Sauer as soloist; but Mr. Sauer has chosen his own Second Concerto for piano, and in order to bring the programme within reasonable length, Mr. Fiedler has taken off the Schumann Symphony and placed in its stead Weber's "Oberon" overture. Mr. Fiedler has placed the "Scheherazade" Suite on the programme as a memorial tribute to Rimsky-Korsakoff, who died on June 21 last. This particular Suite is a remarkable illustration of the brilliance of the composer's orchestration and of his feeling for the Orient. Mr. Sauer, who visits America for the second time, will make here his first appearance, as far as this season is concerned, in this country. He is justly ranked among the leading pianists of the world.

In response to urgent requests received from patrons of the Symphony orchestra in Cambridge, the management this year has arranged to give eight concerts in Sanders Theatre, Harvard, instead of the six that has been the rule for the past several years. Last year there was not a concert when all who wished to attend could be accommodated. The concerts will be given on Thursday evenings, Oct. 22, Nov. 19, Dec. 10, Jan. 21, Feb. 11, March 4, April 1 and April 29. The hour of beginning the concerts, as last year, will be 8 o'clock. The following soloists are announced: Miss Lilla Ormond, contralto; Miss Germaine Arnaud, Miss Laura Hawkins and Mr. George Proctor, pianists; Miss Nina Fletcher and Mr. Willy Hess, violinists. The renewals by last year's subscribers must be made on or before next Wednesday, Oct. 14, at Kent's University bookstore, in Harvard square. The public sale of season tickets will open at Kent's University bookstore, in Harvard square, on next Saturday morning, Oct. 17.

The second pair of Symphony Concerts on Friday afternoon and Saturday evening next in Symphony Hall, will honor the memory of Rimsky-Korsakoff, the Russian composer who died last June and bring back Emil Sauer, the pianist. The memorial piece for Rimsky-Korsakoff will be his symphonic suite, "Scheherazade," suggested by the tale of the three calendars in "The Arabian Nights," rich in romantic imagination, opulent and resourceful in instrumental coloring, exotic and oriental in mood and spirit. Thus it will recall Rimsky-Korsakoff's distinctive traits and give Mr. Fiedler ample room for his emphatic conducting. Mr. Sauer will make his first appearances in America after nine years of absence presumably in the maturity of his powers and temperament as a virtuoso of romantic quality. Rather unpromisingly, he has elected to play a concerto of his own composition, long and in the main music for pianistic display. Weber's overture to his opera, "Oberon," will end the programme. Each succeeding conductor of the Symphony Concerts undertakes it early Friday afternoon, Oct. 23, in Symphony Hall, third Symphony Concert with Beethoven's "Eroica" symphony; Smetana's tone-poem, "The Moldau"; Hugo Wolf's "Italian Serenade" and the prelude to Wagner's opera, "The Mastersingers" to make the programme.

The number of concerts that the Symphony Orchestra will give in Cambridge this season has been increased from six to eight, better to satisfy the large and eager public for them. They will take place as heretofore in the Sanders Theatre of Harvard College, on Thursday evenings—Oct. 22, Nov. 19, Dec. 10, Jan. 21, Feb. 11, March 4, April 1 and April 29. Mr. Fiedler will conduct and at six at least of the concerts there will be assisting artists—Mr. Gabrilowitsch, Miss Arnaud, and Miss Hawkins, the pianists; Miss Ormond, the singer, and Miss Fletcher and Mr. Hess, the violinists. Tickets for the lengthened series will cost $7. Subscribers to the concerts of last season may retain their seats for the new season by application, with cheque, to George H. Kent, at the University Bookstore in Cambridge, on or before Oct. 14. Seats not so claimed will be sold in the same place from Saturday morning, Oct. 17.

BOSTON JOUR[illegible]
—MONDAY, OCTOBER 12, 1908.

FIEDLER STOPS TO LISTEN TO MUSIC

Max Fiedler bids fair to prove one of the most popular conductors the Boston Symphony Orchestra has ever had. The greeting he received when he made his appearance at the first concert Saturday night was most cordial and hospitable; and the outburst of enthusiasm that followed the performance of the "Tannhaeuser" overture at the end of the concert was one of the most unrestrained ever heard in Symphony Hall. The handclapping was topped with shouts of pleasure—and that is going some for a Symphony audience.

There was hearty applause after the first number, the Beethoven "Leonora" overture, No. 3; but after the next number, Brahms' first symphony, matter-of-fact pleasure gave way to genuine enthusiasm. The conductor was recalled several times. He bowed and smiled; and he did what his predecessors often did—waved his hand appreciatingly toward the orchestra. Part of the success he took for himself; the rest he gave to his men. As usual they deserved it. Indeed, during the performance of the Wagner overture there were times when Mr. Fiedler almost paused. It was as if he wanted to get full enjoyment of the splendid artistry of the band himself; and unquestionably he must have felt that nothing he could do would enhance the power and beauty of the performance. For generally the new conductor is vibrant with energy. He makes the modest baton look sometimes like the famous Big Stick.

Mr. Fiedler is a big man physically—the biggest the Symphony concert patrons have seen, with the possible exception of Mr. Paur. Off his little platform he suggests the soldier, his movements are so rigid and precise. But his movements when conducting are free and lively, though never spectacular. When approaching a climax he reenforces his baton with his clenched left fist, which he holds high in the air; and he courts sweet gentleness with a bow. His beat is nervous, but expressive. On the whole, a manly, unaffected musician, vigorous but dignified; a man who, in spite of his attainments, is not afraid to take pleasure in applause. By his straightforward manliness and musicianship he won popularity at the start. He conducted the entire program, which also included the love scene from Richard Strauss' opera, "Feuersnot," without a score.

There have been few changes in the orchestra since last season. Willy Hess returns as concert master. His admirers applauded him when he came out. And there is a new man by his side, S. Noack, who takes the place of Mr. Czerwonky. At the next concert will appear the first soloist of the season, Emil Sauer, who will play one of his own piano concertos.

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MR. FIEDLER CONDUCTS

THE FIRST SYMPHONY CONCERT OF THE YEAR

The Incidents of the Afternoon—A Familiar Programme—The New Leader's Manner and Traits—The Physical Energy of His Conducting—His Liking for Big Tone, Emphasis, Effects and Precision—How He Exemplified These and Other Qualities in His Chosen Pieces—The Temper of His Hearers

The first concert of this, the twenty-eighth year of the Boston Symphony Orchestra, took place yesterday afternoon at Symphony Hall. As usual at the beginning of the series, there was a sprinkling of empty seats, unsold by the dealers or as yet unoccupied by absent owners. At a glance, however, the audience seemed to fill the hall, and in the chatter of the lobbies in the intermission there was less complaint seemingly than a year ago over obscuring hats. Almost to a man and woman, the listeners did Mr. Fiedler, the new conductor, the courtesy to remain to the end of the concert. They applauded him heartily when he first took his place. The applause was still warmer after Beethoven's third "Leonore" overture with which the programme began. It was scattering and cool after the first three movements of Brahms's symphony in C minor that followed, but more general and eager after the fourth. Rather unexpectedly, the excerpt from Strauss's "Feuersnot" seemed to make little impression—one more proof that opera is of the theatre and not of the concert-room. Clearly, however, the audience was glad to hear the overture to Wagner's "Tannhäuser," unplayed for at least three seasons at the regular Symphony Concerts. It liked the piece, and Mr. Fiedler's conducting and the band's playing of it were stirring. Thus the concert ended in a pleasant glow of satisfaction and applause.

Mr. Fiedler was as prompt in beginning as Mr. Gericke used to be; his pauses between the successive pieces were very short; and he kept the long intermission rigorously within the prescribed ten minutes. By notable exception in the custom of the concerts, he conducted from memory in the symphony and the two overtures. In the fragment of "Feuersnot," a score was open on his desk, not at the level of his eyes, but far below him so that his music-stand did not come between him and his men. As for them, the newcomers were Mr. Noack of the first desk of the first violins; Mr. J. Warnke, among the 'cellists; Mr. Ludwig, in the basses, and Mr. Mueller in the bassoons. Mr. Marble has returned to his place among the second violins; and when all the orchestra but the concert master were in their place, Mr. Willy Hess, who returns to that post, came by himself to his chair. He was readily recognized and applauded, and after sundry bows he seated himself. Of harmless vanities there is no dispunting. So much for the incidents of the day. In the long intermission, the corridors buzzed with comment on the new conductor and the comparisons with his predecessor that a silly etiquette is supposed to deny to print, but that every human being in the house probably made in thought and talk. There the record ends.

The manner and the method of a conductor as he faces his men and as his audience sees him, is usually an index of the less tangible qualities of his conducting. Mr. Weingartner seems to fling himself deeply and bodily into his work, and the audiences of half the world know the intensity and the vitality of performances under his hand. Mr. Mahler sits tranquilly, waving a little stick, lightly, surely, easily, and thus he brings transparency of flowing tone, aptness and finesse of expression, and inevitable and unforced climax. Mr. Gericke's manner was elegant exactitude itself, and it gained exceeding polish and firmness of execution. Dr. Muck commanded to brilliancy, to fire, to subtlety or to beauty, in a fashion that was instinct with communicating authority. His manner and his method seemed an integral part of the music of the moment. Mr. Fiedler's way is very different from that of these conductors. He is tall and he is large, broad of shoulders and substantial of flesh, of vigor and weight rather than of polished and distinguished presence. He comes loosely and quickly to his place; but from the moment he lifts his stick he seems tense with muscular alertness and energy. Often he conducts with a physical exuberance that was almost a new sensation to the audience of yesterday, but never with any token of physical strain. With outstretched arms and clenched fists, he beat out the thundering climax of trombones and trumpets at the end of the overture to "Tannhäuser." His motions were as nervous and titillating in the music of the Venusberg as the music itself. He swung his stick in great half-circles at the close of Brahms's symphony, his head flung back, his whole body taut with the energy and the power with which he would propel the music. He seems almost to spring to a detail that he would make salient, or a contrast that he would heighten; he almost drives his intent into a particular group of his men; his stick seems to hew a chord at a stroke as though it were the sharpest of orchestral axes; when he seeks lightness or flow of tone his beat turns duly light and caressing. Such graphic and muscular, hammering and thrusting, conducting is a new thing at the Symphony Concerts, and it bids fair to be [illegible] weeks' wonder. Mr. Fiedler drives his will home to his men and to his a[udi]ence, and neither may mistake the proc[ess].

The results that this manner and meth[od] achieve are precisely in accord with them[e]. Throughout the concert the tone of the orchestra had large, forceful and sustained sonority. At moments it was magnificent, as at the close of the overture to "Tannhäuser"; time and again it was thrilling, as in the exclamations of the "Leonore" overture; and it may in turn have been rather coarse at the end of the scene from "Feuersnot." Always it had weight, depth, aptitude and force. Our strings have familiar virtues. Mr. Fiedler has added muscularity to them. Our brass has been rich and mellow; Mr. Fiedler loves to hear it swell to new amplitudes. His adjustments, his euphonies of tone, especially as they affect the wood winds, are on a large scale. He does not, so far as the concert of yesterday disclosed him, court subtlety or elegance. He does court and gain "the big tone." Thereby he commands oftener than he charms.

In all things, seemingly, Mr. Fiedler loves emphasis. If the pace is slow, he makes it very slow indeed, as at the beginning of the "Leonore" overture. If it is furious, as at the end of that piece, he plies the whip unsparingly. The triumphant "Pilgrim's Chorus" fairly strode down the music of the Venusberg through the close of the overture to "Tannhäuser." The long, sweeping melodies, the broad phrases of Strauss's music were the longer and the broader under Mr. Fiedler's handling. Now passionate and now graphic is this music of the lovers' chamber, and of the city without waiting for light and fire. Mr. Fiedler took it with large vigor and made it as graphic as it can be without the setting and the action it really enhances. On the other hand, if the mood of the music was elegaic, as it is in the slow movement of Brahms's symphony, he emphasized insistently the gravity of the musical thought and its expression. He would not let Brahms muse pensively; he set him to very serious thinking. Again in the finale of the symphony Mr. Fiedler seemed rather to burst his way from passage to passage than to let the music mount in the mighty crescendo that can be made and has been made, here in Boston, out of it.

Loving emphasis, Mr. Fiedler drives home contrasts, courts the rhetorical pause, points and makes precise his details. His whole conception of the "Leonora" overture seemed a study in dramatic and musical contrasts. The return of the Pilgrims' song, with the revelry of Venus's train shrilling and quivering under it in the overture to "Tannhäuser," was tone-painting of the vividest. Long was his rhetorical pause after the sounding of the distant trumpet in Beethoven's overture, but he gained the end he sought in the following burst of Leonora's song. He flung the trombones into the finale of Brahms's symphony till their entrance seemed a magnificent stroke of sonorous solemnity. He pricked and pointed each detail of Strauss's picture of the still, fireless, lightless, bewildered and expectant Munich. Mr. Fiedler, moreover, accomplished all these things with a full surety and an absolute precision. Evidently he is wholly clear as to his own intentions. He imposes them forcefully and rigorously upon his men. He drills them to a minute exactitude in the execution of them. The orchestra has never seemed a more certain and precise instrument. It has seemed a more supple one. By so much at least the new conductor recalled Mr. Gericke.

The conclusions are almost obvious. So far as Mr. Fiedler disclosed himself yesterday, he seems a conductor of emphasis and effect, of power and precision. He loves the big thing done in a big way. He loves to make all things tell vigorously and vitally. If the passage is songful, he drains it to the last drop of sustained melody. If the music happens to be formal and expository as more than a little of Brahms's symphony may be, he gives it the utmost clearness and seeks a kind of large and precise beauty. If the music is inherently dramatic, like the two overtures, his is a large and lusty dramatization. He sweeps home, he hammers home, his Strauss. Straightforwardly Mr. Fiedler has conceived his effects; he accomplishes them passionately. They are firmness and surety themselves. Certainly it is too early, perhaps it is unfair, to say that he loves effects for the effect's sake; but his tendency to seek them one by one rather than to fashion them into a whole, rising inevitably out of itself was clear in the "Leonora" overture. He gave his hearers thrilling moments in his reading of Brahms's symphony; he kept it at a level of large power; but less than usual they might feel the architectural quality of it as a nobly and finely proportioned musical structure wherein the beginning anticipates the end and mounts to it. He seems less a conductor to lead his audiences into a new understanding of the music that he chooses than one to give new emphasis and vitality to what it obviously imparts. He seems puissant, orotund, precise rather than sensitive, subtle or supple. He bids fair to stir his hearers oftener than to charm them. He is likely to heighten the force, though he may lessen the fineness of the orchestra. He may drive all things hard each in its kind, but he will drive them no less surely home. His temperament seems as big and lusty as his tone.

TRANSCRIPT,

OCTOBER 7, 1908

The "Love Scene" from Strauss's "Feuersnot"

Next Friday and Saturday, at the first Symphony Concerts for the new season, Mr. Fiedler and the orchestra will play the "Love Scene" that is the climax of Richard Strauss's opera, "Feuersnot." The opera itself has never been performed in America; and it kept the stage only a short time in Germany when it was new in the winter of 1901. The "Love Scene" made an orchestral fragment that was easily detachable and fairly self-contained. Mr. Gericke made speed to bring it to hearing at the Symphony Concerts, but he never repeated it, and Dr. Muck would have no excerpts from operas on his programmes. The fragment, therefore, will come almost new again to the audiences that are now to hear it. To play it requires only eight minutes; but it is written in Strauss's broadest and most sweeping manner, and it is instinct with passion and beauty, even as music of the concert-room, self-contained and self-sufficient. These qualities tell the more when it is understood as the culmination of the opera, and for that reason it is worth while to take from Ernest Newman's new monograph on Strauss [Richard Strauss, by Ernest Newman, London and New York, John Lane] his clear and sympathetic summary of the whole piece. "Feuersnot," which may be roughly translated "The Fire Famine," runs in a single act. Ernst von Wolzogen and Strauss himself adapted the text from an old Netherland folk-tale, refined and amplified it in the process, and shifted the scene to Munich itself.

"The children," writes Mr. Newman, "are going from house to house, in accordance with an old custom, begging wood for their fires. From the burgermaster, Ortolf Sentlinger, they get a large basketful of wood, while his beautiful young daughter, Diemut, and her three companions give them sweetmeats and dainties. All their thumping at the door of the house on the opposite side of the street produces for a long time no effect. The neighbors give varied descriptions, favorable and unfavorable, of the inhabitant, from which it appears that he is a young man, Kunrad by name, who lives in complete solitude, and of whom little is known. At length he appears at the door of the house, looking absorbed and puzzled at the noise; he has been immersed in study, and finds it hard at first to comprehend what is going on in the outer world. When he finally understands that it is midsummer eve, and that the jovial fires are being lit by the children, a revulsion of feeling comes over him; he will give up dreaming, and live and enjoy like the rest. He tells the children to take as much of the wood of his house as they can as his contribution to their festival, and sets them the example by tearing the rotten old window shutter to pieces. Meanwhile, he has been gazing with ardent admiration at Diemut; and he suddenly signalizes his return to humanity by kissing her on the mouth, much to her annoyance and to the scandal of the burghers.

"The crowd leaves the stage, going towards the gate where the fire is to be kindled. Diemut, nursing her wrong and planning vengeance, is seated at the balcony of her father's house. Kunrad, in the street below, confesses his love to her. She appears to yield to his request to be admitted to her chamber, and points to the basket that has contained the wool given by her father to the children. He enters it; she draws it up part of the way, and then pretends that her strength is unequal to pulling it any farther. Down below, her three girl companions have been watching the progress of the plan. They laughingly call the citizens to the spot, and Kunrad is at last aware of how he has been duped. In vehement tones he calls on his magician friend to help him by extinguishing all the lights and fires in the town. This immediately happens. Everyone now hastens to the house; the citizens are angry, the children are scared; the only contented souls are a number of loving young couples, who softly express their cordial satisfaction with the sudden darkening of the town.

"By this time Kunrad has swung himself onto the balcony of the house whence he laughs at the crowd below. Then he harangues them at length; he tells them that in his old house there once dwelt a great master, one Reichardt, who did the town great good and brought great honor upon it, for which he received nothing but envy and hatred. He himself has been called to continue the work of the old master, but for this he needs the sustaining light of womanly love. The extinguishing of the fires has been a punishment for Diemut's scornful conduct; and they will not be relit until she has done appropriate penance for her crime. Diemut, who has secretly loved Kunrad all the time, now appears on the balcony and draws him into her chamber. Down below the crowd comments on the matter and waits for the sign that the penance has been completed and that Diemut has atoned for her previous 'indecent rudeness.' The moon has now disappeared, and the town is in total darkness. [Here begins the "Love Scene."] Only the tenderest tones of the orchestra, and of a harp, glockenspiel, and harmonium behind the scenes, are heard. Then a faint glimmer of light is seen through the windows of Diemut's room; the love music in the orchestra grows more and more passionate, and as it reaches its climax all the fires and lights in the town simultaneously blaze out again, amid the joyous cries of the citizens. The voices of Kunrad and Diemut are heard for a moment, behind the scenes, blending in a cry of love, and as the curtain goes down the children are seen dancing gayly, and the citizens looking up at Diemut's window and congratulating the burgermaster, [illegible] father."

GAINS HEARTY PRAISE

FIRST CONCERT CREATES FAVORABLE IMPRESSION

Strong Readings of Beethoven, Brahms, Strauss and Wagner—Few Changes in Orchestra.

By Louis C. Elson.

PROGRAMME.

Beethoven.....“Leonora” Overture, No. 3
Brahms.....Symphony in C minor, No. 1
Strauss.....Love-scene from “Feuersnoth.”
Wagner.....Tannhauser Overture

A concert of good augury! Brilliantly interpreted from first to last and a dignified and worthy letter of introduction for the new conductor, who was greeted most cordially. Orchestras change, and we change with them. But there was the minimum of change in the personnel and in the programme, from those of the recent past. The chief change was the reappearance of Prof. Willy Hess as Concertmeister. This is a distinct advantage to the orchestra, for he is a much stronger first violinist than his predecessor. There are few orchestras who can show as well-equipped a chief violinist at their head as the Boston Symphony Orchestra will have this season. Prof. Hess was greeted with applause as he took his seat at the first desk.

Another change, of slightly less importance, was the appearance of Mr. S. Noack as second concert-meister, in the place of Mr. Czerwonky, who leaves the organization. Of the value of this change we cannot yet speak; we shall wait with interest for the appearance of the new artist in solo work. He will need to be a very thorough violinist to replace Mr. Czerwonky, who was second among the violins, last season, only in name. The change of second bassoon is naturally of minor importance. We are heartily glad that so few changes were deemed necessary, for we hold the orchestra, as it stands, to be about as well chosen as it could possibly be without extravagant expenditure.

Becoming reminiscent regarding conductors, we recall the first conductor of this orchestra, Mr. Georg Henschel, as very radical for his time; giving model programmes, with many novelties, yet without dulness and the torture of much of the prolix new school,—and having some ill-balanced ideas about the placing of the orchestra. Then Mr. Gericke, the man whose drill-mastership made the preeminence of the orchestra possible,—from a technical standpoint the founder of the orchestra. Then Mr. Nikisch, an orchestral virtuoso, who played upon his instrument as none other could, but allowed the technique of the band to fall away in some degree. Then the brusque and hearty conductor, Paur by name and powerful by nature, who taught us the modern school with an enthusiasm that was contagious. Then the great Dr. Muck in whom we expected a Chesterfield but who was virility personified and who gave us some lessons in Brahms and Beethoven that we would not have deemed possible after his great predecessors. Of all these we think Mr. Max Fiedler most resembles Emil Paur.

It is no slight task to come after such men, it is most difficult to follow immediately after such a predecessor. That Mr. Fiedler feels entirely equal to such a task was evidenced by his choosing the Brahms first symphony as his first great “piece de resistance,” for it was just this work with which Dr. Muck made us sit up. It was a symphony which we thought we all knew, and Dr. Muck proved to us that we didn't. We doubt whether any conductor in the world can go beyond the breadth and nobility with which this symphony was given last season, especially in its very intricate finale.

Bearing this in mind, it is sufficient praise to say that the interpretation of yesterday afternoon was one that showed Mr. Fiedler an earnest and intelligent Brahmsite, a leader who suffered no point of the subtle and complex work to be lost. There is figure development in this symphony that goes beyond Beethoven, and the finale becomes an epitome of the whole work, reintroducing much from the preceding movements. It was just in this difficult movement that Mr. Fiedler won his chief success in the work, and it was no small thing that, with the memory of an absolutely phenomenal performance still with them, the audience recalled the new conductor with much fervor. The applause continued long enough for Mr. Fiedler to point to the orchestra as being partners in his triumph.

The reading was virile and thoroughly dramatic, not drily academic. There are some conductors we wot of who place a periwig on Brahms and stuff him with sawdust and imagine that they have caught his spirit. Let us be grateful that Mr. Fiedler is far removed from these. He gave the intricate work entirely from memory. In fact, he only used a score once, we believe—in the Richard Strauss number. The fire of the climaxes in the Finale of the symphony burned brightly and the breadth and victory of the Coda were grand enough.

Mr. Fiedler is a graceful conductor. His beat is decisive and his gestures very expressive. He seldom makes any body movements and is far removed from the St. Vitus Dance school of leaders. Often at the final chord of a powerful coda he holds his baton pointing directly heavenward, with an inimitable gesture of triumph.

The concert began with Beethoven's “Leonora, No. 3” overture, of which we adore everything except the title, which only suggests a fire-engine, or a tug-boat, or that Florestan had three wives. It was evident that Mr. Fiedler is not likely to go to the extreme of slow tempo in which Dr. Muck sometimes dragged out his overture introductions. The trumpet call might have been a trifle louder on its second fanfare, but it is not our purpose to speak of technical defects in commenting on the rehearsal performance, for the Saturday night's interpretation has always an advantage in orchestral routine over the Friday afternoon rehearsal.

Especially brilliant was the finale of the “Leonora No. 3” overture. When Beethoven gets thoroughly joyous the temperature rises to 100 in the shade, as witness the end of the Ninth symphony or of the opera of “Fidelio,” or of this overture. This was performed with a delirium of joy,

As regards the “Tannhauser” overture, our orchestra has played it so often that they could almost perform it with their hands tied behind their back. There was one new point in it, however: the cymbal clash at the end of the Venus music, just before the apotheosis of the Pilgrim's Chorus, became a cataclysm! If ever the cymbalist earned his salary he did upon this occasion. The final appearance of the chief theme, when the tired pilgrims sing their theme with a power that proves that their lungs at least are not fatigued, became a trombone gale and a violin hurricane. Again and again was the conductor recalled and his success was confirmed with this work.

But to our mind the nub of the concert was the absolutely noble performance of the love scene from “Feuersnoth.” “Fire Famine” this may be entitled, but there was no lack of fire in the performance. The excellent reading of the Strauss number was the best that Boston has yet had of it. And the work gives Strauss at his best, in a scene where passion has its legitimate play, and where intensity is entirely in place, which it is not in weaning a baby or soothing its colic—vide “Sinfonia Domestica.” Strauss here plays a rhapsody upon that great instrument which he has made so peculiarly his own—the modern orchestra—and the effect is thrilling. The audience was quick to understand that it was hearing a [illegible] interpretation, and the applause was great and spontaneous.

Altogether, then, the first impression of Mr. Fiedler is more than satisfactory; he is to be a worthy figure in famous list of great conductors who have led our symphony orchestra.

THE BOSTON SUNDAY POST,
OCTOBER 11, 1908

Mr. Fiedler has altered the programme of the second symphony concert, which as it originally stood, consisted of Rimsky-Korsakoff's symphonic suite, “Scheherazade,” and Schumann's D minor symphony, with Mr. Emil Sauer, pianist, as soloist. But as Mr. Sauer has elected to play his own piano concerto, it has become necessary to shorten the concert, and on this account Weber's “Oberon” overture has been scheduled in place of the symphony.

The “Scheherazade” suite has been put upon the programme, first, for its intrinsic merit; secondly, as a memorial to the lamented Rimsky-Korsakoff, who died on the 21st of last June, and who was, after Tchaikowsky, probably the greatest of Russian composers. Based upon certain episodes of the “Thousand and One Nights” of Arabic lore, this suite is a remarkable demonstration of the composer's marvellous instrumentation, unique sense of color and refinement of workmanship. Mr. Sauer, famous as one of the great pianists of today, will make his first appearance in America since his visit to this country nine years ago.

* * * *

In response to urgent requests on the part of patrons, and a demand which at every concert last season exceeded the supply of seats, the Symphony Orchestra will this year give eight instead of the customary six concerts at Sanders Theatre in Cambridge. These concerts will take place on Oct. 22, Nov. 19, Dec. 10, Jan. 21, Feb. 11, March 4, April 1 and April 29. The following soloists are announced: Miss Lilla Ormond, contralto; Miss Germaine Arnaud, Miss Laura Hawkins and Mr. George Proctor, pianists; Miss Nina Fletcher and Mr. Willy Hess, violinists.

Renewals of last year's subscriptions must be made on or before next Wednesday, Oct. 14, at Kent's University Bookstore at Harvard square. Public sale of season tickets will commence at the same place on Saturday morning, Oct. 17.

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THURSDAY, OCTOBER 1, 1908
BOSTON EVENING TRANSCRIPT.

MUSIC AND DRAMA

MR. FIEDLER'S COURSE WITH HIS PROGRAMMES

The General Lines He Will Follow for the Symphony Concerts—A Wide Departure from Dr. Muck's Ways of Programme Making—The Difficulty That Besets the New Conductor—The Musical Festival at Worcester Begins—Mr. Lackaye Acts a New Play That Turns the Tables on the Social Reformers—Assorted Theatrical Wisdom—The Cecilia to Revive Parker's “St. Christopher”—Other News of the Day

Whatever other changes Mr. Fiedler may bring to the Symphony Concerts, he will follow methods in the making of his programmes that are very different from those of Dr. Muck, and more in accord with the ways of Mr. Gericke. Dr. Muck believed firmly in a “unified” programme that sought continuity rather than contrast, and that aimed to group music of a single time, of a single style or mood or of a single nationality. He liked to place music of the eighteenth century, for example, on a programme by itself, where the larger and more irregular voice of modern music should not disturb. He set Slavs or Czechs in a little company of their own. He held his romantic composers in one group; his ultra-moderns in another. He would have no fragments of operas, beyond overtures, in a Symphony Concert. Dr. Muck loved style, orderly process, continuity and unity of impression; his is inherently a logical mind; he counted the opera house as one thing and the concert-room as another, and he made his programmes accordingly. Those who disliked them used to say that his methods were too German. In fact, they were less of Germany than of the man himself.

Mr. Fiedler's aims and methods in the making of programmes are widely different. His guiding principle is not continuity, but contrast; his goal, not unity, but variety. He divides his first programme between Beethoven and Brahms of the concert-room and Wagner and Strauss of the opera house. The classics, in the broad sense of the word, begin; the moderns follow. The little fragment from Strauss's “Feuersnot,” has the newness of a piece heard but once in Boston and six years ago. Beethoven and Wagner, Smetana and Hugo Wolf make another programme; Haydn and Brahms share another with Strauss. Operatic fragments stand already on the lists for the first eight concerts, and there will be more on those of the other sixteen. Ballet music, especially such ballet music as the Russians write, seems to Mr. Fiedler to deserve a place at the Symphony concerts for its own musical worth and for the pleasure that it gives, dancers or no dancers, pantomime or no pantomime. Glazounoff's suite, “In the Middle Ages,” perhaps Tschaikovski's “Nut Cracker” and a dance from Max Schullings's opera of “Moloch” are all to exemplify it.

In general the programmes Mr. Fiedler has thus far announced are typical of those that will follow. Classic and modern pieces, the familiar and the unfamiliar, will go to and fro in contrasting alternation. The conductor will be as hospitable to short pieces as to long. He will not shut and seal the book of operatic music. Yet with one difficulty, he still struggles. Custom and the likings of the public of the Symphony Concerts have prescribed an hour and a half as the length proper to them—an hour and three-quarters on occasion; and two hours only in extreme necessity. Perhaps such limitations are necessary in a series of twenty-four concerts to the same audience. Ninety minutes or a little more were enough, perhaps, of a “unified” programme; but variety and contrast are not so easy to gain in so narrow a space of time, especially when the entrance and the recalls of a singer or a virtuoso are devouring the precious minutes. To gain the variety that Mr. Fiedler seeks in the limits the habits of the concerts impose is really the problem of his programme-making. Unfortunately for him Bostonian habits of musical attention and Bostonian musical receptivity at a single draught are not quite those of Germany. H. T. P.

TRANSCRIPT.
THURSDAY, OCTOBER 8

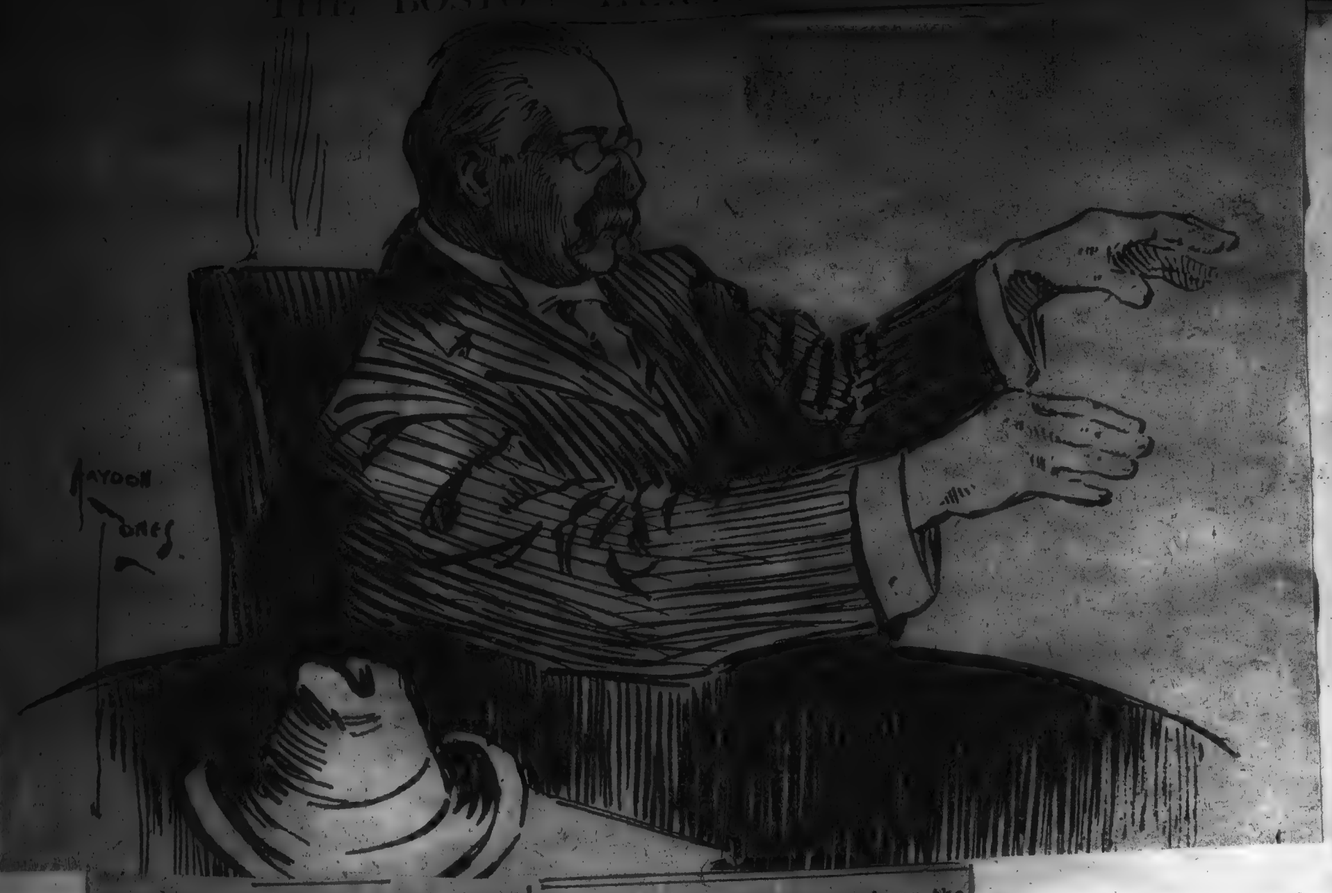
Mr. Fiedler

Mr. Fiedler, the new conductor of the Symphony Orchestra, has now spent a week in Boston and seen something of the city the public of the concerts and of his men. Of all three he speaks eagerly and warmly. Unlike his immediate predecessors, Mr. Fiedler is expansive in conversation; he likes to talk; he has an excellent command of English, and he talks interestingly. The city has pleased him, as Boston in an October like this and at the end of the town that he most frequents, might well do. More particularly he has found Symphony Hall at first sight and under the test of rehearsal an admirable concert room, and he has followed with curiosity and a little wonder the auction sales of the seats for the season. Seats for series of orchestral concerts ars not sold by auction in Europe; the temper and the ways of the public there are different; and Mr. Fiedler was becomingly surprised at the public interest and the public purse that warrants such methods. Until last Monday he knew the Boston Orchestra only by a single hearing a few years ago in New York. He remembered it as an orchestra of such fineness of ability and fullness of accomplishment that he was eager to be its conductor. Recollection familiarly idealizes what we like; but face to face with the band in the rehearsals of the week, he has found the quality and the disposition of his forces all that he had expected. To have such an orchestra to do his will has plainly kindled his ambition the more, and he speaks warmly—and not at all in the fashion of some virtuoso conductors—of his opportunity. Thus in Mr. Fiedler all the circumstances are favorable for his beginnings at the concert of tomorrow.

As interesting and promising is the impression Mr. Fiedler has made upon those who have thus come a little to know him. He is not indeed a man of unusual, distinct or rather remote personality. The impression that he will make upon the public of the Symphony Concerts—it is safe to predict—will be the impression of what he does less than of what he is. Those who cherish a conductor as an individual who happens to touch their imagination and liking will be less drawn to him in all probability than will those who have a more normal interest in a conductor as an achieving musician. By every token that Mr. Fiedler has given to those that have seen him within the last week, he is essentially such a musician.

Mr. Fiedler has made music his profession; the particular branch of it that he has cultivated in recent years has been conducting; in that branch he has attained distinguished eminence. It is an eminence born of able and “all-round” achievement, accomplished by innate and practised talent, by very keen ambition and by tireless work. There have been conductors whose best endowment was an acute and scholarly mind. The chief resource of others has been a poetic and dramatizing temperament. The talent of others still has been primarily an insistence that brought its resulting excellence. Mr. Fiedler seems not the scholar, the poet, or the drill-master. He has, of course, a measure of the qualities of all three, because it is essential to a conductor of his rank and attainments. But as he reveals himself, he seems most clearly first the receptive and then the expressive musician, who brings his chosen music as vividly and straightforwardly to utterance as he may—a man who would do his whole work and who sets that work above all else.

H. T. P.



CONDUCTOR FIEDLER DISCUSSES MUSIC

Hub Symphony Leader Tells of Orchestral Numbers to Be Played This Season.

By PHILIP HALE.

Max Fiedler, the conductor of the Boston Symphony orchestra this season, was in holiday mood yesterday afternoon. He had almost recovered his land legs; he was pleased with Symphony Hall; he rejoiced in the weather. He consented without undue haste, without reluctant, amorous delay, to talk about music in general and about orchestral music that he will or will not conduct.

His face is less official, austere, granitic than the photographs already published would lead us to believe. The face is also younger. It shows strength, but it is not aggressive. It is mobile; never dull, it lights up when the mind is interested, and especially when the thought is humorous. For Mr. Fiedler evidently has that saving grace, a keen sense of humor.

There are conductors who apparently are crushed under a weight of responsibility. They feel it their oppressing duty to preserve traditions and also the memory of the composer whose work is to be interpreted. Mr. Fiedler is a serious man in his view of art; but he is surely emotional and human. He talked with conviction, but not with pontifical authority, not as a spoiled prima donna, not as a pedant. He talked in English, fluently and often with nice discrimination in the choice of words and phrases.

His Idea of Programme.

Mr. Fiedler has had too much experience to cherish the fond belief that any maker of programmes, however shrewd and skilful he may be, can satisfy every one. He does not approve, however, the "historical programme," one by which, for instance, the growth of the symphony is shown; nor does he believe in the virtue of a "national programme," Scandinavian, French, Russian, etc., for he thinks that such programmes are necessarily monotonous.

According to his idea, a programme should first of all be well contrasted, so that the attention of the hearer should be held throughout the concert. The great classic works should be respected; more modern and the contemporaneous works should also be performed; but no programme should consist chiefly of unfamiliar compositions.

Nor has Mr. Fiedler any scruples about the performance in concert of excerpts from Wagner's music dramas, as the "Waldweben" music, the arrangement of "Siegfried's Journey, etc." He does not see how such performances show disrespect toward the composer, especially as Wagner during his life not only allowed concert performances but in certain instances encouraged them.

Mr. Fiedler recognizes the fact that soloists are necessary when a long series of orchestral concerts is given, but he does not like to have too many solo players or singers. They often divert the attention of the audience from serious works on the programme.

When, however, a pianist or violinist of the first rank plays a concerto of a master, so that the dignity of the concert is maintained, and there is not undue personal display, there should be no objection. There is probably only one series of concerts in Germany from which as a rule soloists are excluded, the series given by the Royal Orchestra in Berlin.

Modern Composers.

It has been said that Mr. Fiedler is an ardent admirer of Richard Strauss. The statement is true and yesterday Mr. Fiedler spoke of Strauss with enthusiasm. He believes implicitly in the artistic sincerity of the man and indignantly defends him from the charge of wishing deliberately to be sensational for the sake of attracting attention to himself and thereby gaining money. To Mr. Fiedler the [illegible] of the symphonic poems, the "Domestic" symphony and "Salome" is a great master. Strauss told him not [illegible] the new opera "Electra" [illegible] him. Mr. Fiedler knows [illegible]

name of Max Schillings as perhaps the most important, though he recognized the color in Boehe's symphonic poems. Nor is there, according to Mr. Fiedler, any German operatic composer today of marked distinction.

D'Albert in his "Tiefland," which will be produced at the Metropolitan Opera House this season, has shown a certain strength, but he has not struck a truly individual note, and he was fortunate in his libretto. Puccini's operas are popular in Germany, as are "Cavalleria Rusticana" and "Pagliacci," but the influence of these Italians has not strongly affected the German composers. The success of "Cavalleria Rusticana" has led some of them to choose grim subjects and to strive after passionate expression in a concise form, but their music is still inherently German.

Mr. Fiedler is acquainted with the orchestral works of the ultra-modern French composers. While he admires the talent of Vincent d'Indy he finds that d'Indy is inclined toward an abuse of dissonances. He spoke appreciatively of this composer's "Wallenstein" Symphony and the clarinet trio. He has looked at the second symphony of d'Indy with interest. He admires the color schemes of Debussy, and he spoke in special praise of "The Afternoon of a Faun" and the "Nocturnes." He also appreciates "The Sorcerer's Apprentice" by Dukas.

Now that Rimsky-Korsakoff is dead Mr. Fiedler would put Glazounoff at the head of Russian composers; but no Russian, to Mr. Fiedler's mind, approaches Tschaikowsky in wealth of ideas and in power of emotional expression. Rimsky-Korsakoff was a master of orchestral color, a gorgeous painter in tones. Glazounoff is a finished craftsman. Tschaikowsky towers above his countryman through sheer force of musical ideas and intensity of expression.

And what will be the future of orchestral music? Mr. Fiedler believes that there will ultimately be a triumph of ideas over color; that a work based on strong or beautiful themes and with skilful, absorbing development will be preferred to an impressionistic sketch. Nevertheless, the future music of more substantial form will be influenced in its orchestral dress by the impressionists of today.

Personal Likes.

It is not necessary to say that Mr. Fiedler has the warmest affection and the highest respect for the great masters of the past, and for Beethoven in particular. The catholicity of his taste is shown by his enthusiasm for Brahms and Strauss alike. Nor does he mention the name of Tschaikowsky without showing his fervid appreciation of the Russian's genius.

The catholicity of Mr. Fiedler's taste is also proved by the respect in which he holds Anton Bruckner. He admits the diffuseness, the irritating repetitions, the seeming lack of form and cohesion, but he puts the highest value on the musical ideas that the symphonies contain and on the occasional sublimity of the expression. The eighth symphony, which is to Mr. Fiedler the strongest, will be performed here this season.

Another composer—and he is living—that appeals to Mr. Fiedler is Jan Sibelius, already known in Boston by two symphonies and a violin concerto. Mr. Fiedler purposes to produce here two or three works of this composer, certainly "Finlandia," which might be described as a musical portraiture of the Finnish revolt against the Russians. The effect of this symphonic poem on the countrymen of Sibelius is so stirring that its performance in Finland has been forbidden by the Russian government.

The orchestral music of Liszt, brilliant, glittering, pompous, as it sometimes is, leaves Mr. Fiedler cold.

A World Citizen.

Mr. Fiedler, as a "guest conductor," has visited many cities, from Rome to London, from St. Petersburg to New York. He has found orchestras of widely differing ability, excellent, as in St. Petersburg, mediocre, as in Rome and Madrid. In the Spanish city the orchestra needed constant encouragement at rehearsal. Any adverse criticism dismayed the players; there was need of constant reassurance.

But he found that audiences were everywhere about the same in appreciation. Russians or Spaniards, the English or the Italians were aroused to enthusiasm when they heard music by Beethoven and Wagner. In the course of years he has noticed a growth of liberality in taste among the English, and he was surprised by the warmth of appreciation in Edinburgh, a city reputed cool in its attitude toward art. In Madrid the hearers dislike the horns because they fear the breaks of the players, and horn passages are sometimes hissed in anticipation.

Mr. Fiedler talked at ease, freely, modestly, as one who had not figured prominently in European musical life for several years. His criticisms were without the flavor of personal prejudice; his views were those of a citizen of the

Newspaper Cutting Bureau in the World

From .....

Address .....

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A Disturbing Symptom.

In Boston, a city which has always boasted of its culture in all directions and which has laid special stress on its musical culture, a city which is the birthplace of the "pop" concert and which fairly teems with teachers of the violin, voice and piano, the highest premium paid for a seat at the first day's auction sale of rehearsal tickets for the Boston Symphony Orchestra season was a paltry seventy-one dollars. Here would appear to be a most disquieting symptom. It is unlike Boston, certainly unlike patrons of the Boston Symphony Orchestra. It will be recalled that throughout the recent financial disturbance Boston fared exceptionally well and, therefore, it seems impossible to escape the conclusion that, owing to present activities of President Eliot and other friends of good, if experimental, municipal government, Boston has forsaken art for politics. It may be hoped not for long, however, Art wears far better than politics.

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NEW YORK CITY
OCT 8 1903

Music lovers will be glad to know that the Boston Symphony Orchestra will give its regular season of ten concerts in Carnegie Hall this season, five of them on Thursday evenings and five on Saturday afternoons. The dates of the Thursday evening concerts are to be 5 November, 3 December, 7 January, 18 February and 18 March. The matinees will be on 7 November, 5 December, 9 January, 20 February and 20 March. The sale of seats opens at Carnegie Hall 12 October.

Mr. Max Fiedler, the new conductor of this great organization, has just arrived from Europe and gives out some of the novelties which he will play this year. A new symphony by Paderewski and Bruckner's eighth symphony will be heard here for the first time. A new overture by Max Reger is to have its first American presentation by the Boston Symphony Orchestra and a number of other works, some of them never before heard in America, also will be played here. Among them are: Noren's Kaleidoscope Variations; Delius's Brigg Fair and Paris; Sibelius's Finlandia, Fruhlingslied, and Valse Artiste; two scherzos from Nicodé's Gloria, and the harvest dance from Max Schillings's opera, Moloch. Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give Tod und Verklärung, the love scene from Feuersnot, Thus Spake Zarathustra, and A Hero's Life. The soloists for the Boston season of the orchestra are Emmy Destinn and Berta Morena of the Metropolitan Opera House, Jeanne Gerville-Réache of the Manhattan Opera House, Paderewski, Sauer, Gabrilowitsch, Lhévinne, Germaine Schnitzer, and Germaine Arnaud, pianists; Mischa Elman, Willy Hess, and Soma Pick Steiner, violinists, and Alwyn Schroeder and Heinrich Warnke, 'cellists.

With three exceptions there will be no change in the personnel of the orchestra. Willy Hess has returned and will again take the post of concert-meister. Mr. Sylvain Noack will be second concert-meister, who succeeds Mr. Czerwonky. Mr. Noack was second concert-meister for three years of the Concert-Gebouw of Amsterdam, which is under the direction of Mengelberg. He also has been concert-meister of the orchestra at Aachen.

Paderewski, who will come to this country shortly after January 1, will be heard in twenty concerts in America. In addition to the concerts Paderewski will play with the Boston Symphony, Chicago, Minneapolis and the St. Paul Symphony Orchestras.

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Boston Symphony Orchestra.

The limit of time given to last year's subscribers to the Boston Symphony concerts in Philadelphia to renew their subscriptions of last year will expire on next Wednesday, October 7.

The five Boston concerts will be given in the Academy of Music on Monday evenings, November 2 and 30, January 4, February 15 and March 15. There will be no soloist at the first concert. At the second concert the soloist will be a distinguished singer from either the Metropolitan or Manhattan Opera Houses, the name to be announced very shortly. At the January concert the soloist will be Mischa Elman, the Russian violinist, who will then make his debut in this city, and at the February concert the soloist will be Paderewski, whose only appearance with orchestra in Philadelphia this will be. Following the custom of the past two seasons there will be no soloist at the last concert in March.

Max Fiedler who is successor to Dr. Karl Muck as the conductor of the orchestra this year, arrived in New York last Tuesday, and tomorrow he holds his first rehearsal. The first public rehearsal and concert of the season will be given on next Friday afternoon and Saturday evening, respectively.

His first programme comprises Beethoven's "Leonore" Overture, No. 3; Brahm's C Minor Symphony, the Love Scene from Richard Strauss's "Feuersnot" and the "Tannhauser" overture.

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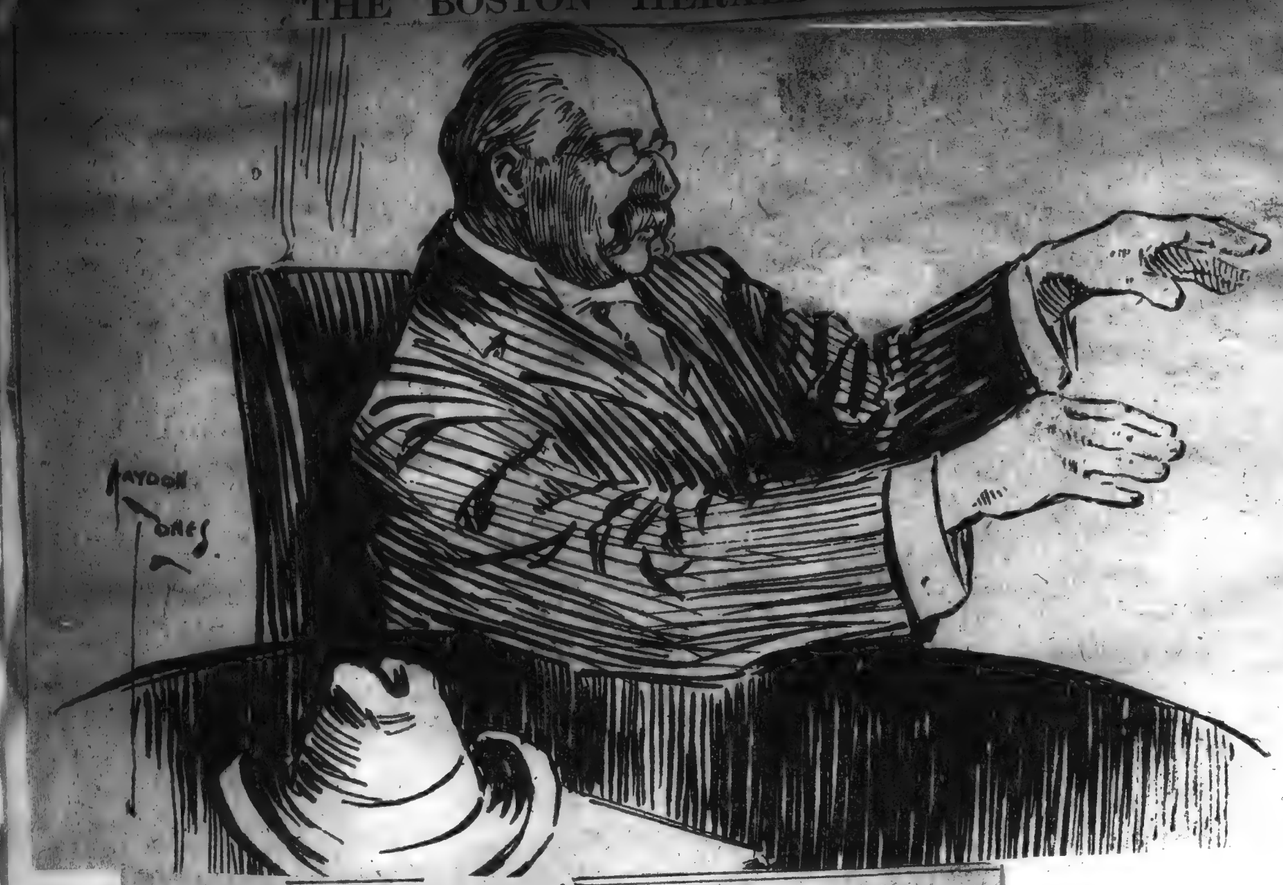

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MUsic lovers will be glad to know that the Boston Symphony Orchestra will give its regular season of ten concerts in Carnegie Hall this season, five of them on Thursday evenings and five on Saturday afternoons. The dates of the Thursday evening concerts are to be 5 November, 3 December, 7 January, 18 February and 18 March. The matinees will be on 7 November, 5 December, 9 January, 20 February and 20 March. The sale of seats opens at Carnegie Hall 12 October.

Mr. Max Fiedler, the new conductor of this great organization, has just arrived from Europe and gives out some of the novelties which he will play this year. A new symphony by Paderewski and Bruckner's eighth symphony will be heard here for the first time. A new overture by Max Reger is to have its first American presentation by the Boston Symphony Orchestra and a number of other works, some of them never before heard in America, also will be played here. Among them are: Noren's Kaleidoscope Variations; Delius's Brigg Fair and Paris; Sibelius's Finlandia, Fruhlingslied, and Valse Artiste; two scherzos from Nicodé's Gloria, and the harvest dance from Max Schillings's opera, Moloch. Mr. Fiedler purposes also to devote considerable attention to Richard Strauss, as he will give Tod und Verklärung, the love scene from Feuersnot, Thus Spake Zarathustra, and A Hero's Life. The soloists for the Boston season of the orchestra are Emmy Destinn and Berta Morena of the Metropolitan Opera House, Jeanne Gerville-Réache of the Manhattan Opera House, Paderewski, Sauer, Gabrilowitsch, Lhévinne, Germaine Schnitzer, and Germaine Arnaud, pianists; Mischa Elman, Willy Hess, and Soma Pick Steiner, violinists, and Alwyn Schroeder and Heinrich Warnke, 'cellists.

With three exceptions there will be no change in the personnel of the orchestra. Willy Hess has returned and will again take the post of concert-meister. Mr. Sylvain Noack will be second concert-meister, who succeeds Mr. Czerwonky. Mr. Noack was second concert-meister for three years of the Concert-Gebouw of Amsterdam, which is under the direction of Mengelberg. He also has been concert-meister of the orchestra at Aachen.

Paderewski, who will come to this country shortly after January 1, will be heard in twenty concerts in America. In addition to the concerts Paderewski will play with the Boston Symphony, Chicago, Minneapolis and the St. Paul Symphony Orchestras.

Newspaper Cutting Bureau in the World

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Max Fiedler, who is successor to Dr. Karl Muck as the conductor of the orchestra this year, arrived in New York last Tuesday, and tomorrow he holds his first rehearsal. The first public rehearsal and concert of the season will be given on next Friday afternoon and Saturday evening, respectively.

His first programme comprises Beethoven's "Leonore" Overture, No. 3; Brahm's C Minor Symphony, the Love Scene from Richard Strauss's "Feuersnot" and the "Tannhauser" overture.

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BOSTON POST, SATURDAY, OCTOBER 10, 1903

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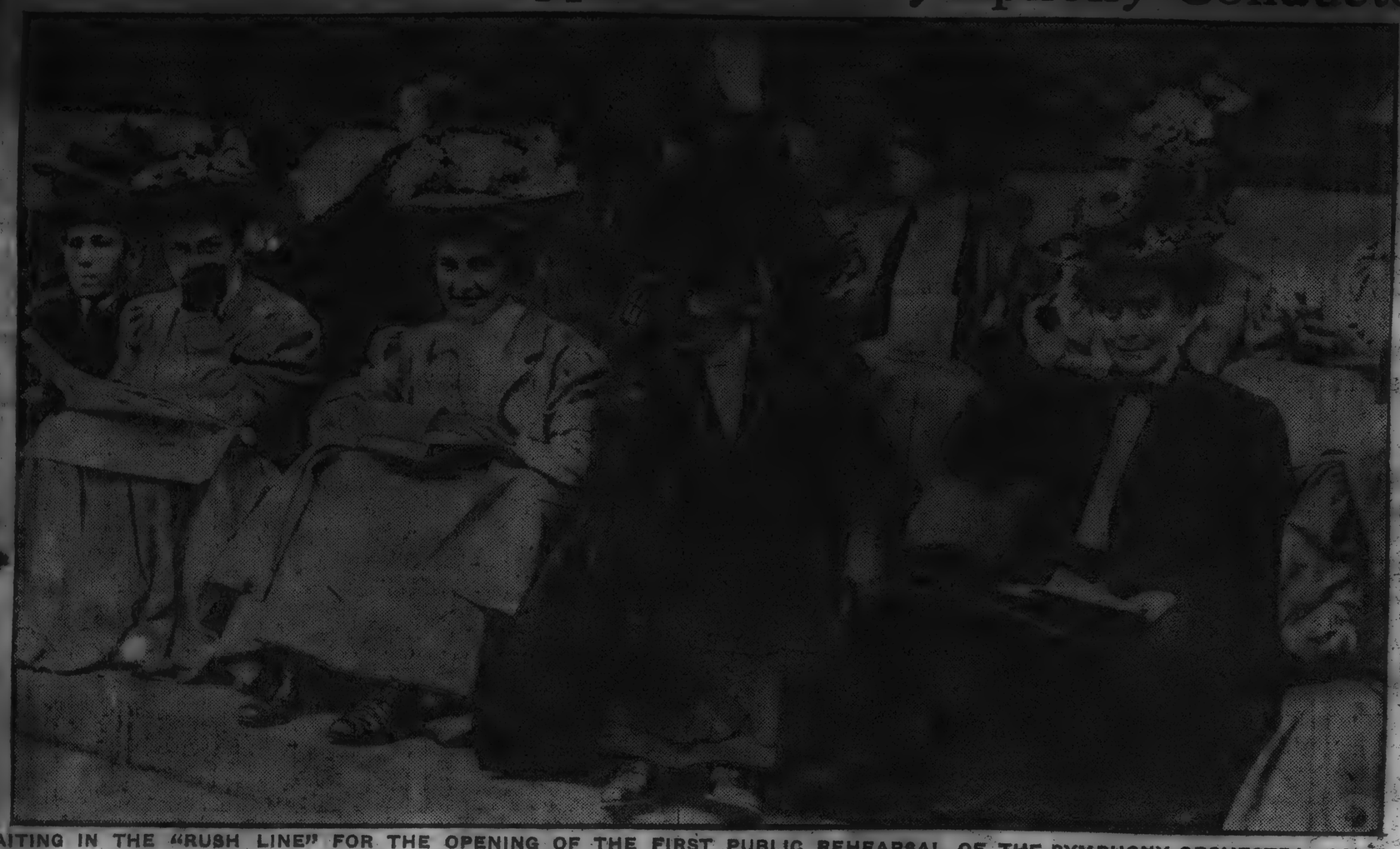

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As he entered, bowing deeply to public and orchestra, the atmosphere, which had been charged with tense anticipation, was cleared by a great burst of applause from those on the floor and lower balcony who were present in unusual numbers for this time in the year, and the expectant hundreds in the upper balcony who had been awaiting this moment since early morn on the stone steps outside.

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The conductor's stand was upon the rostrum, but the rack was lowered. The leader heeded it not. He interpreted the Beethoven Leonore overture No. 3, the Brahms C minor symphony, the Tannhauser overture—everything, in fact, on the programme, with the exception of the excerpt from Strauss' opera, "Feursnot," from memory, without score.

Less Formal Than Muck

Mr. Fiedler is far in appearance and manner from his predecessor, Dr. Muck. Of about the same height, but thicker build, he is less formal in demeanor, and he gives the impression of a musician absorbed in his task with little or no thought of himself as others may see him. A man of much nervous force, he expends his energy without stint. His gestures are, to say the least, enthusiastic.

The sustained C which opens the overture floated out upon the air. He waved his arms, soothingly, flowingly. He caressed certain phrases which occur early in the introduction; he shook with galvanic fury, and the instruments vomited blasts of heaven-storming tone.

Mr. Fiedler conducted with splendid authority and freedom. He was clear of a score, and there are many who benefit by such liberty. He turned from group to group of instruments as they required his attention. Sometimes his left hand rested for a moment in the vicinity of the trousers pocket, but it never stayed for more than an instant, being required elsewhere. Sometimes the head was lowered, as if listening acutely, confidentially, lovingly, to the sounds he evoked; at other times, face upraised, it was thrown back, as one who should say, "Cheerfully, haughtily, I take these sounds and pass them forward."

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No conductor makes greater demands upon himself and his orchestra than Mr. Fiedler. He watches each instrument as he might his own child. He exacts the limit of capacity from each player. He is insistent to an extreme degree upon every possible gradation of tone, from the subtlest nuances, as in the Leonore overture, to the great, flaring climaxes of Strauss' orchestral tableau.

If he was, to the eye of the educated Bostonian, accustomed to the staid Mr. Gericke and the courtly Dr. Muck, somewhat unnecessarily emphatic, he gained his effects superbly, and the orchestra has rarely played with more vim. Small wonder, then, that, when the new conductor, his face working with emotion, turned to acknowledge the plaudits, he was discovered to be in lively perspiration, or if, in lieu of Dr. Muck's famous cigarette, we shall talk, in the future, of Mr. Fiedler's fresh collar.

The performances throughout were very tense. It was as if conductor and men were keyed up to a supreme point. Strange to say, that fine, gray film which too often seems to come between the listener and the music on Friday afternoon, subduing any impertinent fortissimo, taking the edge from the brass, and generally interfering in some imperceptible way with abandoned enjoyment, had disappeared. More than once the audience was surprised into applause of astonishing volume.

Days of the Virtuoso

These are the days of the virtuoso. The experienced concertgoer begins to distrust the man of reputation who appears for the first time as leader of an orchestral concert. He knows that he will probably have to endure little affectations, little insincerities from these great men which are the more revolting on account of their source and the jarring sensation that they bring in the midst of a performance that may otherwise be of exceptional merit.

The attitude of Mr. Fiedler is gratifying. His earnestness, his absolute sincerity, are beyond question. His manner of conducting is his own, but it does not, let us be thankful, smack of the prima donna. His modesty approached deprecation yesterday, and almost as often as the occasion arose he transferred the approval of the audience to the orchestra which had so nobly seconded his endeavors.

He is evidently a man of strong convictions. He has searched his scores to the very last note for their innermost meaning. He breathed life into every phrase.

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From STAR
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Boston Symphony Orchestra.

The period of renewal of subscriptions for the five concerts which the Boston Symphony Orchestra will give in the New National Theater this coming season will end next Saturday, October 10.

All applications for renewals should be sent to Mrs. Katie Wilson Greene, 1126 16th street northwest.

On the following Tuesday, October 13, such seats as have not been taken by last year's subscribers will be placed on sale at Mrs. Greene's new ticket office, at the W. F. Frederick Music Company, 1328 F street. The dates of the concerts are as follows: November 3, December 1, January 5, February 16 and March 16, and the hour, as in the past, will be at half-past 4 o'clock in the afternoon. There will be no soloist at the first concert in November.

Gabrilowitsch will be the soloist in December and at the January concert Washington will hear for the first time the Russian violinist, Mischa Elman. The great Paderewski will make his only appearance of the season with orchestra at the February concert and there will be no soloist in March.

The First Established and Most Complete Newspaper Cutting Bureau in the World
From POST
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Boston Symphony Concerts Planned.

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From
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Boston Symphony Orchestra.

The five concerts of the Boston Symphony Orchestra in Baltimore will be given as usual at the Lyric on Wednesday evenings, the dates being November 4, December 2, January 6, February 17 and March 17. There will be no soloist at the first concert. The soloist for the December concert is yet to be announced, but it will be one of the principal women singers from either the Manhattan or Metropolitan Opera Houses. Owing to the exigencies of the repertoire of these houses, it is impossible to make a definite engagement for this concert until the end of this month.

At the January concert the soloist will be the remarkable Russian violinist, Mischa Elman, who will be in Baltimore then for the first time, and Paderewski will make his only appearance in Baltimore at the February concert. There will be no soloist in March.

Max Fiedler, the new conductor of the orchestra, arrived from Europe last Tuesday, going immediately to Boston. His first program comprises Beethoven's "Leonore" Overture No. 3, Brahm's C Minor Symphony, the love scene from Richard Strauss' "Feuersnot" and the "Tannhauser" Overture.

From HERALD
Address CLEVELAND, OHIO
Date OCT 4- 1908

There will be three changes of importance in the personnel of the Boston Symphony Orchestra this year, and only six changes altogether. Professor Willy Hess has returned to the orchestra after his year's leave of absence, and he will resume his place at his desk as concert master. His return will be welcomed by the many friends and admirers he made in the three years he held that position. Sharing the desk with him will be Mr. Sylvain Noack, who takes the place of Mr. Czerwonky, who was second concert master last year. Mr. Noack comes from Germany and has the reputation of being an artist of brilliant attainments. For three years he was second concert master of the Concert-Gebouw of Amsterdam under Mengelberg, and for the last year he has been concert master of the orchestra at Aachen. He is very highly recommended. There will be a new second bassoon, Edmund Mueller, of Berlin, who takes the place of Mr. [illegible], who retires from the orchestra. The other changes are a new double [illegible] of Berlin, and

From PLAIN DEALER
Address
Date CLEVELAND, OHIO OCT 4- 1908

BY FLORENCE E. ALLEN.

Max Fiedler, Conductor.

It is a well known fact historically that the early settlers of New England were religiously opposed to any instrumental music. It seems almost paradoxical, therefore, that, in so brief a period, Boston should become the foremost musical city of America, and that the orchestra, which so proudly bears her name, should be a veritable company of virtuosos. And not only are the orchestra members artists on their instruments. This season the Boston Symphony has called from Hamburg a virtuoso director, Max Fiedler.

When it became definitely known that the services of Dr. Muck could not be retained for another season a thorough canvass was made of all the great European conductors available, and final choice settled on Max Fiedler of Hamburg. Fiedler, unlike the former conductors, had made his career exclusively in concert work. Moreover, his career as a conductor, comparatively speaking, has been brief, for he was in the prime of life before taking up the baton. He has been conducting only thirteen years. Fiedler's rise has been extraordinarily rapid, however, until today he is ranked among the few greatest conductors of the world, and his services as "guest" are constantly in demand in the musical centers of Europe.

Mr. Fiedler was born in Zittau, Saxony, Dec. 31, 1859. His father, a musician of note and musical director of the city, trained him with such success that when he was seventeen years old, young Max went to the Leipsic conservatory as the holder of the Holstein scholarship. There he was a fellow student of Dr. Muck and worked under Reinecke, Paul and Jadassohn, graduating with high honors in 1880.

Like his predecessor, Dr. Muck, Fiedler had planned to be a concert pianist. Overmuch practicing disabled his arm, so that he was compelled to give up this ambition, and two years later he accepted from Ludwig von Bernuth, founder of the Hamburg Conservatory of Music, the position of advanced piano teacher in that institution. Hamburg has since been his home, and since 1894 he has

It has been said that Hamburg owes its modern musical education to Fiedler. However that may be, it is certain that few men exert so powerful an influence over the musical destinies of a great city as Fiedler over Hamburg. When the young pianist first went to Hamburg, von Bulow was conducting the Elite concerts and he it was who inspired in Fiedler the ambition to become a conductor. In 1886 he gave a concert with his own organization, at which he presented two works of his own, a symphony in D minor and a choral work for women's voices and orchestra. His success as a director was instant, so much so that he determined then and there to devote himself to conducting. It was eight years, however, before conditions shaped themselves so that he could enter his chosen field. Von Bernuth, Fiedler's employer, was head of the Philharmonic concerts and it was obviously impossible to start a set of opposition concerts, especially as the Philharmonic orchestra was none too prosperous.

In 1894 Von Bernuth resigned his posts at the conservatory and the Philharmonic orchestra and Fiedler, succeeding him as director of the conservatory, gave an orchestral concert at his own risk during the winter, drawing his men largely from the Philharmonic orchestra. So encouraging was the result that the next season he established the Fiedler concerts, first four, then six, then eight. Meanwhile the Philharmonics had gone from bad to worse and in 1904, as a result of overtures made to him by the old society, the two concert series were amalgamated and Fiedler became conductor of the Philharmonic orchestra.

During the last five years Fiedler's fame has grown by leaps and bounds. He is a favorite in St. Petersburg and has refused the conductorship of the Russian Imperial Symphony concerts in that city. Each year for the last several years he has conducted as "guest," in Rome, Turin, Berlin, Dresden, Paris, St. Petersburg and London and four years ago he made a profound impression in New York as "guest" conductor of the Philharmonic society.

Mr. Fiedler is a man of catholic tastes. He is a strong upholder of modernism in music, being one of the best and most influential friends the young composers of Europe have. He is famous as an interpreter of Brahms, Beethoven and Schumann, and is said to be skilled in the making of programs.

The First Established and Most Complete Newspaper Cutting Bureau in the World
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Date OCT 10 1908

The Boston Symphony Orchestra is to give five Friday evening concerts at the new Academy of Music this season. The dates are Nov. 6, Dec. 4, Jan. 8, Feb. 19 and March 19.

From BULLETIN
Address
Date OCT 4 1908

This season, as two years ago, the interest of patrons of the Boston Symphony Orchestra is centred in the coming of a new conductor, Max Fiedler, of Hamburg, who has been engaged as successor to Dr. Muck. Mr. Fiedler was born in Zittau, Saxony, in 1859; and after studying at home with his father, at the age of seventeen won the Holstein Scholarship, which took him to Leipsic. Two years after graduation he went to Hamburg, and in 1894 succeeded von Bernuth as director of the Conservatory, soon after oganizing the "Fiedler concerts," which were finally combined with those of the Philharmonic Society. In one important respect Mr. Fiedler differs from all his predecessors except Henschel, as conductor of the Boston orchestra, in that all the others, Gericke, Nikisch, Paur and Muck, when they first came to this country, were primarily operatic conductors, and had had comparatively little experience in the concert room. Fiedler in the fourteen years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio," in Hamburg some years ago. He brings with him to America the reputation of being a man of broad and catholic tastes. While an ardent modernist, he is noted also for his interpretation of the great classics.

From TRIBUNE,
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First Appearance with the Symphony Orchestra—Interprets from Memory.

[By Telegraph to The Tribune.]

Boston, Oct. 9.—Max Fiedler appeared for the first time this afternoon as conductor of the Symphony Orchestra. He interpreted the Beethoven "Leonore" overture, No. 3; the Brahms C minor symphony, the "Tannhäuser" overture—everything, in fact, on the programme, with the exception of the excerpt from Straus's opera, "Feuersnot," from memory, without score.

Mr. Fiedler conducted with authority and freedom.

Newspaper Cutting Bureau in the World
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LOCAL MUSIC LOVERS TO HEAR FAMOUS RUSSIAN VIOLINIST

MISCHA ELMAN

The five concerts of the Boston Symphony Orchestra in Baltimore will be given as usual at the Lyric on Wednesday evenings, the dates being November 4, December 2, January 6, February 17 and March 17. There will be no soloist at the first concert. The soloist for the December concert is yet to be announced, but it will be one of the principal women singers from either the Manhattan or Metropolitan Opera House.

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Established: ...k, 1884

[33]

From .....
Address .....
Date .....

Boston Symphony Orchestra.

The period of renewal of subscriptions for the five concerts which the Boston Symphony Orchestra will give in the New National Theater this coming season will end next Saturday, October 10.

All applications for renewals should be sent to Mrs. Katie Wilson Greene, 1126 16th street northwest.

On the following Tuesday, October 13, such seats as have not been taken by last year's subscribers will be placed on sale at Mrs. Greene's new ticket office, at the W. F. Frederick Music Company, 1328 F street. The dates of the concerts are as follows: November 3, December 1, January 5, February 16 and March 16, and the hour, as in the past, will be at half-past 4 o'clock in the afternoon. There will be no soloist at the first concert in November.

Gabrilowitsch will be the soloist in December and at the January concert Washington will hear for the first time the Russian violinist, Mischa Elman. The great Paderewski will make his only appearance of the season with orchestra at the February concert and there will be no soloist in March.

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Boston Symphony Concerts Planned.

The period of renewal of subscriptions for the five concerts which the Boston Symphony Orchestra will give in the New National Theater this coming season will end on next Saturday, October 10. All applications for renewals should be sent to Mrs. Katie Wilson Greene, 1126 Sixteenth street northwest. On the following Tuesday, October 13, such seats as have not been taken by last year's subscribers will be placed on sale at Mrs. Greene's new ticket office, at the W. F. Frederick Music Company, 1328 F street. The dates of the concerts are as follows: November 3, December 1, January 5, February 16, and March 16, and the hour, as in the past, will be at 1:30 o'clock in the afternoon. There will be no soloist at the first concert in November. Gabrilowitsch will be the soloist in December, and at the January concert Washington will hear for the first time the Russian violinist, Mischa Elman. Paderewski will make his only appearance of the season with the orchestra at the February concert, and there will be no soloist in March.

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At the January concert the soloist will be the remarkable Russian violinist, Mischa Elman, who will be in Baltimore then for the first time, and Paderewski will make his only appearance in Baltimore at the February concert. There will be no soloist in March.

Max Fiedler, the new conductor of the orchestra, arrived from Europe last Tuesday, going immediately to Boston. His first program comprises Beethoven's "Leonore" Overture No. 3, Brahm's C Minor Symphony, the love scene from Richard Strauss' "Feuersnot" and the "Tannhauser" Overture.

From .....
Address .....
Date .....

There will be three changes of importance in the personnel of the Boston Symphony Orchestra this year, and only six changes altogether. Professor Willy Hess has returned to the orchestra after his year's leave of absence, and he will resume his place at his desk as concert master. His return will be welcomed by the many friends and admirers he made in the three years he held that position. Sharing the desk with him will be Mr. Sylvain Noack, who takes the place of Mr. Czerwonky, who was second concert master last year. Mr. Noack comes from Germany and has the reputation of being an artist of brilliant attainments. For three years he was second concert master of the Concert-Gebouw of Amsterdam under Mengelberg, and for the last year he has been concert master of the orchestra at Aachen. He is very highly recommended. There will be a new second bassoon, Edmund Mueller, of Berlin, who takes the place of Mr. Litke, who retires from the orchestra. The other changes are a new double bass, Oscar Ludwig, of Berlin, and two new second violins.

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Max Fiedler, the new conductor of the Orchestra, arrived from Europe last Tuesday, going immediately to Boston. He was accompanied by his wife, a very attractive English woman, and both of them made an exceptionally pleasing impression on all who met them.

[33]

From GLOBE & COMMERCIAL ADVERTISER
Address New York City.
Date OCT -9 1908

MAX FIEDLER, the new conductor of the Boston Symphony Orchestra, has seen fit to set at rest the fears patrons of that organization may have felt in regard to his policy as a maker of programmes. Dr. Muck, his immediate predecessor, is beyond question a conductor of remarkable ability, one of the best that have presided over our premier orchestra. But Dr. Muck was wont to bore many of his hearers with his so-called "unified programmes," devoted to a single period, a single nationality, a single composer. These programmes seemed to have been designed by a musical pedant, and suggested as a suitable instrument for the conductor not a baton but a ferule. They reached their acme in a programme presented in the university city of Cambridge which consisted of a Haydn symphony, Mozart's "Jupiter" symphony, and Beethoven's Fifth Symphony in chronological order. It is a proof of the self-control of the academic audience that no rioting took place. For those that live in dread of the Muck programme the management of the orchestra has wisely sent out a statement of Mr. Fiedler's views on programme making. Here is the statement:

"Mr. Fiedler is primarily a concert conductor, having conducted but one performance of opera in his career—a performance of 'Fidelio,' in Hamburg, several years ago. His experience in programme making has been great. First of all, he believes that it is impossible to make a satisfactory programme that runs less than a minimum of one hour and three-quarters. The best programmes, he believes, must run about two hours, for only then is it possible to secure the necessary contrasts in styles and schools which are indispensable.

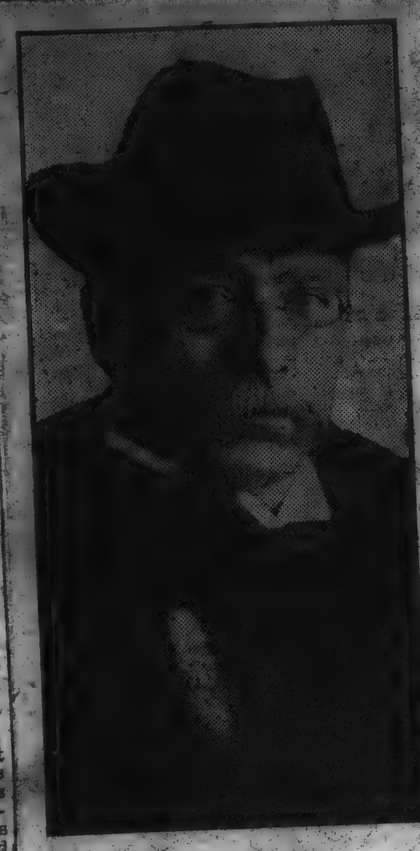
"He has had too much experience to cherish the fond belief that any maker of programmes, however shrewd and skilful he may be, can satisfy every one. He does not approve, however, of the 'historical programme,' one by which, for instance, the growth of the symphony is shown; nor does he believe in the virtue of a 'national programme'—Scandinavian, French, Russian, etc.—for he thinks that such programmes are necessarily monotonous.

"According to his idea, a programme should first of all be well contrasted, so that the attention of the hearer should be held throughout the concert. The great classic works should be respected; more modern and contemporaneous works should also be performed, but no programme should consist chiefly of unfamiliar compositions.

"Nor has Mr. Fiedler any scruples about the performance in concert of exerpts from Wagner's music dramas. He does not see how such performances show disrespect toward the composer, especially as Wagner during his life not only allowed concert performances, but in certain instances encouraged them.

"Mr. Fiedler recognizes the fact that soloists are necessary when a long series of orchestral concerts are given, but he does not like to have too many soloists; they often divert the attention of the audience from the serious works on the programme. When, however, a pianist or violinist of the first rank plays a concerto of a master, so that the dignity of the concert is maintained and there is no undue personal display, there should be no objection.

"It will be seen from this that Mr. Fiedler differs radically in his views of programme making from Dr. Muck, his predecessor, for Dr. Muck firmly believed in a 'unified programme' which sought continuity rather than contrast, and aimed to group music of a single time, of a single style or mood, and of a single nationality."



MAX FIEDLER,
The new conductor of the Boston Symphony Orchestra.

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Date OCT 10 1908

Paderewski, who comes to this country in January, for twenty concerts, seven of which will be with the Boston Symphony Orchestra, will play at the February concert. This, it is said, will be the last opportunity Philadelphia will have to hear the great pianist with orchestra for several years, as he does not expect to come to America again until the season of 1912-13.

rk, 1884

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Date

Fiedler dirigirte

Der neue Leiter des Boston Symphonie-Orchesters in Thätigkeit.

Boston, Mass., 10. Oct. Gestern dirigirte Max Fiedler, der neue Dirigent des Boston Symphonie-Orchesters an Stelle Dr. Muck's zum ersten Male hier im Concert. Er leitete das Orchester ohne Partitur.

From EVENING POST,
Address New York City.
Date OCT 10 1908

Willy Hess will again be the concert master of the Boston Symphony Orchestra, which will be heard in Carnegie Hall at the usual five Thursday evening and Saturday afternoon concerts, on November 5, 7, December 3, 5, January 7, 9, February 18, 20, March 18, 20. The sale of seats begins on Monday. The conductor will be Max Fiedler, favorably known in this city as one of the Philharmonic's "guest conductors" a few years ago. He differs in one important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur, and Muck, when they first went to Boston, were primarily operatic conductors, and had comparatively little experience in the concert room. Fiedler, in the fourteen years of his career as a conductor, has devoted himself exclusively to concert work. He has the reputation of being a man of broad and catholic taste. Following the custom of the past two years, the orchestra will present soloists at six of its ten concerts, those in December, January, and February. In January Mischa Elman, the young Russian violinist, will be soloist at both concerts. In February the soloists will be Paderewski and another yet to be announced, probably a distinguished singer. Paderewski is coming to America for only twenty concerts, seven of which will be with the Boston Symphony Orchestra; his new symphony will be included in the programme of these. At the November and March concerts, the orchestra will be the "star," and experience has shown that it is a welcome arrangement.

From
Address
Date

MAX FIEDLER CONDUCTS.

Leads the Boston Symphony Orchestra for the First Time.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Mass., Oct. 9.—Max Fiedler conducted the Boston Symphony Orchestra for the first time to-day before an audience as critical as any in the world. He interpreted the Beethoven Leonore Overture No. 3, the Brahms C minor Symphony, the Tannhaeuser Overture—everything in fact on the programme, with the exception of the excerpt from Strauss' opera "Feursnot"—from memory, without score.

The applause that greeted his entrance was unmistakably hearty and spontaneous, but it did not equal the tribute tendered him after his performance.

From GLOBE & COMMERCIAL ADVERTISER
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BOSTON SYMPHONY PLANS.

THE sale of season tickets for the two series of concerts which the Boston Symphony Orchestra will give in Carnegie Hall during the coming winter will open at the box office of Carnegie Hall tomorrow morning at 9 o'clock. As in past years the orchestra will give five Thursday evening concerts and five Saturday matinées. The dates for the evening concerts are Nov. 5, Dec. 3, Jan. 7, Feb. 18, and March 18. The dates for the afternoon concerts are Nov. 7, Dec. 5, Jan. 9, Feb. 20, and March 20. The evening concerts will begin at 8.15 o'clock, the matinées at 2.30.

This year as two years ago, the interest of the patrons of the Boston Symphony is centred in the coming of a new conductor, Max Fiedler of Hamburg, who has been engaged as successor to Dr. Muck, whose two years' service with the orchestra made such brilliant pages in its history. Mr. Fiedler is not unknown in New York, for three years ago he was one of the conductors invited to this city by the Philharmonic Society to conduct a pair of concerts.

When early last season it became clear that the services of Dr. Muck could not be retained for a longer period a thorough canvass was made of all the men available for the post. After long deliberation, Mr. Fiedler was invited to accept the position. He arrived in Boston on Sept. 29 and last Friday afternoon made his formal début in that city at the opening public rehearsal of the season.

Mr. Fiedler differs in one very important respect from all his predecessors, except Mr. Henschel, the first conductor of the orchestra. Messrs. Gericke, Nikisch, Paur, and Muck when they first went to Boston were primarily operatic conductors and had had comparatively little experience in the concert room. Mr. Fiedler in the fourteen years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg, some years since.

He was born in Zittau, Saxony, in 1859, and after studying at home with his father he won, when he was seventeen years old, the Holstein Scholarship, which took him to Leipsic, where he was a classmate in the conservatory of Dr. Muck's. He planned to be a concert pianist, but excessive practising injured one of his arms, so that this career was closed to him. Two years after graduation he was called to Hamburg by Bernuth, director of the conservatory, there, to take charge of the advanced piano classes, and Hamburg has since been his home.

He succeeded Bernuth as director of the conservatory in 1894, and in the same year after Bernuth had retired from the conductorship of the Philharmonic concerts, Mr. Fiedler organized the "Fiedler Concerts." The first year he gave one, then increased the number to four, six, and eight, and finally in 1904 he combined his concerts with those of the Philharmonic Society, in response to overtures from the latter organization. These concerts are known throughout Europe, and in the last five or six years Mr. Fiedler has been widely sought after as a "guest" conductor. He is well known in St. Petersburg, where he has declined the conductorship of the Russian Imperial Symphony concerts. He visits regularly London, Paris, Madrid, Rome, Turin, Berlin, and Dresden, and, as already noted, has been in New York.

He brings with him to America the reputation of being a man of broad and catholic tastes. He is an ardent modernist, and yet is noted for his interpretation of the great classics. He is said to be skilled in the making of programmes.

Few changes have been made in the personnel of the orchestra. Willy Hess, returning from his year's leave of absence in Germany, will again be at the first desk as concert master. With him will be Sylvain Noack, for three years second concert master of the Concertgebouw of Amsterdam under Willem Mengelberg. There will be two new second violins, a new 'cello, a new second bassoon, and a new double bass.

Following the custom of the past two years, the orchestra will present soloists at six of its ten concerts; those in December, January, and February, and it has been the effort of the management to secure only artists of the very highest rank. In December the soloists will be Ossip Gabrilowitsch and Emil Sauer, both pianists. In January Mischa Elman, the astonishing young Russian violinist, will be soloist at both concerts. In February the soloists will be I. J. Paderewski and another yet to be announced, probably a distinguished singer. Mr. Paderewski is coming to America for only twenty concerts, seven of which will be with the Boston Symphony Orchestra. At the November and March concerts the orchestra will be the "star," and experience has shown that this is a most acceptable and welcome arrangement.

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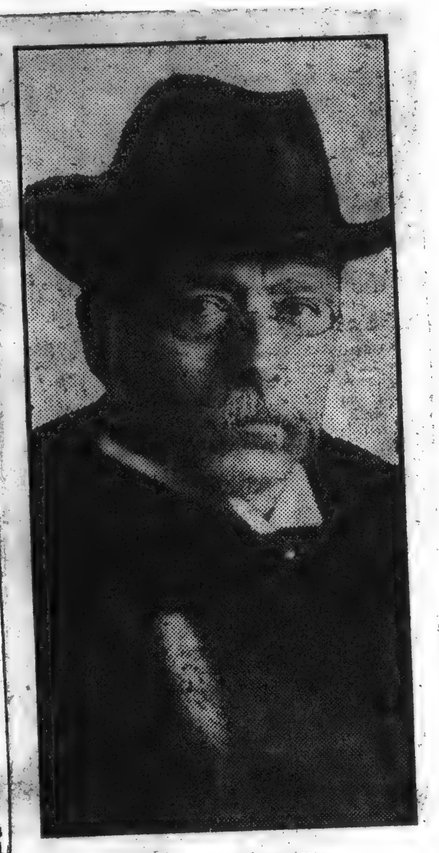
"According to his idea, a programme should first of all be well contrasted, so that the attention of the hearer should be held throughout the concert. The great classic works should be respected; more modern and contemporaneous works should also be performed, but no programme should consist chiefly of unfamiliar compositions.

"Nor has Mr. Fiedler any scruples about the performance in concert of exerpts from Wagner's music dramas. He does not see how such performances show disrespect toward the composer, especially as Wagner during his life not only allowed concert performances, but in certain instances encouraged them.

"Mr. Fiedler recognizes the fact that soloists are necessary when a long series of orchestral concerts are given, but he does not like to have too many soloists; they often divert the attention of the audience from the serious works on the programme. When, however, a pianist or violinist of the first rank plays a concerto of a master, so that the dignity of the concert is maintained and there is no undue personal display, there should be no objection.

"It will be seen from this that Mr. Fiedler differs radically in his views of programme making from Dr. Muck, his predecessor, for Dr. Muck firmly believed in a 'unified programme' which sought continuity rather than contrast, and aimed to group music of a single time, of a single style or mood, and of a single nationality."



MAX FIEDLER,
The new conductor of the Boston Symphony Orchestra.

The First Established and Most Complete Newspaper Cutting Bureau in the World

From

Address

Date

Paderewski, who comes to this country in January, for twenty concerts, seven of which will be with the Boston Symphony Orchestra, will play at the February concert. This, it is said, will be the last opportunity Philadelphia will have to hear the great pianist with orchestra for several years, as he does not expect to come to America again until the season of 1912-13.

rk, 1884

From GLOBE & COMMERCIAL ADVERTISER

Address New York City.

Date OCT 10 190

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BOSTON SYMPHONY PLANS.

THE sale of season tickets for the two series of concerts which the Boston Symphony Orchestra will give in Carnegie Hall during the coming winter will open at the box office of Carnegie Hall tomorrow morning at 9 o'clock. As in past years the orchestra will give five Thursday evening concerts and five Saturday matinées. The dates for the evening concerts are Nov. 5, Dec. 3, Jan. 7, Feb. 18, and March 18. The dates for the afternoon concerts are Nov. 7, Dec. 5, Jan. 9, Feb. 20, and March 20. The evening concerts will begin at 8.15 o'clock, the matinées at 2.30.

This year as two years ago, the interest of the patrons of the Boston Symphony is centred in the coming of a new conductor, Max Fiedler of Hamburg, who has been engaged as successor to Dr. Muck, whose two years' service with the orchestra made such brilliant pages in its history. Mr. Fiedler is not unknown in New York, for three years ago he was one of the conductors invited to this city by the Philharmonic Society to conduct a pair of concerts.

When early last season it became clear that the services of Dr. Muck could not be retained for a longer period a thorough canvass was made of all the men available for the post. After long deliberation, Mr. Fiedler was invited to accept the position. He arrived in Boston on Sept. 29 and last Friday afternoon made his formal début in that city at the opening public rehearsal of the season.

Mr. Fiedler differs in one very important respect from all his predecessors, except Mr. Henschel, the first conductor of the orchestra. Messrs. Gericke, Nikisch, Paur, and Muck when they first went to Boston were primarily operatic conductors and had had comparatively little experience in the concert room. Mr. Fiedler, in the fourteen years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg, some years since.

He was born in Zittau, Saxony, in 1859, and after studying at home with his father he won, when he was seventeen years old, the Holstein Scholarship, which took him to Leipsic, where he was a classmate in the conservatory of Dr. Muck's. He planned to be a concert pianist, but excessive practising injured one of his arms, so that this career was closed to him. Two years after graduation he was called to Hamburg by Bernuth, director of the conservatory there, to take charge of the advanced piano classes, and Hamburg has since been his home.

He succeeded Bernuth as director of the conservatory in 1894, and in the same year after Bernuth had retired from the conductorship of the Philharmonic concerts, Mr. Fiedler organized the "Fiedler Concerts." The first year he gave one, then increased the number to four, six, and eight, and finally in 1904 he combined his concerts with those of the Philharmonic Society, in response to overtures from the latter organization. These concerts are known throughout Europe, and in the last five or six years Mr. Fiedler has been widely sought after as a "guest" conductor. He is well known in St. Petersburg, where he has declined the conductorship of the Russian Imperial Symphony concerts. He visits regularly London, Paris, Madrid, Rome, Turin, Berlin, and Dresden, and, as already noted, has been in New York.

He brings with him to America the reputation of being a man of broad and catholic tastes. He is an ardent modernist, and yet is noted for his interpretation of the great classics. He is said to be skilled in the making of programmes.

Few changes have been made in the personnel of the orchestra. Willy Hess, returning from his year's leave of absence in Germany, will again be at the first desk as concert master. With him will be Sylvain Noack, for three years second concert master of the Concertgebouw of Amsterdam under Willem Mengelberg. There will be two new second violins, a new 'cello, a new second bassoon, and a new double bass.

Following the custom of the past two years, the orchestra will present soloists at six of its ten concerts, those in December, January, and February, and it has been the effort of the management to secure only artists of the very highest rank. In December the soloists will be Ossip Gabrilowitsch and Emil Sauer, both pianists. In January Mischa Elman, the astonishing young Russian violinist, will be soloist at both concerts. In February the soloists will be I. J. Paderewski and another yet to be announced, probably a distinguished singer. Mr. Paderewski is coming to America for only twenty concerts, seven of which will be with the Boston Symphony Orchestra. At the November and March concerts the orchestra will be the "star," and experience has shown that this is a most acceptable and welcome arrangement.

From EVENING POST,

Address New York City.

Date

Willy Hess will again be the concert master of the Boston Symphony Orchestra, which will be heard in Carnegie Hall at the usual five Thursday evening and Saturday afternoon concerts, on November 5, 7, December 3, 5, January 7, 9, February 18, 20, March 18, 20. The sale of seats begins on Monday. The conductor will be Max Fiedler, favorably known in this city as one of the Philharmonic's "guest conductors" a few years ago. He differs in one important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur, and Muck, when they first went to Boston, were primarily operatic conductors, and had comparatively little experience in the concert room. Fiedler, in the fourteen years of his career as a conductor, has devoted himself exclusively to concert work. He has the reputation of being a man of broad and catholic taste. Following the custom of the past two years, the orchestra will present soloists at six of its ten concerts, those in December, January, and February. In January Mischa Elman, the young Russian violinist, will be soloist at both concerts. In February the soloists will be Paderewski and another yet to be announced, probably a distinguished singer. Paderewski is coming to America for only twenty concerts, seven of which will be with the Boston Symphony Orchestra; his new symphony will be included in the programme of these. At the November and March concerts, the orchestra will be the "star," and experience has shown that it is a welcome arrangement.

Newspaper Cutting Bureau in the World

From

Address

Dat

Fiedler dirigirte.

Der neue Leiter des Boston Symphonie-Orchesters in Thätigkeit.

Boston, Mass., 10. Okt. Gestern dirigirte Max Fiedler, der neue Dirigent des Boston Symphonie-Orchesters an Stelle Dr. Muck's zum ersten Male hier im Concert. Er leitete das Orchester ohne Partitur.

From

Address

Date

MAX FIEDLER CONDUCTS.

Leads the Boston Symphony Orchestra for the First Time.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Mass., Oct. 9.—Max Fiedler conducted the Boston Symphony Orchestra for the first time to-day before an audience as critical as any in the world. He interpreted the Beethoven Leonore Overture No. 3, the Brahms C minor Symphony, the Tannhaeuser Overture—everything in fact on the programme, with the exception of the excerpt from Strauss' opera "Feursnot"—from memory, without score.

The applause that greeted his entrance was unmistakably hearty and spontaneous, but it did not equal the tribute tendered him after his performance.

From Daily Citizen,
Address Brooklyn, N. Y.
Date OCT 10 1908

BOSTON SYMPHONY PLANS FOR ACADEMY OF MUSIC

This year, for the first time since the burning of the old Academy, Brooklyn will have the pleasure of hearing the Boston Symphony Orchestra. There will be as in years past five Friday evening concerts, the dates being Nov. 6, Dec. 4, Jan. 8, Feb. 19 and March 19. The concerts will begin at 8:15 o'clock.

The following arrangements have been made by the Institute of Arts and Sciences for the sale of season tickets. Holders of season tickets for the five Philharmonic concerts of the year 1907-1908 will have reserved for them until Monday, Oct 19, the best seats in the new opera house in the same relative positions as last season. As all the 2,200 seats in the new opera house are good and have an unobstructed view of the stage, the 1,400 holders of season tickets last season will have the best 1,400 seats in the new auditorium. Seats thus reserved that are not definitely taken by old subscribers by Oct. 19 will be sold after that date to others. Subscribers of 1907-1908 wishing to change the locations of their seats can do so on Tuesday and Wednesday, Oct. 20 and 21, at the Institute office, or by written request sent through the mail. The opening sale of season tickets for all will be on Monday, Oct. 26 at 4 p. m. at the Brooklyn Academy of Music Building.

This year, as two years ago, the interest of the patrons of the Boston Symphony is centered in the coming of a new conductor, Max Fiedler, of Hamburg, who has been engaged as successor to Dr. Muck, whose two years' service with the orchestra made such brilliant pages in its history.

Mr. Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur and Muck, when they first went to Boston, where primarily operatic conductors and had comparatively little experience in the concert room. Fiedler, in the fourteen years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg, some years since.

He was born in Zittau, Saxony, in 1859, and, after studying at home with his father, he won, when he was 17 years old, the Holstein Scholarship, which took him to Leipsic, where he was a classmate in the Conservatory with Dr. Muck. He planned to be a concert pianist, but overmuch practicing hurt one of his arms so that this career was closed to him. Two years after graduation, he was called to Hamburg by von Bernuth, Director of the Conservatory there, to take charge of the advanced piano classes and Hamburg has since been his home.

He succeeded von Bernuth as Director of the Conservatory in 1894 and in the same year, after von Bernuth had retired from conducting the Philharmonic concerts, Mr. Fiedler organized the "Fiedler" concerts. The first year he gave one, then increased the number to four, six and eight, and, finally, in 1904, he combined his concerts with those of the Philharmonic Society, overtures to that end having come from the latter. These concerts are famous throughout Europe and in the last five or six years Mr. Fiedler has been one of the most sought after "guest" conductors in Germany. He is a great favorite in St. Petersburg, where he hs declined the conductorship of the Russian Imperial Symphony concerts. He visits regularly London, Paris, Madrid, Rome, Turin, Berlin and Dresden. Three years ago he made a profound impression in New York when as "guest" he conducted two concerts of the Philharmonic Society.

He brings with him to America the reputation of being a man of broad and catholic tastes. He is an ardent modernist and yet is noted for his interpretation of the great classics. He is said to be skilled in the making of programmes.

Few changes have been made in the personnel of the orchestra. Willy Hess, returning from his year's leave of absence in Germany, will again be at the first desk as concert-master and with him will be Sylvain Noack, for three years second concert-master of the Concert-Gebouw of Amsterdam under Mengelberg. There will be two new second violins, a new 'cello, a new second bassoon and a new double bass.

As has been the custom for the past two years, there will be three soloists in the five conectrs, the concerts in November and March being devoted entirely to orchestral music. In December the soloist will be Ossip Gabrilowitsch, the favorite Russian pianist, who returns to this country this season for another year.

In January, patrons of the Boston Symphony will have their first opportunity to hear Mischa Elman, the Russian violinist. From all accounts, Elman will be the musical sensation of the season. This lad of 17 years is regarded as one of the very great violinists in the world and he is coming to America this season for the first time.

The February soloist will be Paderewski. Paderewski comes to this country for twenty concert appearances, seven of which will be with the Boston Symphony Orchestra. This will be Brooklyn's opportunity this season to hear him [illegible] will probably be the [illegible]

From EVENING SUN,
Address New York City.
Date OCT 10 1908

MUSIC AND MUSICIANS

BOSTON SYMPHONY SEASON ON AT THE HUB TO-NIGHT.

Three Concerts To-morrow Mark the Third Sunday's Start of Music in New York—George Hamlin, the Hahn Quartet and Klein's "Nightmare of the Merry Widow Waltz"—E. H. Lemare Plays New Brooklyn Academy Organ and David Bispham Opens New Music Hall—Adela Verne's Matinee Debut.

Over at a good old Hub of the musical universe to-night, following yesterday's first public rehearsal, the Boston Symphony Orchestra is starting its twenty-eighth season. Before May 1, it will give forty-eight concerts in the home town, ten in New York, eight in Cambridge, five each in Brooklyn, Philadelphia, Baltimore and Washington, three in Providence and Hartford, one in Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester.

Fiedler's total will be 110 concerts, or ten more than Muck gave last season.

In his Boston interviews, the new conductor talks freely and well in idiomatic English. Fiedler never conducted but one opera in his life, "Fidelio," in Hamburg years ago. His experience in making concert programmes has been great.

"No conductor," said he, "can satisfy every one. I do not approve of the 'historical programme,' for instance, showing the growth of the symphony; nor the 'national programme,' Scandinavian, French or Russian. All are monotonous.

"A concert should be full of contrast. To hold the attention of your hearers throughout is the great secret. No programme should consist chiefly of unfamiliar works.

As to excerpts from music drama, Fiedler remarked that Wagner during his life encouraged such concert performances.

Of soloists, his rule is "not too many." They divert attention. "When, however, a pianist or violinist of the first rank plays a concerto of a master, there is no undue personal display."

This is a far cry, indeed, from Dr. Muck, who believed in unity, continuity, a single nationality, a single style or mood.

From PUBLIC LEDGER
Address PHILADELPHIA, PA
Date OCT 11 1908

Est [illegible] 188

Max Fiedler.

The first Boston symphony concert of the season in Philadelphia is set for Monday evening, November 2, at 8:15. Biographical details are forthcoming concerning the new conductor, Max Fiedler, of Hamburg. He was born in Zittau, Saxony, in 1859. At the age of 17 he became a classmate at Leipsic of his predecessor in the Boston orchestra, Dr. Karl Muck. At that time it was his ambition to become a concert pianist, but an injury to one of his arms precluded the realization of this ambition. Two years after graduating he became the chief professor of the piano in the Hamburg Conservatory, where he remained until his recent engagement to direct Major Higginson's proteges. Succeeding von Bernuth as director of the conservatory in 1884, he organized the "Fiedler" concerts, of which a series was annually given—since 1904—in combination with the Philharmonic Society. For the last five or six years Fiedler has been much sought after to conduct performances in every one of the great continental musical centres, and he has declined an invitation to become the permanent conductor of the Russian Imperial Symphony concerts. The February concert of the Boston orchestra in Philadelphia will probably be the last chance to hear Paderewski in this city until the season of 1912-13, as the Polish virtuoso plans not to return until that year.

From [illegible]
Address [illegible]
Date [illegible]

BOSTON SYMPHONY COMING.

Max Fiedler, of Hamburg, Will Be New Conductor of Orchestra.

The sale of season tickets for the concerts which the Boston Symphony Orchestra will give in the New National Theater, during the coming winter, will open at Mrs. Katie Wilson Greene's office, in the store of the W. F. Frederick Music Company, 1328 F street, on next Tuesday morning, October 13. As in past years, the concerts will begin at 4:30 o'clock in the afternoon, and their dates are November 3, December 1, January 5, February 6 and March 16.

This year, as two years ago, the interest of the patrons of the Boston Symphony is centered in the coming of a new conductor, Max Fiedler, of Hamburg, who has been engaged as successor to Dr. Muck, whose two years' service with the orchestra made such brilliant pages in its history. When, early last season, it became clear that the services of Dr. Muck could not be retained for a longer period, a thorough canvass was made of all the men available for the post, justly considered the most important and, by the same token, the most exacting one in this country. After long deliberation, Mr. Fiedler was invited to accept the position. He arrived in Boston on September 29, last, and on last Friday afternoon made his formal debut in that city at the opening rehearsal of the season.

Mr. Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur, and Muck, when they first went to Boston, were primarily operatic conductors and had had comparatively little experience in the concert room. Fiedler, in the fourteen years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio," in Hamburg, some years since.

From [illegible]
Address SPRINGFIELD, MASS.
Date OCT 11 1908

SYMPHONY CONCERT.

Boston Symphony Orchestra to Be Heard at Court Square.

The season of music for Springfield and its vicinity will have its real beginning on Monday evening, Oct. 26, when the Boston Symphony orchestra will give a concert in Court Square theater. It is two years since the orchestra has played in the western part of the state and there was considerable indignation among music lovers last season because it passed Springfield by, but peculiar conditions made it impossible. This year Springfield will get its due amount of orchestral music.

The orchestra brings this year a new conductor, Max Fiedler of Hamburg, who was chosen successor to Dr. Muck after a thorough canvass of all the men available in Europe had been made. Mr. Fiedler arrived in this country the end of September, and for the past week he has been at work with the orchestra in Boston preparing for the first public rehearsal and concert which took place Friday and Saturday.

To say that Mr. Fiedler has made a favorable impression upon all those who have met him, and upon all those who have seen him at the rehearsals of the orchestra, would be putting it mildly. He is simple, unaffected, without conceit and yet withal decidedly a man of force. He has decided ideas about music and how it should be played. He has decided ideas about programs and how they should be made and he bases his belief about programs on a concert career of 15 years. The public is likely to find them sound if the first program he has arranged for Boston may be accepted as a criterion for the whole season.

Mr. Fiedler does not hesitate to say that he is more than delighted with the orchestra. In fact, he goes further and says it is the best orchestra in the world, and that he discovered that three years ago when he heard one of its concerts in New York.

The orchestra will bring a soloist with it—Lilla Ormond. Miss Ormond has made extraordinary progress in her art in the last two or three years and will be heard in the [illegible]

LULU GIRLS IN TH
At the Gilmore T

From [illegible]
Address [illegible]
Date OCT 11 1908

Newspaper Cutting Bureau in the World

Die Leiter des Boston Symphonie Orchesters machen bekannt, daß die folgenden Solisten während der Saison bei den Konzerten in New York mitwirken werden: Paderewski, Mischa Elman, Emil Sauer, Osip Gabrilowitsch u. A. m. Bei dem November-Concert, das zu gleicher Zeit das New Yorker Debut des Herrn Fiedler sein wird, wirken keine Solisten mit. Sauer und Gabrilowitsch spielen im Dezember, Mischa Elman in beiden Concerten im Januar, Paderewski und ein weiterer noch zu wählender Solist im Februar, während nach dem Beispiel der letzten zwei Saisons bei den Concerten im März keine Solisten mitwirken werden.

ork, 188

From [illegible]
Address [illegible]
Date OCT 11 1908

Newspaper Cutting Bureau in the World

Boston Symphony Orchestra

The sale of season tickets for the series of five concerts which the Boston Symphony Orchestra will give in the Academy of Music during the coming winter will open at Miss Harris' ticket office, 1115 Chestnut street, tomorrow morning at 9 o'clock. As in the past years, the concerts will be given on Monday evenings, at 8.15 o'clock, the dates being November 2, November 30, January 4, February 15 and March 15.

This year, as two years ago, the interest of the patrons of the Boston Symphony is centred in the coming of a new conductor, Mr. Max Fiedler, of Hamburg, who has been engaged as successor of Dr. Muck. Few changes have been made in the personnel of the orchestra. Willy Hess, returning from his year's leave of absence in Germany, will again be at the first desk as concert master, and with him will be Sylvain Noack, for three years second concert master of the Concert-Gebouw of Amsterdam, under Mengelberg. There will be two new second violins, a new 'cello, a new second bassoon and a new double bass.

Following the custom of the past two years, the orchestra will present soloists at three out of its five concerts, the first and last being devoted entirely to orchestral selections. In January Philadelphia will hear for the first time Mischa Elman, the phenomenal Russian violinist, whose coming to America this year promises to be the sensational feature of the concert season.

Paderewski will play at the February concert.

MAX FIEDLER
(Conductor Boston Symphony Orchestra.)

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[35]

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Date 1908

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From EVENING SUN,
Address New York City.
Date OCT 10 1908

MUSIC AND MUSICIANS

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Date

Die Leiter des Boston Symphonie-Orchesters machen bekannt, daß die folgenden Solisten während der Saison bei den Konzerten in New York mitwirken werden: Paderewski, Mischa Elman, Emil Sauer, Ossip Gabrilowitsch u. A. m. Bei dem November-Concert, das zu gleicher Zeit das New Yorker Debut des Herrn Fiedler sein wird, wirken keine Solisten mit. Sauer und Gabrilowitsch spielen im Dezember, Mischa Elman in beiden Concerten im Januar, Paderewski und ein weiterer noch zu wählender Solist im Februar, während nach dem Beispiel der letzten zwei Saisons bei den Concerten im März keine Solisten mitwirken werden.

* * *

Boston Symphony Orchestra

The sale of season tickets for the series of five concerts which the Boston Symphony Orchestra will give in the Academy of Music during the coming winter will open at Miss Harris' ticket office, 1115 Chestnut street, tomorrow morning at 9 o'clock. As in the past years, the concerts will be given on Monday evenings, at 8.15 o'clock, the dates being November 2, November 30, January 4, February 15 and March 15.

This year, as two years ago, the interest of the patrons of the Boston Symphony is centred in the coming of a new conductor, Mr. Max Fiedler, of Hamburg, who has been engaged as successor of Dr. Muck. Few changes have been made in the personnel of the orchestra. Willy Hess, returning from his year's leave of absence in Germany, will again be at the first desk as concert master, and with him will be Sylvain Noack, for three years second concert master of the Concert-Gebouw of Amsterdam, under Mengelberg. There will be two new second violins, a new 'cello, a new second bassoon and a new double bass.

Following the custom of the past two years, the orchestra will present soloists at three out of its five concerts, the first and last being devoted entirely to orchestral selections. In January Philadelphia will hear for the first time Mischa Elman, the phenomenal Russian violinist, whose coming to America this year promises to be the sensational feature of the concert season.

Paderewski will play at the February concert.

From
Address
Date

Est 188

Max Fiedler.

The first Boston symphony concert of the season in Philadelphia is set for Monday evening, November 2, at 8:15. Biographical details are forthcoming concerning the new conductor, Max Fiedler, of Hamburg. He was born in Zittau, Saxony, in 1859. At the age of 17 he became a classmate at Leipsic of his predecessor in the Boston orchestra, Dr. Karl Muck. At that time it was his ambition to become a concert pianist, but an injury to one of his arms precluded the realization of this ambition. Two years after graduating he became the chief professor of the piano in the Hamburg Conservatory, where he remained until his recent engagement to direct Major Higginson's proteges. Succeeding von Bernuth as director of the conservatory in 1884, he organized the "Fiedler" concerts, of which a series was annually given—since 1904—in combination with the Philharmonic Society. For the last five or six years Fiedler has been much sought after to conduct performances in every one of the great continental musical centres, and he has declined an invitation to become the permanent conductor of the Russian Imperial Symphony concerts. The February concert of the Boston orchestra in Philadelphia will probably be the last chance to hear Paderewski in this city until the season of 1912-13, as the Polish virtuoso plans not to return until that year.

Newspaper Cutting Bureau in the World

From
Address
Date

ork, 188

MAX FIEDLER
(Conductor Boston Symphony Orchestra.)

From
Address
Date

BOSTON SYMPHONY COMING.

Max Fiedler, of Hamburg, Will Be New Conductor of Orchestra.

The sale of season tickets for the concerts which the Boston Symphony Orchestra will give in the New National Theater, during the coming winter, will open at Mrs. Katie Wilson Greene's office, in the store of the W. F. Frederick Music Company, 1328 F street, on next Tuesday morning, October 13. As in past years, the concerts will begin at 4:30 o'clock in the afternoon, and their dates are November 3, December 1, January 5, February 6 and March 16.

This year, as two years ago, the interest of the patrons of the Boston Symphony is centered in the coming of a new conductor, Max Fiedler, of Hamburg, who has been engaged as successor to Dr. Muck, whose two years' service with the orchestra made such brilliant pages in its history. When, early last season, it became clear that the services of Dr. Muck could not be retained for a longer period, a thorough canvass was made of all the men available for the post, justly considered the most important and, by the same token, the most exacting one in this country. After long deliberation, Mr. Fiedler was invited to accept the position. He arrived in Boston on September 29, last, and on last Friday afternoon made his formal debut in that city at the opening rehearsal of the season.

Mr. Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur, and Muck, when they first went to Boston, were primarily operatic conductors and had had comparatively little experience in the concert room. Fiedler, in the fourteen years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio," in Hamburg, some years since.

From
Address
Date

SYMPHONY CONCERT.

Boston Symphony Orchestra to Be Heard at Court Square.

The season of music for Springfield and its vicinity will have its real beginning on Monday evening, Oct. 26, when the Boston Symphony orchestra will give a concert in Court Square theater. It is two years since the orchestra has played in the western part of the state and there was considerable indignation among music lovers last season because it passed Springfield by,

LULU GIRLS IN TH
At the Gilmore T

but peculiar conditions made it impossible. This year Springfield will get its due amount of orchestral music.

The orchestra brings this year a new conductor, Max Fiedler of Hamburg, who was chosen successor to Dr. Muck after a thorough canvass of all the men available in Europe had been made. Mr. Fiedler arrived in this country the end of September, and for the past week he has been at work with the orchestra in Boston preparing for the first public rehearsal and concert which took place Friday and Saturday.

To say that Mr. Fiedler has made a favorable impression upon all those who have met him, and upon all those who have seen him at the rehearsals of the orchestra, would be putting it mildly. He is simple, unaffected, without conceit and yet withal decidedly a man of force. He has decided ideas about music and how it should be played. He has decided ideas about programs and how they should be made and he bases his belief about programs on a concert career of 15 years. The public is likely to find them sound if the first program he has aranged for Boston may be accepted as a criterion for the whole season.

Mr. Fiedler does not hesitate to say that he is more than delighted with the orchestra. In fact, he goes farther and says it is the best orchestra in the world, and that he discovered that three years ago when he heard one of its concerts in New York.

The orchestra will bring a soloist with it—Lilla Ormond. Miss Ormond has made extraordinary progress in her art in the last two or three years and today she ranks very high in the list of American contraltos.

[35]

From Standard Union,
Address Brooklyn, N. Y.
Date OCT 1 1908

Few pianists heard in America the past ten years have visited this country so little as Emil Sauer, the Dresden virtuoso. Sauer has just arrived and it is a well-known fact that this will be his last year before the public anywhere as a pianist. Unlike all visiting pianists it can not be said of Sauer that he has come to America every few years for a harvest of American money to be spent at leisure in Europe. It is generally understood that he is one of the few well-to-do artists of the day and maintains a beautiful residence in Dresden, Saxony, in the winter, while his summer home on the Attersee is spoken of as a gorgeous estate. The first concert of the tour will take place Friday next as soloist with the Boston Symphony Orchestra and the opening concert in New York will be at Carnegie Hall on the 19th as soloist with the Philadelphia Orchestra and upon which occasion Sauer's own concerto in E minor will have its first hearing in America, though over sixty hearings of the work have been given in Europe.

Newspaper Cutting Bureau in the World
From
Address
Date OCT 11 1908

The Boston Symphony Orchestra announces ten concerts to take place in Carnegie Hall, five on Thursday evenings and five at Saturday matinees. The series begins November 5 and ends March 20.

Chiefly interesting will be the presence of the new conductor, Mr. Max Fiedler, of Hamburg. Mr. Fiedler is not unknown here, as he was one of the "guest" conductors of the New York Philharmonic Society a few years ago. There also have been several changes in the personnel of the orchestra, chief among which is the return to the post of concertmaster of Mr. Willy Hess, who has been away for a year on leave of absence.

Following the previous custom of this orchestra, soloists will be presented at only six concerts. Heading the list is Mr. Ignace Paderewski, and it includes Mr. Mischa Elman, Russian violinist, and Messrs. Ossip Gabrilowitsch and Emil Sauer, pianists.

Newspaper Cutting Bureau in the World
From
Address
Date OCT 11 1908

The sale of season tickets for the series of five concerts which the Boston Symphony Orchestra will give in the Academy of Music during the coming Winter will open at Miss Harris' ticket office to-morrow morning. As in past years the concerts will be given on Monday evenings, at 8.15 o'clock, the dates being November 2, November 30, January 4, February 15 and March 15.

This year, as two years ago, the interest of the patrons of the Boston Symphony is centered in the coming of a new conductor, Max Fiedler, of Hamburg, who has been engaged as successor to Dr. Muck, whose two years' service with the orchestra made such brilliant pages in its history. When early last season it became clear that the services of Dr. Muck could not be retained for a longer period, a thorough canvass was made of all the men available for the post, justly considered the most important and, by the same token, the most exacting one in this country. After long deliberation, Mr. Fiedler was invited to accept the position. He arrived in Boston on September 29 last, and on last Friday afternoon made his formal debut in that city at the opening public rehearsal of the season.

Mr. Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. In the fourteen years of his career as a conductor, he has devoted himself exclusively to concert work.

Few changes have been made in the personnel of the orchestra. Willy Hess, returning from his year's leave of absence in Germany, will again be at the first desk as concert-master, and with him will be Sylvain Noack, for three years second concert-master of the Concert-Gebouw, of Amsterdam, under Mengelberg. There will be two new second violins, a new 'cello, a new second bassoon and a new double bass. Following the custom of the past two years, the orchestra will present soloists at three out of its five concerts, the first and last being devoted entirely to orchestral selections.

The Metropolitan Opera forces are gradually assembling in New York for the opening of the season in that city on November 16 and in this city on November 17.

Andreas Dippel, the administrative manager, arrived recently and has started the preparatory work. The past week Alfred Hertz and Francesco Spetrino arrived. The latter has never been in this country before. He will share in conducting Italian and French repertory this season with Arturo Toscanini. Mr. Spetrino is a native of Palermo, Sicily, studied there in the Royal College of Music. He made his debut in his native city as a musical director at the Teatro Massima. Since that time he has conducted opera in the principal cities of Europe and for the last five years he has been the conductor of all the Italian works at the Imperial Opera House in Vienna. The new leader will conduct his first opera here on November 14, when he will direct the performance of "Faust" at the opening of the grand opera season at the Academy of Music in Brooklyn.

Alfred Hertz, who comes here for his seventh season with the Metropolitan Opera Company, spent the Summer in Europe visiting London, Paris, Vienna, Berlin, Bayreuth, Milan and other cities with Andreas Dippel to obtain singers for the German chorus.

He visited Engelbert Humperdinck at his Summer home at Boppard, near Cologne, where the composer played for him the first act of his new opera, "The Children of the King." He assures Mr. Hertz that the opera will be completed by March 1. It is the intention of the management to give it in English and the principal roles will be sung by Geraldine Farrar and Carl Jorn.

Mr. Jorn is studying English in Berlin, where he is one of the first tenors at the Royal Opera.

Mr. Hertz brought over with him all the material for "Tiefland," which will be the first novelty of the Metropolitan season. The orchestral rehearsals will begin this week, after the arrival of Arturo Toscanini.

"The Cricket on the Hearth," by Goldmarck, with Geraldine Farrar in the principal role, will be another novelty this season. The new German chorus, which has already arrived in New York, consists of ninety men and women, equally divided, under the direction of Hans Steiner, who has been rehearsing them in Berlin for a month before sailing for this country. Mr. Hertz says that the orchestra at the Metropolitan Opera House this season would consist of 130 players and will be the largest orchestra in the world.

Mme. Johanna Gadski has sailed for New York. Before going West on an extended concert tour Mme. Gadski will sing at a few special performances at the Metropolitan Opera House. She will make her first appearance on November 18 as "Brunnhilde" in "Die Walkure."

Enrico Caruso will sail for New York on October 27 and will make his first appearance in this country in Brooklyn on November 14, when he will sing in "Faust" at the Academy of Music. His first appearance at the Metropolitan Opera House will be on November 16, when he will be heard in "Aida."

From STAATS ZEITUNG,
Address New York City.
Date OCT 11 1908

Das erste Auftreten des berühmten Pianisten Herrn Emil Sauer, der nach neunjähriger Abwesenheit wieder eine amerikanische Tournee von dreißig Konzerten absolviren wird, findet im Rahmen des Bostoner Symphonie-Orchesters in Boston am kommenden Freitag statt. Das erste Auftreten des Künstlers in New York erfolgt am 29. Oktober mit dem Philadelphier Symphonie-Orchester; am darauffolgenden Tage spielt Sauer mit demselben Orchester in der neuen Brooklyner Academy of Music.

From REPUBLICAN, SPRINGFIELD, MASS.
Address SPRINGFIELD, MASS.
Date

The Boston Orchestra and Max Fiedler

The Boston symphony orchestra opens the real musical season of the city and vicinity with its concert at Court Square theater, the 26th inst., and the management hope that Springfield will forgive the fact that it was left out of last season's work by the orchestra. Miss Lilla Ormond, contralto, will be the vocal soloist, and she is highly spoken of, especially since her work at Worcester. Max Fiedler, the new conductor, after a week in Boston, professes himself well pleased with conditions, and praises the orchestra as "the best in the world," declaring that he discovered that three years ago when he heard one of its concerts in New York. It is said in the Boston Transcript: "He remembered it as an orchestra of such fineness of ability and fulness of accomplishment that he was eager to be its conductor." The Transcript critic says:—

Mr Fiedler seems not the scholar, the poet, or the drill-master. He has, of course, a measure of the qualities of all three, because it is essential to a conductor of his rank and attainments. But as he reveals himself, he seems most clearly first the receptive and then the expressive musician, who brings his chosen music as vividly and straightforwardly to utterance as he may—a man who would do his whole work and who sets that work above all else.

The views of Mr Fiedler on programs are thus set forth:—

He does not approve of the "historical program," one by which, for instance, the growth of the symphony is shown; nor does he believe in the virtue of a "national program," Scandinavian, French, Russian, etc., for he thinks that such programs are necessarily monotonous. According to his idea a program should first of all be well contrasted, so that the attention of the hearer should be held throughout the concert. The great classic works should be respected; more modern and contemporaneous works should also be performed; but no program should consist chiefly of unfamiliar compositions. Nor has Mr Fiedler any scruples about the performance in concert of exerpts from Wagner's music dramas. He does not see how such performances show disrespect toward the composer, especially as Wagner during his life not only loved concert performances, but in certain instances encouraged them. Mr Fiedler recognizes the fact that soloists are necessary when a long series of orchestral concerts is given, but he does not like to have too many soloists; they often divert the attention of the audience from the serious works. When, however, a pianist or violinist of the first rank plays a concerto of a master, so that the dignity of the concert is maintained and there is no undue personal display, there should be no objection. It will be seen from this that Mr Fiedler differs radically in his views of program-making from Dr Muck, his predecessor, for Dr Muck firmly believed in a "unified program" that sought continuity rather than contrast, and that aimed to group music of a single time, of a single style or mood, and of a single nationality.

Newspaper Cutting Bureau in the World
From
Address
Date OCT 11 1908

ORCHESTRA READY FOR OPENING CONCERTS

Conductor Pohlig Arranges Program and Rehearsals Begin Tomorrow.

GADSKI BOOKED HERE

Philadelphia Operatic Society to Have Double Cast of Principal Singers.

Tomorrow the instrumental force of the Philadelphia Orchestra will assemble for rehearsals, under Conductor Pohlig's direction. Mr. Pohlig has arranged the program for the orchestra's opening pair of concerts, next Friday and Saturday, as follows:

Richard Wagner, Vorspiel, "Meistersinger."
Ludwig von Beethoven, Symphony No. 5, in C Minor, Op. 67.
Friedrich Smetana, Symphonic poem, "On the Shores of the Moldau."
Beethoven-Liszt, Hymns (first time).
Emmanuel Chabrier, "Espana," rhapsody for orchestra (first time at these concerts).

The Beethoven symphony has been given the place of honor on the program, in response to many requests from concertgoers. Conductor Pohlig's interpretation of this masterwork is perhaps the most authoritative and inspiring enunciation of Beethoven's mighty conception that has been heard here since Anton Seidl's time.

Mme. Gadski is to sing in concert at the Academy of Music, Monday afternoon, October 26.

Impresario Abramson's Italian Opera Company, after a successful season of five weeks in Greater New York, will invade Philadelphia next week, appearing at the Grand Opera House, October 19—the beginning of a series of fourteen performances of standard works in the Italian repertoire.

Ambitious beyond all imagining, the Philadelphia Operatic Society is to have a double cast of principal singers for its productions of "The Huguenots" at the Academy of Music, November 4 and 10 next. No fewer than seven dramatic singers of the first rank are required to enact the scenes of this intensely tragic opera.

Conductor Max Fiedler, the new director of the Boston Orchestra, is an advocate of long concert programs, made up of contrasting numbers, to run not less than an hour and three-quarters. His predecessor, Dr. Muck, favored compact programs, embodying a single epoch, mood or nationality. The season sale for the Boston band's five concerts here will open tomorrow at the Academy ticket office.

Conradin Kreutzer's fine lyric opera, "Das Nachtlager in Granada," which, during more than seventy years, has remained a favorite with Europe's music-loving public, is to be sung at the German Theater next Thursday evening in the first production here of Kreutzer's fascinating work. The leading role of the heroic dragoon—the star of the opera is a barytone—has been assigned to Aurele Borriss, a lyric and dramatic artist of commanding authority. Mr. Borriss was associated for several years with the Royal Opera at Stuttgart, and has sung in opera at Leipzig, Dresden and Berlin with notable success. Kreutzer's romantic opera is one of the later products of the German lyric school established by Mozart and his compeers. It was first produced at Vienna in 1834, and since then has figured in the repertoires of all German opera houses.

Newspaper Cutting Bureau in the World
STAR
From
Address WASHINGTON, D. C.
Date OCT 11 1908

Boston Symphony Orchestra.

The sale of season tickets for the concerts which the Boston Symphony Orchestra will give in the New National Theater during the coming winter will open at 1328 F street next Tuesday morning, October 13. As in past years, the concerts will begin at 4:30 o'clock in the afternoon, and their dates are November 3, December 1, January 5, February 16 and March 16.

Mr. Max Fiedler of Hamburg has been engaged as successor to Dr. Mack. Mr. Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur and Muck when they first went to Boston were primarily operatic conductors and had comparatively little experience in the concert room. Fiedler, in the fourteen years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg some years since.

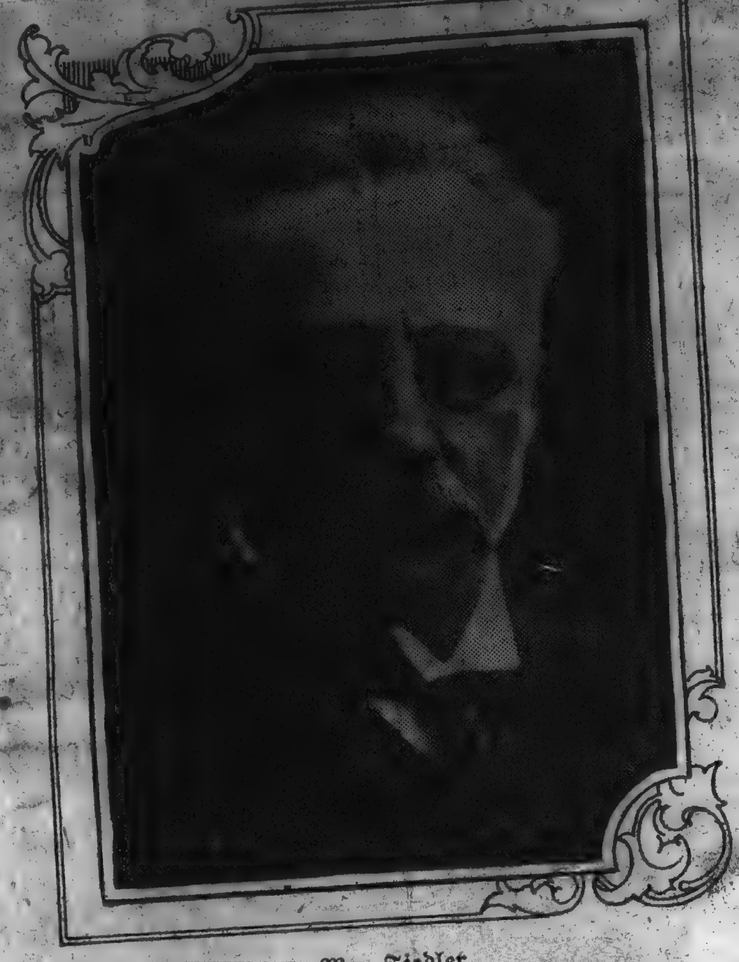
[36]

From STAATS ZEITUNG,
Address New York City.
Date OCT 11 1908

Aus der Musikwelt.

Dirigent Max Fiedler. — Aus dem Metropolitan Opera House. — Kommende Konzerte und Notizen.

Herr Max Fiedler aus Hamburg, welcher bekanntlich als Nachfolger von Dr. Carl Muck für die laufende Saison als Dirigent des Bostoner Symphonie-Orchesters gewonnen wurde, hat am letzten Freitag Nachmittag sein Amt aufgenommen und im ersten Konzert in der Bostoner Symphony Hall, wie aus Boston gemeldet wird, einen großen Erfolg errungen. Herr Fiedler, welcher sich am 5. November dem New Yorker Publikum als Leiter der Bostoner vorstellen wird, ist hier kein Unbekannter. Vor drei Jahren war er einer der Gastdirigenten der Philharmonischen Gesellschaft und hat, ungeachtet nur wenige Proben stattfinden konnten, auf das hiesige Publikum einen trefflichen Eindruck gemacht. Kapellmeister Fiedler ist seit dem ersten Dirigenten des berühmten Bostoner Orchesters, Herrn Henschel, der erste Dirigent, welcher seine ganze Thätigkeit dem Konzertdirigiren gewidmet hat. Während die Herren Gericke, Nikisch, Paur und Dr. Muck hauptsächlich als Opernkapellmeister sich bethätigt hatten, hat Herr Fiedler in seiner ganzen Karrière nur eine einzige Opernvorstellung dirigirt, und zwar die des „Fidelio" in Hamburg. Fiedler wurde 1859 in Zittau, Sachsen, geboren, errang mit 17 Jahren den Holsteinpreis, welcher ihm die Ausbildung in Leipzig ermöglichte, woselbst er im Konservatorium ein Mitschüler Dr. Muck's war. Er wollte sich ursprünglich zum Pianovirtuosen ausbilden, doch zog er sich durch übermäßiges Ueben die bleibende Schwäche eines Armes zu, worauf er sich der Dirigenten- und Lehrthätigkeit zuwandte. Er wurde zuerst Lehrer der fortgeschrittenen Pianoklasse am Hamburger Konservatorium, wurde 1894 nach dem Tode von Bernuth's zum Direktor des Konservatoriums ernannt und organisirte in demselben Jahre die „Fiedler"-Orchesterkonzerte, welche bald ungeahnten Aufschwung nahmen. Er veranstaltete im ersten Jahre eines, in den folgenden Jahren vier, sechs und acht jährliche Konzerte und verschmolz sein Unternehmen 1904 mit dem der Hamburger Philharmonischen Gesellschaft. Die Fiedler'schen Konzerte erfreuen sich in Europa eines bedeutenden Rufes, und Herr Fiedler gehörte bald zu den gesuchtesten „Gastdirigenten" Deutschlands. Er besuchte regelmäßig London, Paris, Madrid, Berlin, Rom, Dresden und namentlich St. Petersburg, woselbst er sehr populär ist und wo man ihm die Leitung der kaiserlichen russischen Symphonie-Gesellschaft anvertrauen wollte. Herr Fiedler gilt als ein Musiker von weitem Horizont; er ist ein begeisterter Anhänger der Moderne und gleichzeitig bekannt für seine stilgerechte und geistvolle Interpretation der Klassiker. Man rühmt namentlich seine Geschicklichkeit in der Zusammenstellung von Programmen.



Max Fiedler,
Dirigent des Boston Symphony Orchestra.

From NEW YORK PRESS,
Address New York City.
Date OCT 11 1908

NEW IDEAS IN HUB ORCHESTRA

Max Fiedler Tells Just How His Programmes Will Differ from Muck's.

Programmes of contrasting compositions rather than of music of a single style or mood or of a single nationality will be the rule at this season's concerts of the Boston Symphony Orchestra. Max Fiedler, the new conductor, since his arrival in this country, has made it plain his programmes will differ radically from those of Dr. Muck, his predecessor, who sought continuity rather than contrast in the concerts of the orchestra, and who believed firmly in what he called the "unified programme."

Fiedler said yesterday he believed that in order to give a satisfactory evening's entertainment the programme should not run less than two hours. He also said that he believed programmes which try to show the growth of symphonic music or try to depict the music of a single nationality are monotonous, and that throughout the season he will try to arrange the concerts so that the music will be of contrasting nature and will hold the hearer's attention throughout the entire evening. Fiedler said also he has no scruples about giving excerpts from Wagner operas, as he does not see how such performances show disrespect for Wagner's memory.

There will be soloists, of course, at the Boston Symphony concerts, but these, Fiedler said, will add to the dignity of the concerts rather than detract from them, as was the case often in the past.

From TRIBUNE,
Address New York City.
Date OCT 11 1908

The sale of season tickets for the two series of concerts which the Boston Symphony Orchestra will give in Carnegie Hall during the coming winter will open at the box office of Carnegie Hall to-morrow morning at 9 o'clock. As heretofore the orchestra will give five evening concerts and five Saturday afternoon matinees. The dates for the evening concerts are Thursdays November 5, December 3, January 7, February 18 and March 18. The dates for the afternoon concerts are November 7, December 5, January 9, February 20 and March 20. The evening concerts will begin at 8:15 o'clock and the matinees at 2:30.

This year, as two years ago, the interest of the patrons of the Boston Symphony is centred in the coming of a new conductor, Max Fiedler, of Hamburg, who has been engaged as successor to Dr. Muck, whose two years' service with the orchestra made such brilliant pages in its history. Mr. Fiedler is not unknown in New York, for three years ago he was one of the conductors invited to this city by the Philharmonic Society, and despite the disadvantages to be encountered in having to conduct a strange orchestra with few rehearsals, he left on the musical public an excellent impression. Mr. Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur and Muck, when they first went to Boston, were primarily operatic conductors and had comparatively little experience in the concert room. Fiedler, in the fourteen years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg, some years since.

He was born in Zittau, Saxony, in 1859, and after studying at home with his father he won, when he was seventeen years old, the Holstein Scholarship, which took him to Leipsic, where he was a classmate in the Conservatory with Dr. Muck. He planned to be a concert pianist, but overmuch practicing hurt one of his arms so that his career was closed to him. Two years after graduation he was called to Hamburg by von Bernuth, director of the Conservatory there, to take charge of the advanced piano classes, and Hamburg has since been his home. He succeeded von Bernuth as director of the Conservatory in 1894, and in the same year, after von Bernuth had retired from conducting the Philharmonic concerts, Mr. Fiedler organized the "Fiedler concerts." The first year he gave one, then increased the number to four, six and eight, and finally, in 1904, he combined his concerts with those of the Philharmonic Society.

Following the custom of the last two years, the orchestra will present solo performers at six of its ten concerts, those in December, January and February. In December the soloists will be Ossip Gabrilowitsch and Emil Sauer; in January, Mischa Elman, at both concerts; in February, Paderewski and another yet to be announced, probably a distinguished singer. Paderewski is coming to America for only twenty concerts, seven of which will be with the Boston Symphony Orchestra. At the November and March concerts the orchestra will be the "star."

From Morning Telegraph
Address NEW YORK CITY
Date OCT 11 1908

BOSTON SYMPHONY UNDER NEW HEA

New York Will Hear Famous Orchestra Under Max Fiedler on Nov. 5 in Carnegie Hall.

DR. KARL MUCK'S SUCCESSOR

New York will see the Boston Symphony Orchestra under a new conductor on November 5, when the opening concert of the season will be given in Carnegie Hall. The new head of the Symphony is Dr. Max Fiedler, who has been seen, however, and is not unknown to the New York musical public, for three years ago he left a good impression here as one of the conductors invited by the Philharmonic Society, and his work was well liked, although he labored under the handicap of having to conduct a strange orchestra with few rehearsals.

The dates for the Boston Symphony evening concerts this season are November 5, December 3, January 7, February 18 and March 18, while the afternoon ones are to be given on November 7, December 5, January 9, February 20 and March 20.

Karl Muck's Successor.

Mr. Fiedler succeeds Dr. Karl Muck as head of the Boston Symphony. In the fourteen years of his career as a conductor he has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg some years since.

He was born in Zittau, Saxony, in 1859, and after studying at home with his father he won, when he was seventeen, the Holstein Scholarship, which took him to Leipsic, where he was a classmate in the Conservatory with Dr. Muck. He planned to be a concert pianist, but too much practising hurt one of his arms. Two years after graduation he was called to Hamburg by Von Bernuth, director of the Conservatory there, to take charge of the advanced piano classes, and Hamburg has since been his home.

He succeeded Von Bernuth as director of the Conservatory in 1894, and in the same year, after his predecessor had retired from conducting the Philharmonic concerts, Mr. Fiedler organized the "Fiedler" concerts. The first year he gave one, then increased the number to four, six and eight, and finally in 1904 he combined his concerts with those of the Philharmonic Society, overtures to that end having come from the latter.

Modernist, but Broad.

These concerts are famous throughout Europe, and in the last five or six years Mr. Fiedler has been one of the most sought after "guest" conductors in Germany. He is a great favorite in St. Petersburg, where he has declin... conductorship of the Russian ... Symphony concerts. He visits ... London, Paris, Madrid, Rome, ... Berlin and Dresden.

He brings with him to Ame... reputation of being a man of br... catholic tastes. He is an ardent ... ist, and yet is noted for his in... tion of the great classics. He i... be skilled in the making of prog...

Few changes have been mad... personnel of the orchestra. Will... returning from his year's leave ... sence in Germany, will again b... first desk as concert master, ... him will be Sylvain Noack, ... years second concert master of ... cert-Gebouw of Amsterdam un... gelberg. There will be two ne... violins.

From WORLD,
Address New York City.
Da... 11 1908

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NEW YORK AMERICAN,
New York City.
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[37]

From STAATS ZEITUNG,

Address New York City.

Date OCT 11 1908

Aus der Musikwelt.

Dirigent Max Fiedler. — Aus dem Metropolitan Opera House. — Kommende Konzerte und Notizen.

Herr Max Fiedler aus Hamburg, welcher bekanntlich als Nachfolger von Dr. Carl Muck für die laufende Saison als Dirigent des Bostoner Symphonie-Orchesters gewonnen wurde, hat am letzten Freitag Nachmittag sein Amt aufgenommen und im ersten Konzert in der Bostoner Symphony Hall, wie aus Boston gemeldet wird, einen großen Erfolg errungen. Herr Fiedler, welcher sich am 5. November dem New Yorker Publikum als Leiter der Bostoner vorstellen wird, ist hier kein Unbekannter. Vor drei Jahren war er einer der Gastdirigenten der Philharmonischen Gesellschaft und hat, ungeachtet nur wenige Proben stattfinden konnten, auf das hiesige Publikum einen trefflichen Eindruck gemacht. Kapellmeister Fiedler ist seit dem ersten Dirigenten des berühmten Bostoner Orchesters, Herrn Henschel, der erste Dirigent, welcher seine ganze Thätigkeit dem Konzertdirigiren gewidmet hat. Während die Herren Gericke, Nitisch, Paur und Dr. Muck hauptsächlich als Opernkapellmeister sich bethätigt hatten, hat Herr Fiedler in seiner ganzen Karrière nur eine einzige Opernvorstellung dirigirt, und zwar die des „Fidelio" in Hamburg. Fiedler wurde 1859 in Zittau, Sachsen, geboren, errang mit 17 Jahren den Holsteinpreis, welcher ihm die Ausbildung in Leipzig ermöglichte, woselbst er im Konservatorium ein Mitschüler Dr. Muck's war. Er wollte sich ursprünglich zum Pianovirtuosen ausbilden, doch zog er sich durch übermäßiges Ueben die bleibende Schwäche eines Armes zu, worauf er sich der Dirigenten- und Lehrthätigkeit zuwandte. Er wurde zuerst Lehrer der fortgeschrittenen Pianoklasse am Hamburger Konservatorium, wurde 1894 nach dem Tode von Bernuth's zum Direktor des Konservatoriums ernannt und organisirte in demselben Jahre die „Fiedler"-Orchesterkonzerte, welche bald ungeahnten Aufschwung nahmen. Er veranstaltete im ersten Jahre eines, in den folgenden Jahren vier, sechs und acht jährliche Konzerte und verschmolz sein Unternehmen 1904 mit dem der Hamburger Philharmonischen Gesellschaft. Die Fiedler'schen Konzerte erfreuen sich in Europa eines bedeutenden Rufes, und Herr Fiedler gehörte bald zu den gesuchtesten „Gastdirigenten" Deutschlands. Er besuchte regelmäßig London, Paris, Madrid, Berlin, Rom, Dresden und namentlich St. Petersburg, woselbst er sehr populär ist und wo man ihm die Leitung der kaiserlichen russischen Symphonie-Gesellschaft anvertrauen wollte. Herr Fiedler gilt als ein Musiker von weitem Horizont: er ist ein begeisterter Anhänger der Moderne und gleichzeitig bekannt für seine stilgerechte und geistvolle Interpretation der Klassiker. Man rühmt namentlich seine Geschicklichkeit in der Zusammenstellung von Programmen.

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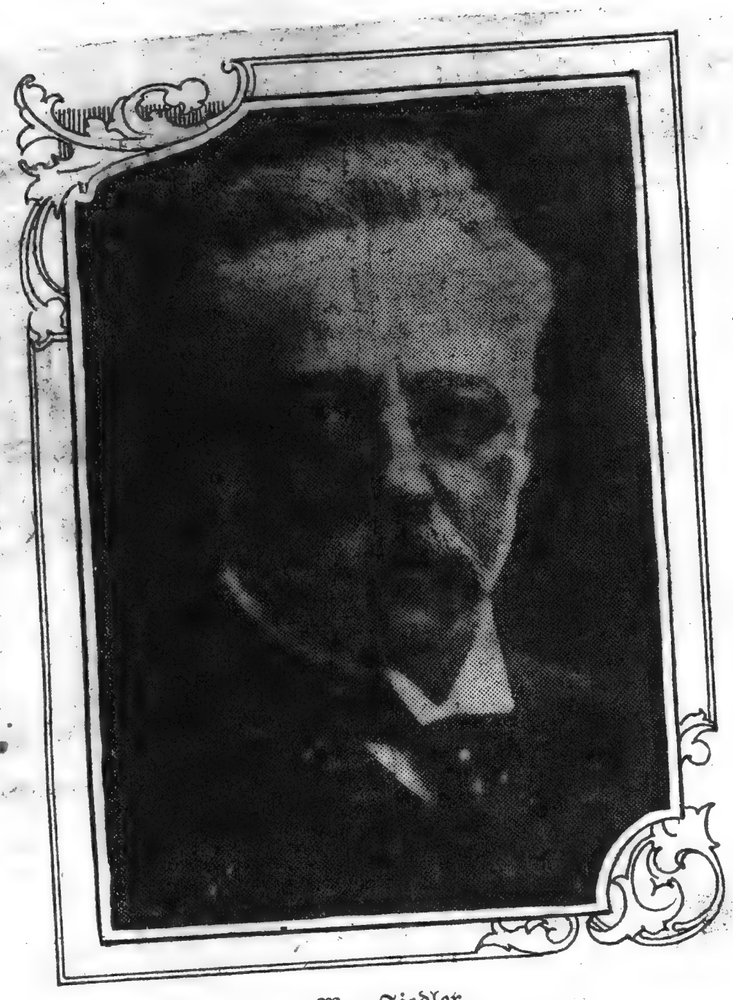

Max Fiedler,
Dirigent des Boston Symphonh Orchestra.

From TRIBUNE,

Address New York City.

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This year, as two years ago, the interest of the patrons of the Boston Symphony is centred in the coming of a new conductor, Max Fiedler, of Hamburg, who has been engaged as successor to Dr. Muck, whose two years' service with the orchestra made such brilliant pages in its history. Mr. Fiedler is not unknown in New York, for three years ago he was one of the conductors invited to this city by the Philharmonic Society, and despite the disadvantages to be encountered in having to conduct a strange orchestra with few rehearsals, he left on the musical public an excellent impression. Mr. Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur and Muck, when they first went to Boston, were primarily operatic conductors and had comparatively little experience in the concert room. Fiedler, in the fourteen years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg, some years since.

He was born in Zittau, Saxony, in 1859, and after studying at home with his father he won, when he was seventeen years old, the Holstein Scholarship, which took him to Leipsic, where he was a classmate in the Conservatory with Dr. Muck. He planned to be a concert pianist, but overmuch practicing hurt one of his arms so that his career was closed to him. Two years after graduation he was called to Hamburg by von Bernuth, director of the Conservatory there, to take charge of the advanced piano classes, and Hamburg has since been his home. He succeeded von Bernuth as director of the Conservatory in 1894, and in the same year, after von Bernuth had retired from conducting the Philharmonic concerts, Mr. Fiedler organized the "Fiedler concerts." The first year he gave one, then increased the number to four, six and eight, and finally, in 1904, he combined his concerts with those of the Philharmonic Society.

Following the custom of the last two years, the orchestra will present solo performers at six of its ten concerts, those in December, January and February. In December the soloists will be Ossip Gabrilowitsch and Emil Sauer; in January, Mischa Elman, at both concerts; in February, Paderewski and another yet to be announced, probably a distinguished singer. Paderewski is coming to America for only twenty concerts, seven of which will be with the Boston Symphony Orchestra. At the November and March concerts the orchestra will be the "star."

From WORLD,

Address New York City.

Da

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From NEW YORK PRESS,

Address New York City.

Date OCT 11 1908

NEW IDEAS IN HUB ORCHESTRA

Max Fiedler Tells Just How His Programmes Will Differ from Muck's.

Programmes of contrasting compositions rather than of music of a single style or mood or of a single nationality will be the rule at this season's concerts of the Boston Symphony Orchestra. Max Fiedler, the new conductor, since his arrival in this country, has made it plain his programmes will differ radically from those of Dr. Muck, his predecessor, who sought continuity rather than contrast in the concerts of the orchestra, and who believed firmly in what he called the "unified programme."

Fiedler said yesterday he believed that in order to give a satisfactory evening's entertainment the programme should not run less than two hours. He also said that he believed programmes which try to show the growth of symphonic music or try to depict the music of a single nationality are monotonous, and that throughout the season he will try to arrange the concerts so that the music will be of contrasting nature and will hold the hearer's attention throughout the entire evening. Fiedler said also he has no scruples about giving excerpts from Wagner operas, as he does not see how such performances show disrespect for Wagner's memory.

There will be soloists, of course, at the Boston Symphony concerts, but these, Fiedler said, will add to the dignity of the concerts rather than detract from them, as was the case often in the past.

From [illegible]

Address NEW YORK

Date OCT 11 1908

BOSTON SYMPHONY UNDER NEW HEA

New York Will Hear Famous Orchestra Under Max Fiedler on Nov. 5 in Carnegie Hall.

DR. KARL MUCK'S SUCCESSOR

New York will see the Boston Symphony Orchestra under a new conductor on November 5, when the opening concert of the season will be given in Carnegie Hall. The new head of the Symphony is Dr. Max Fiedler, who has been seen, however, and is not unknown to the New York musical public, for three years ago he left a good impression here as one of the conductors invited by the Philharmonic Society, and his work was well liked, although he labored under the handicap of having to conduct a strange orchestra with few rehearsals.

The dates for the Boston Symphony evening concerts this season are November 5, December 3, January 7, February 18 and March 18, while the afternoon ones are to be given on November 7, December 5, January 9, February 20 and March 20.

Karl Muck's Successor.

Mr. Fiedler succeeds Dr. Karl Muck as head of the Boston Symphony. In the fourteen years of his career as a conductor he has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg some years since.

He was born in Zittau, Saxony, in 1859, and after studying at home with his father he won, when he was seventeen, the Holstein Scholarship, which took him to Leipsic, where he was a classmate in the Conservatory with Dr. Muck. He planned to be a concert pianist, but too much practising hurt one of his arms. Two years after graduation he was called to Hamburg by Von Bernuth, director of the Conservatory there, to take charge of the advanced piano classes, and Hamburg has since been his home.

He succeeded Von Bernuth as director of the Conservatory in 1894, and in the same year, after his predecessor had retired from conducting the Philharmonic concerts, Mr. Fiedler organized the "Fiedler" concerts. The first year he gave one, then increased the number to four, six and eight, and finally in 1904 he combined his concerts with those of the Philharmonic Society, overtures to that end having come from the latter.

Modernist, but Broad.

These concerts are famous throughout Europe, and in the last five or six years Mr. Fiedler has been one of the most sought after "guest" conductors in Germany. He is a great favorite in St. Petersburg, where he has declin conductorship of the Russian I Symphony concerts. He visits r London, Paris, Madrid, Rome, Berlin and Dresden.

He brings with him to Ame reputation of being a man of br catholic tastes. He is an ardent ist, and yet is noted for his in tion of the great classics. He i be skilled in the making of prog

Few changes have been mad personnel of the orchestra. Wil returning from his year's leav sence in Germany, will again b first desk as concert master, him will be Sylvain Noack, years second concert master of cert-Gebouw of Amsterdam un gelberg. There will be two ne violins.

Newspaper Cutting Bureau in the
From Daily Eagle, Brooklyn, N. Y
Address
Date OCT 10 1909

BOSTON SYMPHONY TO GIVE FREE CONCERTS

Able to Use Full Number of Its Personnel in New Academy.

FIRST CONCERT NOVEMBER 6

Few Changes in the Famous Orchestra—Interest Centered in New Conductor.

This year for the first time since the burning of the old Academy, Brooklyn will have the pleasure of hearing the Boston Symphony Orchestra, as it is known in Boston and New York, for within the beautiful new opera house that has been built, the orchestra will be able to use the full number of its personnel. There will be, as in years past, five Friday evening concerts, the dates being: November 6, December 4, January 8, February 19 and March 19. The concerts will begin at 8:15 o'clock.

The following arrangements have been made by the Institute of Arts and Sciences for the sale of season tickets. Holders of season tickets for the five Philharmonic concerts of the year 1907-08 will have reserved for them until Monday, October 19, the best seats in the new opera house in the same relative positions as last season. As all the 2,200 seats in the new opera house are good and have an unobstructed view of the stage, the 1,400 holders of season tickets last season will have the best 1,400 seats in the new auditorium. Seats thus reserved that are not definitely taken by old subscribers by October 19 will be sold after that date to others. Subscribers of 1907-08 wishing to change the locations of their seats can do so on Tuesday and Wednesday, October 20 and 21, at the Institute office, or by written request sent through the mail. The opening sale of season tickets for all will be on Monday, October 26, at 4 P.M., at the Brooklyn Academy of Music Building.

This year, as two years ago, the interest of the patrons of the Boston Symphony is centered in the coming of a new conductor, Max Fiedler of Hamburg, who has been engaged as successor of Dr. Muck, whose two years service with the orchestra made such brilliant pages in its history. When early last season it became clear that the services of Dr. Muck could not be retained for a longer period, a thorough canvass was made of all the men available for the post, justly considered the most important, and, by the same token, the most exacting one in this country. After long deliberation, Mr. Fiedler was invited to accept the position. He arrived in Boston on September 29 last, and on last Friday afternoon made his formal debut in that city at the opening public rehearsal of the season.

Mr. Fiedler differs in one very important respect from all his predecessors, except Henschel, the first conductor of the orchestra, Gericke, Nikisch, Paur and Muck, when they first went to Boston, were primarily operatic conductors and had comparatively little experience in the concert room. Fiedler, in the fourteen years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg, some years since.

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He brings with him to America the reputation of being a man of broad and catholic tastes. He is an ardent modernist, and yet is noted for his interpretation of the great classics. He is said to be skilled in the making of programmes.

As has been the custom for the past two years, there will be three soloists in the five concerts, the concerts in November and March being devoted entirely to orchestral music. In December the soloist will be Ossip Gabrilowitsch, the favorite Russian pianist who returns to this country this season for another tour.

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The February soloist will be Paderewski. Paderewski comes to this country for twenty concert appearances, seven of which will be with the Boston Symphony Orchestra. This will be Brooklyn's one opportunity this season to hear him with orchestra and probably will be the only opportunity so to hear him for several years as he plans not to return to America again for at least four years.

The patronage that Brooklyn has given to the Boston Symphony Orchestra under the unfavorable conditions which have existed since the burning of the old Academy of Music warrants the belief that now that there is such a beautiful opera house in which to give the concerts the audiences will be even larger, more enthusiastic and more polished.

From RECORD, PHILADELPHIA, PA
Address
Date OCT 11 1909

FIRST CONCERT BY POHLIG'S MEN

Beethoven's Fifth Symphony Will Be Played by the Philadelphia Orchestra.

MAX FIEDLER'S ADVENT

Celebrated European Conductor Who Will Direct Boston Symphony's Music This Year.

The ninth season of the Philadelphia Orchestra, under the direction of Carl Pohlig, will open at the Academy of Music on Friday afternoon and Saturday evening of this week. For these performances Conductor Pohlig announces the following program:

1. Richard Wagner, Vorspiel, "Meistersinger."
2. Ludwig Van Beethoven, Symphony No. 5, in C Minor, Op. 67.
3. Friedrich Smetana, Symphonic Poem, "On the Shores of the Molda."
4. Beethoven-Liszt, Hymnus (first time).
5. Emmanuel Chabrier, "Espana," Rhapsody for Orchestra. (First time at these concerts.)

Conductor Pohlig places the Beethoven Fifth Symphony on his program in response to a number of requests.

The orchestra will assemble at the rehearsal rooms to-morrow night, when active work will at once begin in preparation of the programs for the forthcoming concerts. From present indications there is every reason to predict an eminently successful season for the orchestra.

* * *

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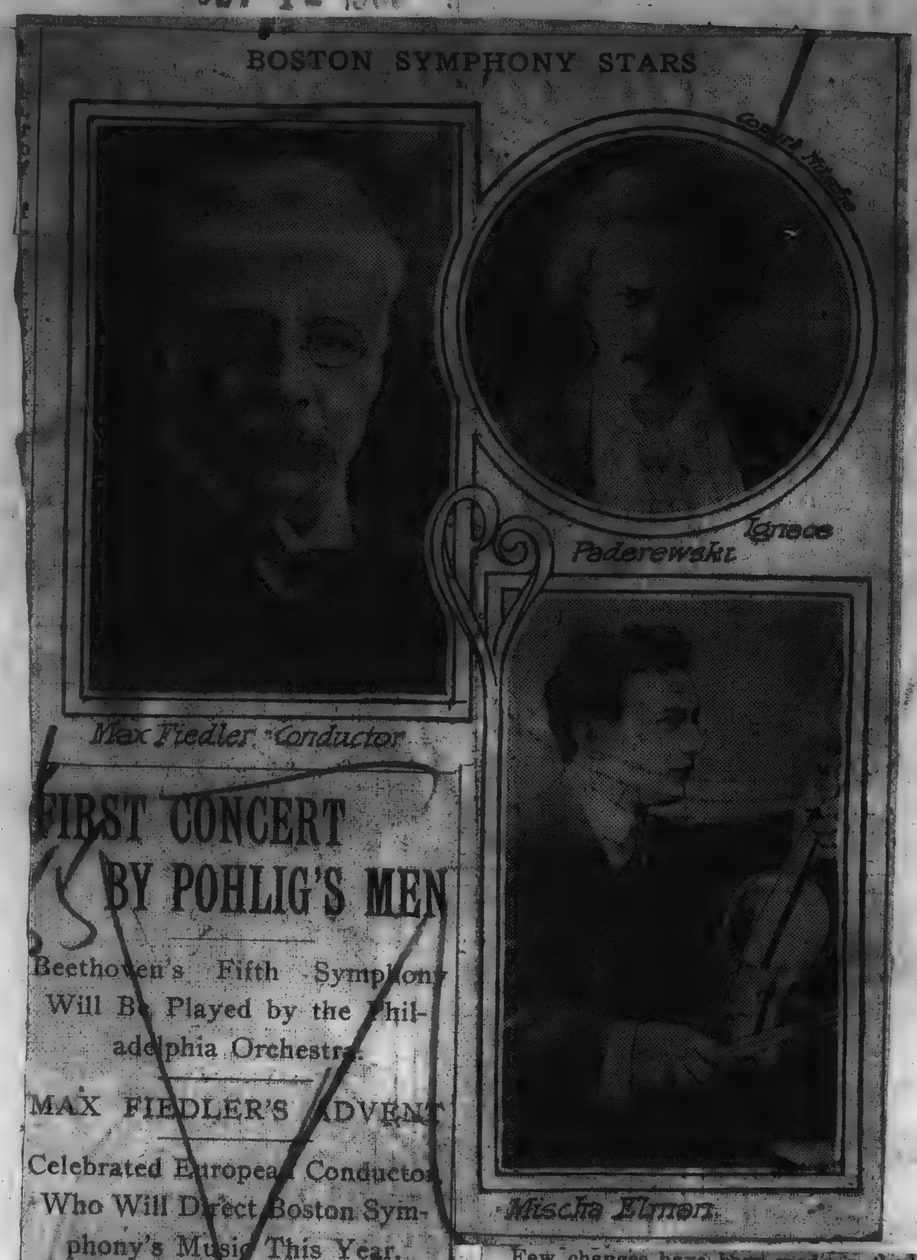

Few changes have been made in the personnel of the Orchestra. Willy Hess, returning from his year's leave of absence in Germany, will again be at the first desk as concert-master, and with him will be Sylvain Noack, for three years second concert-master of the Concert-Gebouw, of Amsterdam, under Mengelberg. There will be two new second violins, a new 'cello, a new second bassoon and a new double bass.

Following the custom of the past two years, the Orchestra will present soloists at three out of its five concerts, the first and last being devoted entirely to orchestra selections. At this time it is impossible to announce who will be the soloist at the concert of November 30. It is the purpose of the management to present a singer, and it will be one of the most distinguished artists from one of the two opera companies in New York.

In January Philadelphia will hear for the first time Mischa Elman, the phenomenal Russian violinist, whose coming to America this year promises to be a sensational feature of the concert season. Elman is a lad of 17 years, who was taken from the Ghetto of Odessa by Leopold Auer, the great professor of violin in St. Petersburg. For the past three years Elman has been the most striking figure in the music of Europe.

Paderewski, who comes to this country in January for twenty concert appearances, seven of which will be with the Boston Symphony Orchestra, will play at the February concert. This will be the last opportunity Philadelphia will have to hear this great artist with orchestra for several years, as he plans not to return to America until the season of 1912-13.

The sale of season tickets for the series of five concerts which the Boston Symphony Orchestra will give in the Academy of Music during the winter will open at Miss Harris' ticket office in Heppe's piano rooms, No. 1115 Chestnut street, to-morrow morning. As in past years, the concerts will be given on Monday evenings at 8.15 o'clock, the dates being November 2, November 30, January 4, February 15 and March 15.

Newspaper Clipping Bureau in the
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From RECORD PHILADELPHIA PA
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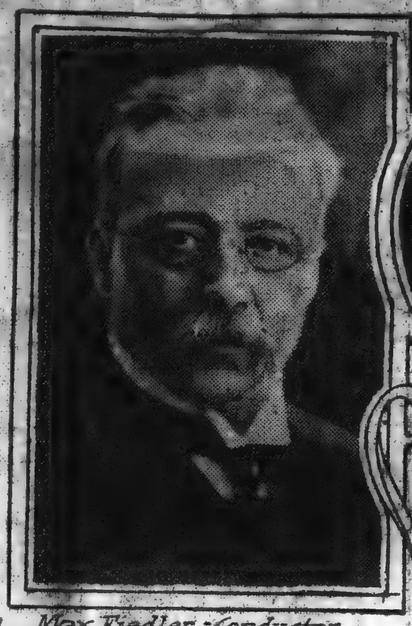
BOSTON SYMPHONY STARS



Max Fiedler, Conductor

Ignace Paderewski

Mischa Elman

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Celebrated European Conductor Who Will Direct Boston Symphony's Music This Year.

The ninth season of the Philadelphia Orchestra, under the direction of Carl Pohlig, will open at the Academy of Music on Friday afternoon and Saturday evening of this week. For these performances Conductor Pohlig announces the following program:

1. Richard Wagner, Vorspiel, "Meistersinger."
2. Ludwig Van Beethoven, Symphony No. 5, in C Minor, Op. 67.
3. Friedrich Smetana, Symphonic Poem, "On the Shores of the Moldau."
4. Beethoven-Liszt, Hymnus (first time).
5. Emmanuel Chabrier, "Espana," Rhapsody for Orchestra. (First time at these concerts.)

Conductor Pohlig places the Beethoven Fifth Symphony on his program in response to a number of requests.

The orchestra will assemble at the rehearsal rooms to-morrow night, when active work will at once begin in preparation of the programs for the forthcoming concerts. From present indications there is every reason to predict an eminently successful season for the orchestra.

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Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur and Muck when they first went to Boston were primarily conductors and had comparatively little experience in the concert room. Fiedler, in the 14 years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg some years since.

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Following the custom of the past two years, the Orchestra will present soloists at three out of its five concerts, the first and last being devoted entirely to orchestra selections. At this time it is impossible to announce who will be the soloist at the concert of November 30. It is the purpose of the management to present a singer, and it will be one of the most distinguished artists from one of the two opera companies in New York.

In January Philadelphia will hear for the first time Mischa Elman, the phenomenal Russian violinist, whose coming to America this year promises to be a sensational feature of the concert season. Elman is a lad of 17 years, who was taken from the Ghetto of Odessa by Leopold Auer, the great professor of violin in St. Petersburg. For the past three years Elman has been the most striking figure in the music of Europe.

Paderewski, who comes to this country in January for twenty concert appearances, seven of which will be with the Boston Symphony Orchestra, will play at the February concert. This will be the last opportunity Philadelphia will have to hear this great artist with orchestra for several years, as he plans, not to return to America until the season of 1912-13.

The sale of season tickets for the series of five concerts which the Boston Symphony Orchestra will give in the Academy of Music during the winter will open at Miss Harris' ticket office in Heppe's piano rooms, No. 1115 Chestnut street, to-morrow morning. As in past years, the concerts will be given on Monday evenings at 8.15 o'clock, the dates being November 2, November 30, January 4, February 15 and March 15.

From Standard Union,
Address Brooklyn, N. Y.
Date OCT 11 1908

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From New York City.
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While wars and rumors of wars surround the orchestral situation in this town, Boston goes smoothly and comfortably onward with its admirable organization. Conductors may go and conductors may come, but the orchestra goes on apparently forever. For this New York music lovers give devout thanks, because the visits of the musicians from Boston are among the chiefest joys of the musical season. Therefore a word as to the doings of the coming season, which will be upon the town in but a few days. As in past years, the orchestra will give five evening concerts and five Saturday afternoon matinées. The dates for the evening concerts are Thursdays, November 5, December 3, January 7, February 18 and March 18. The dates for the afternoon concerts are November 7, December 5, January 9, February 20 and March 20. The evening concerts will begin at 8:15 o'clock and matinées at 2:30.

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BOSTON POST, SATURDAY, OCTOBER 17, 1908

Russian Tone Master Honored by Fiedler at Symphony

BY OLIN DOWNES

The second public rehearsal of the Symphony Orchestra this season took place yesterday afternoon in Symphony Hall. In memory of Nicholas Rimsky-Korsakoff, the cleverest Russian who ever created in tones, and whose death last June left empty a place that will never be filled, Mr. Fiedler placed upon the programme the master's Symphonic Suite, "Scheherazade" (after the "Arabian Nights"). Emil Sauer, the well-known pianist, played his own concerto in E minor for the first time in the United States, and the concert came to an end with Weber's overture to "Oberon."

One can hardly imagine music more extraordinary, in certain respects, than this suite, with its hypnotic, Oriental flavor and myriad tone-colors. It will never be imitated; it stands isolated in its characteristic style and marvellously finished craftsmanship. It may be fairly ranked as one of the most distinctive productions of modern music. Mr. Fiedler made appropriate choice of the most representative work of a composer of unique originality.

Rimsky-Korsakoff was an Oriental of Orientals, with his exotic color sense, legendary imagination and the utterly national character of his melodic thought. It was Heinrich Pudor who said that "His music is sensorial; it is nourished on the physical food of sound." Who, then, could have been better appointed by Providence to tell in tones the wondrous Arabic folk-tales; to create in music a masterpiece almost as memorable as these tales which gave rise to its being?

This Russian knew the sea. The first movement of the suite, "The Sea and Sinbad's Voyage," is such a picture of the waters as has never elsewhere been realized in tones—a sea that is magical, magnificently fascinating, alive with strange existences. The bassoons relate the astonishing tale of the Kalendar Prince; the wind instruments croon of the young prince and the princess—whichever they were—and confounded, as in a dream, you murmur: "Incredible!" Another remarkable transformation of the sea theme and you are told of "the splendid and glorious life of Bagdad in the days of the mighty Caliph," of Prince Ajib's checkered career, of the sea again in tempest, and in the magical splendor of its calm, and finally a return of the wheedling violin solo: "Sharazad perceived the dawn of day and ceased to say her permitted say."

Mr. Fiedler conducted again with a sure grasp of the essentials of the music, directly, incisively, with keen realization of the beauties which exist so profusely in that score, with subtle perception of the effects of contrasted tonalities, timbres, rhythms; but it was not always the perfect miniaturist, Rimsky-Korsakoff, that we heard. On more than one occasion the tempi were more broadly taken than is usual. The last three movements, which are lacking in polyphony and appear as a rule scrappy, episodical, were made surprisingly strong and logical and sustained in development.

Rimsky-Korsakoff, with all the virtues which we have so strongly commended, fell short of the greatest in this: His incapacity to invent a long theme. The last movement, which, owing to very fragmentary melodic material, is ordinarily considered the weakest of the four, was yesterday the fitting culmination of a masterpiece, moving with ever-increasing speed and power to a tremendous climax. Prince Ajib's ship struck a rock. So, theoretically speaking, did Mr. Fiedler, and the tempest music that followed was thrilling in the extreme. Again, in his reading, the conductor gave the impression of one who places the significance of ideas ahead of any mere tonal beauty. Yet he got the purple and gold from the score, though it was sometimes laid on with a trowel! The approval of the audience, which was very warm, necessitated many acknowledgments, which the conductor finally bade his men arise and share with him.

Mr. Sauer, composer, pianist—no! pianist-composer—played his concerto, of which more will be said tomorrow, with enthusiasm and aplomb. He gloried in his arpeggios, and occasionally betrayed a fondness for the horn. He was vociferously applauded.

The concluding performance of the overture was vigorous, glowing,

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Rimsky-Korsakoff was an Oriental of Orientals, with his exotic color sense, legendary imagination and the utterly national character of his melodic thought. It was Heinrich Pudor who said that "His music is sensorial; it is nourished on the physical food of sound." Who, then, could have been better appointed by Providence to tell in tones the wondrous Arabic folk-tales; to create in music a masterpiece almost as memorable as these tales which gave rise to its being?

This Russian knew the sea. The first movement of the suite, "The Sea and Sinbad's Voyage," is such a picture of the waters as has never elsewhere been realized in tones—a sea that is magical, magnificently fascinating, alive with strange existences. The bassoons relate the astonishing tale of the Kalendar Prince; the wind instruments croon of the young prince and the princess—whichever they were—and confounded, as in a dream, you murmur: "Incredible!" Another remarkable transformation of the sea theme and you are told of "the splendid and glorious life of Bagdad in the days of the mighty Caliph," of Prince Ajib's checkered career, of the sea again in temptest, and in the magical splendor of its calm, and finally a return of the wheedling violin solo: "Sharazad perceived the dawn of day and ceased to say her permitted say."

Mr. Fiedler conducted again with a sure grasp of the essentials of the music, directly, incisively, with keen realization of the beauties which exist so profusely in that score, with subtle perception of the effects of contrasted tonalities, timbres, rhythms; but it was not always the perfect miniaturist, Rimsky-Korsakoff, that we heard. On more than one occasion the tempi were more broadly taken than is usual. The last three movements, which are lacking in polyphony and appear as a rule scrappy, episodical, were made surprisingly strong and logical and sustained in development.

Rimsky-Korsakoff, with all the virtues which we have so strongly commended, fell short of the greatest in this: His incapacity to invent a long theme. The last movement, which, owing to very fragmentary melodic material, is ordinarily considered the weakest of the four, was yesterday the fitting culmination of a masterpiece, moving with ever-increasing speed and power to a tremendous climax. Prince Ajib's ship struck a rock. So, theoretically speaking, did Mr. Fiedler, and the tempest music that followed was thrilling in the extreme. Again, in his reading, the conductor gave the impression of one who places the significance of ideas ahead of any mere tonal beauty. Yet he got the purple and gold from the score, though it was sometimes laid on with a trowel! The approval of the audience, which was very warm, necessitated many acknowledgments, which the conductor finally bade his men arise and share with him.

Mr. Sauer, composer, pianist—no! pianist-composer—played his concerto, of which more will be said tomorrow, with enthusiasm and aplomb. He gloried in his arpeggios, and occasionally betrayed a fondness for the horn. He was vociferously applauded.

The concluding performance of the overture was vigorous, glowing

BOSTON DAILY ADVERTISER,

SATURDAY MORNING, OCTOBER 17, 1908

STRIKING FEATURES OF SYMPHONY PROGRAMME

NEW CONDUCTOR'S ABILITIES ARE ABUNDANTLY PROVEN

Symphonic Suite by Rimski-Korsakoff, Sauer's Second Piano Concerto and "Oberon" Overture.

By Louis C. Elson.

PROGRAMME.

Rimski-Korsakoff—"Scheherazade," Symphonic Suite.
Sauer—Second Concerto for Piano.
Soloist, Mr. Emil Sauer.
Weber—"Oberon" overture.

The suite by Rimski-Korsakoff (the reader may pronounce the name with accent on the first syllable of each name) was performed as a tribute to the memory of the Russian composer who died last June. The old saying, "De Mortuis nil nisi Bonum" (which the school-boy translated, "Of the dead there is nothing but bones") need not be applied in this case, for the "Scheherazade" numbers are intrinsically interesting, well constructed and magnificently scored. The work does not belong to the mystifying or crabbed modern school. It has clear melodies, sometimes even of the folk-song type, but there is a sufficient display of learning in the development of these themes.

There are many "obbligati" in the work, giving chances for several instruments to display themselves in temporary solos. Best among these were the violin passages of Prof. Hess, the flute work of M. Maquarre, and the oboe themes by M. Longy. The Oriental flavor was excellently preserved. "Scratch a Russian and you find a Tartar," is probably an ethnological truth; it is certain that there is enough of the Oriental in the true Russian to make him very successful in his Eastern sketches, whether in music or in literature, the Finale thoroughly suggested Bagdad, and the Califha, and the merry-making of the Orient.

When the "Arabian Nights" are thus turned into music, there is no need of a Burton to elucidate, or of a Comstock to expurgate. Only in the Story of the Kalendar Prince we could have borne with a little excision on account of the length. We are quite sure that Scheherazade would not have dared to have been quite so long-winded in her tale to the sultan Schahriar. Had she been so, that impatient monarch would have cut off both the narration and the narrator. However, the fair story-teller seems never to have lost her head.

The Scheherazade figure was excellently given as a violin solo (obbligato) by Prof. Hess. Only once, in a high position, was there a suspicion of a break. Mr. Fiedler's reading of the difficult score was throughout praiseworthy. We were not greatly impressed with the contents of the first movement, which pictures the sea and Sinbad's voyage. It was scarcely more marine in character than Debussy's portraying of old ocean. These two composers might use as a motto upon their sea sketches, the old rhyme,—

"I love the sea, as I said before,
But I love it chiefly from the shore!"

The Kalandar story, as above intimated, was rather long, but it had many striking passages and gave opportunities to many instruments to come into the foreground separately. The bassoon was notably effective here. To us the finest part of the work was the third movement, a most tender love scene. It often presented monody, and in this discarding of harmony it became more graphically oriental.

Many are the mistakes that have been made in the reproduction of oriental music by great European masters. Beethoven's Turkish March is about as Turkish as the fig paste sold at our confectionery shops, and Mozart's sonata which end "Alla Turca," is also innocent of going any further east than Vienna. But David's "Desert," St. Saens' "La Brise," and this "Young Prince and Princess" are really of oriental tenderness. The eastern music is by no means clatter and bang.

Our annual procession of solo pianists began on this occasion with Mr. Emil Sauer. Mr. Sauer appeared both as soloist and as composer. It is pleasant to note that the composer-pianist has not gone over into the camp of the modern dissonancers. He may be Sauer by name, but he is evidently sweet by nature, for his music is not a zigzag puzzle, but an intelligible, beautiful and sane work. It is rather long, having four movements—one more than is usually accorded to the concerto form.

Before speaking of this we may be permitted to say a word which is pertinent to the piano situation, as regards our concerts and recitals. It is concerning the succession of instruments which are now to pass in review in the concert rooms, but far more prominently in the press. One after another the different makes of pianos will have their stage exhibition, and bills, posters, programmes, advertising columns, will be flooded with the fact that Prof. Heavyfist believes the Mudditone piano to be the greatest achievement this side of Heaven, and that he never, no never, would allow his fingertips to rest on the keyboard of any other.

There is a shade too much of advertising on this side of art, and the pianists lend themselves to it too readily.

As regards the instrument used at any concert, the reviewer is always expected to be mute, although if a violinist's instrument were of poor tone, or if a violoncello sounded scratchy or dull, it would at once be recorded. We do not apply these remarks to yesterday's rehearsal concert, for the piano was a good one, but to the entire system, which seems to us too commercial and too often brings instruments into our greatest concerts that scarcely belong there, as will readily be perceived by our readers if they sit in judgment on the pianos that are to be heard in some future symphonic and recital programmes.

The pianist scored a decided success and there was nothing to mar the charm of his playing. His concerto is a most musicianly one, rising at times to the height of a master work.

The concerto is the freest of sonata forms, and one may not cavil at any liberties that a composer takes in it. But Sauer has not followed the freedom of Liszt; he holds well to shape and does not disdain clear tunes at times. The work is unequal, however, and its first movement seems a trifle forced. Its final rondo also could be made more of. But its second movement is a gem of purest ray serene.

This second movement is (an unusual order) the Scherzo. Its contrasts are splendidly effective. Its chief theme is a very original staccato subject, while its subordinate theme is a beautiful legato. Finally there comes a climax of fugal treatment of which Mr. Sauer may be proud. This is the glory of the concerto.

But the slow movement which follows is even more popular. It is a Cavatina of direct and appealing beauty. We had believed that beauty and tune had been abolished in modern music. We are very glad to find ourselves mistaken. The Cavatina is almost Mendelssohnian in sweetness, but has something of Schumannesque depth.

The performance was artistic from first to last. The clear, crisp "non legato" that permeated the finale was a good climax, and there was a rococo style that was charming in its interpretation. Mr. Sauer was recalled over and over again, and the tribute may be divided between the worth of the executant and the worth of the composition. It was therefore a double triumph.

We have not heard the introduction of the "Oberon" overture for a long time. A couple of years ago Dr. Muck whispered it to us, but in such a confidential manner that it did not become public. The great conductor also made the tempo so slow that by the time a chord arrived one had forgotten what the preceding one had been. There was some warrant for this slowness of beginning, but we confess that we like the less extreme reading of Mr. Fiedler better. Only, just before the final crash of the introduction which ushers in the chief theme, was there a suspicion of exaggeration. The trombones, too, at times were allowed to cover up the delicate violin figures.

The second concert, however, abundantly proves the abilities of our new conductor and it is a striking proof of the high-minded character of Dr. Muck that he selected so good a successor.

Louis C. Elson.

SUNDAY HERALD-OCTOBER 18, 1908

Symphony Notes.

The programme of the concerts of the Boston Symphony Orchestra this week will include Beethoven's "Eroica" symphony; MacDowell's symphonic poem "Lamia" (first performance); and the prelude to "The Mastersingers." MacDowell's "Lamia," suggested by Keats' poem, was described in The Herald last Sunday. Mr. Fiedler had planned to give the "Eroica" symphony by Beethoven; Smetana's symphonic poem "Moldau"; Hugo Wolf's "Italian Serenade" and the prelude to "The Mastersingers," but when he received MacDowell's score he substituted "Lamia" for the works of Smetana and Wolf.

The general sale of season tickets for the eight concerts which will be given by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, during the coming winter, will open at Kent's University Bookstore, Harvard square, next Saturday morning. The soloists will be Miss Lilla Ormond, contralto; Miss Germaine Arnaud and Miss Laura Hawkins and Mr. George Proctor pianists; Miss Nina Fletcher and Mr. Willy Hess, violinists.

The first of the Symphony concerts in Cambridge will be given Thursday evening, Oct. 22, at 8 o'clock. The programme will include: Beethoven's "Leonore," overture No. 3; Brahms' symphony, C minor, No. 1; "Love Scene" from Strauss' "Feuersnot" and the overture to "Tannhaeuser."

BOSTON EVENING TRANSCRIPT,

SATURDAY, OCTOBER 17, 1908

THE SYMPHONY CONCERT

THE THREE INTERESTS OF THE AFTERNOON

The New Traits in Mr. Fiedler's Conducting—A Finer Quality of Tone and in Two Pieces a More Tempered Exuberance—The Arabian Nights to the Memory of Rimsky-Korsakoff—Mr. Sauer, the Pianist, Reappears with His Own Concerto—A Performance of Polished Poise and Fascinating Style—The Incidents of the Day

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Again the interest—or rather the interests—of the Symphony Concert of yesterday, the second in the series, was largely personal. Mr. Fiedler's traits and deeds as a conductor were still novel; the major piece on the programme, the familiar "Scheherazade" of Rimsky-Korsakoff, who died last June, was played to honor the composer's memory; and the pianist of the afternoon, Mr. Sauer, reappearing after nearly ten years of absence, chose a concerto of his own. There remained, to end the programme, Weber's overture to his opera of "Oberon," but in the inevitable mood with such a repertory piece, it was more the conductor's than it was the composer's. Empty seats were much fewer than they were a week ago; and the audience received Mr. Fiedler cordially, and was long and hearty in its applause at the end of Rimsky-Korsakoff's suite. Again the conductor was quick to share this reward with the orchestra, took Mr. Hess warmly by the hand, and had the men on their feet. There was more effusive handshaking at the end of Mr. Sauer's concerto, and a truly German good-fellowship seems likely to become for this season one of the ways of the concerts. The house seemed a little restless under Mr. Sauer's concerto, which is long, but not under his playing, and at the close it applauded him with just warmth. Then came a few departures—far fewer than is the custom of Friday afternoons—and while Mr. Fiedler is still novel, he holds nearly his whole audience to the end. It had its reward in his reading of the overture to "Oberon" and again there was no mistaking the liking of his new public for him.

For the most part Mr. Fiedler conducted with less physical exuberance than he did a week ago, and once and again in the broad climaxes of Rimsky-Korsakoff's music his gestures had a large and sweeping quality that was pictorial in itself. Moreover, until he came to Weber's overture, he showed much less propensity for telling and calculated effects. There, however, he was the conductor of a week ago. He subdued the introduction to the pianissimo of Weber's bidding and kept the tonal coloring duly mysterious and remote. Then he held the rhetorical pause long, and fairly flung the orchestra upon the first fiery measures of the allegro. The effect was electrical; it was as though Weber's music had been suddenly charged with the dramatizing intensity of the conductor's temperament. Thus he swept through the rest of the overture. He gave the music much more than the chivalrous flourish and accent that make traditionally its characteristic speech. He made it sound like the romantic poetry everyone who could was writing in the Europe of these days of the twenties and the thirties. It sounded as big, as rich, as changeful, as rhetorical and resonant as a clangorous tirade in Victor Hugo's plays. Weber ought to have lived to write an overture to "Hernani." It was easy to look up curiously to see whether Mr. Fiedler was wearing the red waistcoat that was the badge of the romantics. But the old, the hackneyed overture to "Oberon" had vitalizing glow and sweep under such treatment. It had found its true voice again, and Mr. Fiedler magnified it.

Here was the robust, dramatizing, exuberant Fiedler of last week. Rimsky-Korsakoff's suite and Mr. Sauer's concerto disclosed other and more novel sides of his conducting. In particular in the concerto he adjusted very adroitly and very smoothly the relative shares of the piano and the orchestra. Pianist though Mr. Fiedler was before he was a conductor, he nowhere subordinated the band to the virtuoso. No more did he count Mr. Sauer as one more player in the ranks of his men. He held the piano and the orchestra now in fusion, now in balance, and again in contrast, with justice and without forcing. The blending and the shading of the tonal coloring, the euphony of the solo and of the instrumental voices persuaded and delighted the ear. A similar finesse and euphony ran through the performance of Rimsky-Korsakoff's suite. Mr. Fiedler sought no stirring bigness of tone. He was content now with richness, now with iridescence, now with suavity and softness of tonal coloring. The music depends much upon rhythm alike in the play with the sea and the ship of Sindbad and in the revel of the Caliph's city. Mr. Fiedler was alert to it with quick elasticity, but without exaggerated stress. He made no "effect" in the crash of the cloven ship. The song of the prince and the princess sounded as dreamy and songful as though it were drifting through an Oriental lattice on a quiveringly hot afternoon. Other conductors have made parts of "Scheherazade" more thunderous. Evidently aptitude for finesse and feeling for tone of beautiful texture dwell side by side with Mr. Fiedler's energy and amplitude.

The drowsiness of the close, still afternoon seemed by some freak of chance to suit Rimsky-Korsakoff's suite. In spite of tempest and revel the music was lulling, vaporous, like the aroma of some Oriental drug. Through the droning bassoon that tells the Kalendar's tale and through the suave, bright and insinuating violin that is Scheherazade's voice, the listener saw the big, spectacled, bearded head, the peering, kindly eyes, the loose-jointed, stooping figure of the Rimsky-Korsakoff that Paris knew in recent years when he came to conduct at Russian concerts there. His air was professorial. He looked as though he had grown old in teaching and not in the composing of tone-poems redolent of the West Asia that is so close to Russia—"Antars" and "Scheherazades"—and of operas in which the voice of Russian folk-song and legend sings and the spirit of simple Russian life, when there was no Europe to trouble, sings and dances. The music—oftenest—went languorously on. The Oriental sea lapped or swayed; the Kalendar stayed or quickened his changeful tale; the little love-song of the royal children pulsed or tinkled along; Bagdad whirled in its fete. And what manner of man and composer had wrought it all?

Let the pedagogue say in his surety that Rimsky-Korsakoff was summoning the music of the Orient from the West to save his Russia from the German musical invasion from the East. Let the analyst point out that here is music that has no development and evolution in the academic sense of the words, that is a thing of strokes and touches in harmony, in rhythm, above all in instrumental device and coloring—a thing of aroma and atmosphere and not of body or substance, outline and idea. It is such music, and Rimsky-Korsakoff may have written it when he was full of the anti-German spirit of the "Invincible Five." Yet it is no less the music of the Arabian Nights that he would distill into his tones. The means justify themselves because they accomplish their ends; the purpose, the matter, the manner are perfectly fused. And out of the fusion rises the insinuating magic, the shifting moods, the changing pictures, the strangeness, the sultriness, the sensuousness, the sheer enchantment of Scheherazade's tales. He distills them into the liquor, sirupy or fiery, of his tones, and the drink provokes to dreams and visions. "Scheherazade" is one face of his monument; the other of Russian folk-song and legend is hidden from us of the Western world in his unknown operas.

Mr. Sauer, as he came to the piano, suggested the distinctive qualities of his playing—its surety and continence, its sensitiveness and eloquence. The poise, the fineness, the sense of style in the virtuoso spoke in the face and the figure of the man. Though he turned his forty-sixth year only last week, he suggested the virtuoso of an earlier day. The smooth, clear-cut face, the high forehead, the aureole of thin hair, the sensitive features, the deep eye, the air half of the man of a cultivated world, and half of the absorbed musician, somehow suggested an idealized Liszt. Instinctively, sympathetically, the listener expected qualities of mind as well as qualities of emotion in his playing. There was no thought of the virtuoso come to display himself or his own music. In a moment the orchestra had embarked on the concerto "to the memory of his master, Nicolas Rubinstein." A little further, and the piano was entering in full chords. Thenceforward to the end there was no mistaking, no doubting. Mr. Sauer played with ample, sure and elastic technical mastery. He seemed unconscious of it; his hearers unaware of it. It was too sufficient, too poised, too certain to emphasize. His tone had the same fitness, the same surety. Always it was eloquent with the particular quality he would summon and that the music asked. It was broad and deep; or it flowed in sustained song; or it played lightly in ornament or fancy; or it was quick of movement, elastic, sparkling. There was not a hint of mechanism or of effect in it. The piano was a musical instrument; the virtuoso a transmitting musician. Whatever beauty of sound, whatever musical thought, whatever quality of mood Mr. Sauer would bring seemed altogether inevitable. There was no thought of process in the fineness and the fulness of the result. His playing was perfectly ordered to a perfect eloquence. The sheer completeness of it was its fascination. Its poise made a mental satisfaction; its eloquence stirred to emotion; its beauty was untroubled pleasure. The peculiar delight and emotion of music—of ordered, expressive, disembodied sound—ran high in it. The concerto might have had much or little to say; at the least it never fell away into a mere virtuoso piece; it had ideas and feeling as well as scholarship and skill; but the perfection of the saying conquered all else. The style was not only the man, but the music.

H. T. P.

[40]

BOSTON SUNDAY POST. OCTOBER 18. 1908

Musical Comment

EDITED BY OLIN DOWNES

SECOND SYMPHONY CONCERT

Pianist-Composer — A Great Composition and a Little One

The programme of the second Symphony concert, season 1908-9:

I. Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), op. 35 .....Nicholas Rimsky-Korsakoff (In memory of the composer, who died June 21.)

II. Piano concerto No. 1, in E minor..Emil Sauer (First time in America.)

III. Overture to the Opera, "Oberon"....Weber

Soloist, Emil Sauer.

Yesterday the Post commented with naive enthusiasm upon the inexhaustible treasures of Rimsky-Korsakoff's astounding score, a score that should be a lexicon convenient to the hand of every student of the orchestra. A score which, from the standpoint of style, at least, is unsurpassed, and which—these comments could be multiplied a thousand-fold, but let us point one great moral which adorns this tale, and then, if possible, rest content.

There is an old saw: "Scratch a Russian and catch a Tartar." No man was ever more truly, inevitably, one of his own people than Rimsky-Korsakoff, but let us thank the gods that, if you scratched his hide, you found—an artist! One who was never content with anything short of the utmost perfection attainable by mortal, who early in life saw the error of the ways of his youthful colleagues, Cui, Borodine and Company, they who espoused the theory—the fallacy—that study and the engendering of technical skill are the enemies, the shackles, of the inspired artist.

And so he grew head and shoulders above the false prophets. His inborn sensuousness, his ardent study and kinship with the works of Liszt and Berlioz, gave him knowledge of the souls of instruments; but his keen esthetic perceptions never permitted any inherent love of rhythmic orgies and barbaric gorgousness to degenerate into vulgarity or disproportion or "splurge."

No doubt he believed to a large extent in the impersonality of great art. He was a wonderful narrator of fairy tales. The gloom that is popularly supposed to be a characteristic of the Slav temperament, and often is, does not appear disproportionately in his creations. His music, with all its individuality, is never obtrusively personal. In his operas as in his instrumental expressions he preferred discoursing in an exquisitely finished manner of those subjects which permitted such treatment, to wallowing in the depths of vodka-ridden emotionalism—as witness certain of the terribly human pages of his immortal compatriot, Tschaikowsky.

Our composer kept himself largely in the background, and he discovered to the world new vistas of beauty. This is not a little thing. A Russian to the backbone, he was first of all, praise be, an artist! Take heed, young America!

And he died full of honors.

We know that there have been composers who played the piano, and pianists who have composed. In the latter class belong Mr. Paderewski, who has produced a passable piano concerto; also Mr. D'Albert, who at a Symphony concert some three years ago gave evidence of an idea or two, and by his performance left the hearer with the sensation of having been knocked down by an automobile. Brahms was one of the former. He played the piano, they said, like a hog, though, whatever the indiscretions he may have committed, we believe we should have preferred that style of performance. Then there is a third class, to which Mr. Sauer belongs—pianists who write notes on paper.

Let us not deny our ignorance! There are two things that we have a distinct recollection of in this concerto. One is the sentimental theme of the second movement, of a Chopinesquely sick character, and the other is a tune in the finale, which has a jingle to it, albeit a silly jingle.

Mr. Sauer, according to a statement by the press, considers that there has been no technical advancement in piano music since the days of Chopin and Liszt. His concerto bears evidence to this belief. It is the same old thing, which often displays the piano at its worst, and the work is, as a whole, colorlessly scored. Oh, for even a technical figure that is novel or interesting. No, Mr. Sauer flourished his paws, and joyfully, innocuously, gambolled up and down the keyboard arp-eggio-wise. It was a pity. A great artist, we should judge, this pianist surely is, from an interpretative standpoint. His tone is unusually beautiful and full, when the demands of the miserable composition did not oblige the performer to force it. He played throughout with the splendid authority and aplomb of a great virtuoso, but this concerto is not for the lone, cruel world. It should go to home and mother.

Weber's overture is glorious in this, its perennial youth. Old-fashioned today it yet is alive with the loveliest poetry, fiery romanticism and inextinguishable ardor. Again there were rough details in its execution, and again Mr. Fiedler triumphed by his sincerity and enthusiasm in a glowing performance.

From .....

Address .....

Date .....

SUBSCRIPTIONS FOR BOSTON SYMPHONY SEASON ARE COMING IN

W. A. Albaugh reports that renewals of subscriptions for the coming season of five concerts which the Boston Symphony Orchestra will give in the Lyric are coming in in a gratifying manner, and that the rate of increase which last season showed over the year before will be fully maintained this year. Next Thursday is the last day on which subscribers of last year may renew their subscriptions and secure their old seats, and on the following Monday, October 19, the general sale will open at Albaugh's ticket office, 109 North Charles street. As already announced, the concerts will be given on Wednesday evenings, November 4, December 2, January 6, February 17 and March 17.

At the first concert there will be no soloist. At the second concert in December the soloist will be a distinguished singer from one of the two New York opera houses. In January the soloist will be Mischa Elman, the young Russian violinist, who has had a triumphant career in Europe and comes to America for the first time this season. In February the soloist will be Paderewski, who comes to this country for 20 concert appearances, seven of which will be with the Boston Symphony Orchestra, and his appearance with that organization in Baltimore will be his only concert here this season. All the more interest is attached to it as he plans not to return to this country until the season of 1912-13.

SUNDAY HERALD --- BOSTON, OCTOBER 18, 1908.

SECOND SYMPHONY CONCERT IS GIVEN

Tribute Paid to Late Rimsky-Korsakoff in Excellent Performance.

By PHILIP HALE.

The second concert of the Boston Symphony orchestra, M. Feidler conductor, was given last night in Symphony Hall. The programme was as follows:

"Scheherazade"..... Rimsky-Korsakoff
Piano concerto in E minor, No. 1.....Sauer
Overture to "Oberon".....Weber

"Let us now praise famous men, and our fathers that begat us * * * Such as found out musical tunes, and recited verses in writing."

"Scheherazade" was played in memory of Rimsky-Korsakoff, who died last June at St. Petersburg. As composer, man and Russian, he deserved the tribute, and on the whole the "Scheherazada" suite is the orchestral work that reveals fully his peculiar and indisputable talent. There may be in "Antar," here and there, a higher flight of imagination, and there is beyond question in "Antar" nobler poetic thought, as becomes the subject; but in "Scheherazade" we see the magician with colors, we hear the voice of the Oriental rhapsodist singing of eastern love and particularizing the beauties of his adored one——at the mere thought he swoons; we know the lover of wild, fantastical tales.

Was Rimsky-Korsakoff the last of the great Russian "cabinet" although Cui and Balakireff still live? There was a time—and it was a little over a dozen years ago—when some feared that, owing to Russian influence, music would become Cossack. The cry was raised, even in New York: "'Ware the Muscovite, 'ware his Tsar, and 'ware his chromatic scole." Tschalkowsky, usually a cosmopolite, and the unflinchingly "national" composers were feared alike. It was said that they would drive out Brahms, other orthodox Germans, heretical Germans, and the French that were modern in 1895; that Stcherbutcheff, described by Mr. Huneker in his lush days as one "writing small dangerous things for the piano," music that made the hearers mad as grow the devourers of mandrake, would with his lulling and poisoning rhythmes cause Chopin and Schumann to be forgotten. This fear is over, and the ultra-conservative now shudder at the bitter-sweet dissonances and the eluding modulations of the Sieur Debussy.

In Paris neither the conservatives nor the radicals have accepted heartily Tschaikowsky with his amazing revelations of his tortured soul, with his iteration of despair that vainly seeks relief in vodka and peasant dances. Rimsky-Korsakoff had been put at the head of Russian composers, until Moussorgsky's "Boris Godounoff," performed by a Russian company, startled Paris last spring by its ruthless and gorgeous barbarity. Cesar Cui is to occidental only a name, and Glazounoff, whose savagely beautiful and impressive "Stenka Razine" gave rare promise, is now unfortunately fertile and orthodox, given over to the construction of works with thin material and sumptuous colors. There are other "offs"; there are "skys" and "ines"; their music is heard and it is as though it never was. But Rimsky-Korsakoff is still praised.

It is true that Mr. Jean Marnold is almost stupified by the pungent oriental odor of "Scheherazade." To quote his words, in this suite "the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles in the harim." In order to enjoy thoroughly "Scheherazade" the hearer must be filled with the spirit of the "Thousand Nights and a Night." He must have sported with the porter and the ladies of Bagdad, gone with the wandering prince into the underground chamber and witnessed the blazing vengeance of Allah, sailed the seas with Sindbad, been shaved by the barber who was the wonder of his generation, shadowed by the wing of the mighty bird, rowed over waters forlorn and perilous by men of bronze. He must have wept in the palace chambers of the deserted City of Brass, escaped from the cruel Fire Worshipper and trancedly gazed on the Persian girl alone.

Serene with argent-lidded eyes
Amorous, and lashes like to rays
Of darkness, and a brow of pearl
Tressed with redolent ebony,
In many a dark, delicious curl,
Flowing beneath her rose-hued zone;
The sweetest lady of the time,
Well worthy of the golden prime
Of good Haroun Alraschid.

Surely he that translated into haunting tones pages of

The Book of rocs,
Sandalwood, ivory, turbans, ambergris,
Cream tarts, and lettered apes, and calendars,
And ghouls, and genies

was something more than a decorator in music, a juggler with colored phrases. Rimsky-Korsakoff left behind him no more deeply versed theorist, no greater master of contrapuntal schemes and stratagems, yet in "Scheherazade" he depends for effects, for the maintenance of the fitting mood, on repetition of themes with varied dress, on metamorphoses of themes, on the suggestion of an exotic, languorous atmosphere. The seas of the world were not unknown to him, yet in the superb tonal fury of his ocean he avoided the reproach of bald, panoramic realism. This ocean is Sinbad's, and it is without an official chart.

Putting the moods of many of the wondrous Arabian tales into a suite of four movements, turning the thought of the hearer to the marvellous portrayal of an oriental life when Jinns and Ifrits still fearing the name of Solomon aided or thwarted mortals in their desires, when mortals themselves were enchanters or enchanted, when the slave suddenly had boundless wealth and the magnificent Caliph could not sleep from boredom, when mad mirth alternated with groans and weeping and the perfume of boudoirs was blended with the reek of victims' blood, Nicolas Rimsky-Korsakoff displayed an imagination that the unknown story-tellers might have envied and a richness of eloquent expression that rivalled the wealth in Aladdin's palace. Imagination and eloquence are among the highest qualities of a composer, if not the highest. And Rimsky-Korsakoff left no colleague, no successor among his countrymen endowed with like qualities.

I dwell on the work itself rather than on the performance for two reasons: The performance was a memorial tribute, and when a work has supreme and abiding qualities, it remains in spite of this or that performance. Last night the interpretation did honor to the composer and to his suite. The performance was always engrossing; it was at times extraordinarily effective, as in the shipwreck episode. Mr. Fiedler's reading was highly colored and broadly dramatic. The performance of the orchestra was eminently virtuoso and in ensemble and in solo detail an eminently memorable one. The theme of Scheherazade with the cadenza, whenever it was given to the solo violin, was played with unusual skill and sympathy by Mr. Hess.

Mr. Sauer played his piano concerto in E minor, which was heard here for the first time. It is said that the performance was the first in America. The concerto is a frankly virtuoso piece, and its brilliance and sentiment are of the virtuoso order with which players of high rank make an irresistible appeal to general audiences who do not inquire too curiously into the inherent worth of the musical contents. This concerto is undeniably honest work; it was intended that it should give pleasure and provoke stormy applause.

When the concerto was first played before a critical audience in Bremen eight years ago it made a sensation and Mr. Sauer was obliged to repeat the finale. At the concerts here last week it evidently pleased the hearers, who were enthusiastic over the pianist. Mr. Sauer is a pianist of the very first rank. He gave an admirable model of legitimate piano playing. A faultless technique artistically displayed; beautiful singing of melodic phrases; a brilliance that glowed and was not metallic; fine taste and musical intelligence—these, indeed, merited the hearty applause that the performance called forth.

Newspaper Clipping Bureau of the World

From .....

Address .....

Date .....

The sale of season tickets for the series of five concerts which the Boston Symphony Orchestra will give in the Academy of Music during the coming winter will open at Miss Harris' ticket office, No. 1115 Chestnut street, next Monday morning. As in the past years, the concerts will be given on Monday evenings at 8.15 o'clock, the dates being November 2, November 30, January 4, February 15 and March 15.

This year, as two years ago, the interest of the patrons of the Boston Symphony is centred in the coming of a new conductor, Mr. Max Fiedler, of Hamburg, who has been engaged as successor of Dr. Muck. Mr. Fiedler arrived in Boston on September 29 last, and on last Friday afternoon made his formal debut in that city at the opening public rehearsal of the season.

Mr. Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the Orchestra. Gericke, Nikisch, Paur and Muck, when they first went to Boston were primarily operatic conductors and had comparatively little experience in the concert room. Fiedler, in the fourteen years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg some years since.

Three soloists will appear, two of whom have been selected. These are Mischa Elman, the Russian violinist, and Paderewski, who will not be heard in America again until 1912.

Newspaper Clipping Bureau of the World

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C. A. Ellis, Paderewski's American manager, wishes to correct the impression that the pianist intends to make an extensive tour when he comes over here after the first of the year. The first idea was that he was to give thirty concerts, including his appearances in the Boston Symphony, Chicago, St. Paul and the Minneapolis orchestras. This number will be cut down to twenty, as European engagements compel him to cut short his stay in America. His chief reason in coming this year is to have his new symphony produced by the Boston Symphony Orchestra. Otherwise he would not have returned until 1910 or 1911.

Newspaper Clipping Bureau of the World

ICZN

BALTIMORE, MD

OCT 11 1908

Boston Symphony Orchestra.

Mr. W. A. Albaugh reports that renewals of subscriptions for the coming season of five concerts which the Boston Symphony Orchestra will give in the Lyric are coming in at a gratifying manner, and that the rate of increase which last season showed over the year before will be fully maintained this year. Next Thursday, October 15, is the last day on which subscribers of last year may renew their subscriptions and secure their old seats, and on the following Monday, October 19, the general sale will open at Albaugh's ticket office, 109 North Charles street. As already announced the concerts will be given on Wednesday evenings, November 4, December 2, January 6, February 17 and March 17.

THE BOSTON SUNDAY GLOBE
OCTOBER 18, 1908

MUSIC AND MUSICIANS

Second of the Season's Symphony Concerts.

Emil Sauer the Piano Soloist of an Interesting Program.

Apollo Club Announcement —Current Gossip.

Unusual enthusiasm was shown at the second Symphony concert, and all the applause was deserved for, in the first place, the celebrated artist, Emil Sauer, returned after an absence of nine years and demonstrated again his wonderful ability as a pianist. Then conductor Fiedler gave a splendid reading of the stirring "Scheherazade" suite, by the Russian composer, Rimsky-Korsakoff, and closed with an admirable performance of the "Oberon" overture by Weber.

Mr Sauer played for the first time in America his piano concerto in E minor, a work in four parts, the first of a passionate and somewhat dignified nature, and the remaining three generally of a lighter character, combining brilliant figurations and delicate melodic forms which calls for technical skill more than for emotional expression.

The artist certainly is one of the foremost among pianists of the present day. He seemingly has every requirement of his profession, strength, virility, powers of expression, a touch that is crystalline and technique that makes light of difficulties of the keyboard. Of course, as interpreter of his own work there is no need to speak. He is his own authority. His dramatic power, shown chiefly in the first movement and at the finale of the fourth, is of a high order, and in fortissimo passages and chord runs his skill was as great as that shown in the dazzling pyrotechnics of the scherzo and parts of the rondo. The plaudits showered upon the artist between divisions culminated in repeated calls to the platform after the concerto was finished.

Mr Fiedler's vigorous and pleasing personality seems to suit symphony patrons, for he was heartily greeted when he first appeared, and at each break in the "Scheherazade" suite there was a mild tumult on account of the way the composition was treated. The different stories of the "1001 nights" were vividly related, and all the ingenious melodies were given with proper effect. Very amusing was the work of the wood winds in the story of the prince; piquant and weird the combinations, melodic and otherwise, in the third part, and all the chaotic suggestions of the last movement were given with due musical hurly-burly.

The orchestral association with the soloist was thoroughly good, and the Weber overture went as delightfully elflike as one need desire.

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The program will open with the "Eroica" symphony, by Beethoven, and close with the prelude to "The Meistersingers."

GLOBE & COMMERCIAL ADVERTISER.
New York City.
OCT 13 1908

NOTES OF THE MUSICAL WORLD

MAX FIEDLER, the new conductor of the Boston Symphony Orchestra, made his début in Boston on Friday and Saturday of last week, conducting the first public rehearsal and concert of that organization this season. The programme consisted of Beethoven's overture "Leonore" No. 3, Brahms's C minor symphony, the love scene from Richard Strauss's "Feuersnoth," and Wagner's "Tannhäuser" overture. Philip Hale in the Boston Herald praises the newcomer with more reserve than he did Dr. Muck two years ago. Here is a portion of his review:

It is not necessary to speak in detail of Mr. Fiedler's interpretation of the compositions. The orchestra has been only a week under his direction. No matter how honestly the players may already respect him, no matter how eagerly they may anticipate his wishes, it would be too much to expect at present the close relationship that insures performances of flawless mechanism and highly poetic interpretation.

Yet it may be said that Mr. Fiedler revealed certain qualities that will undoubtedly make him popular. He conducts with a gusto that is unmistakable. He is not afraid of stormy crescendos and clashing climaxes. He is eminently virile. Whether he be a master of finesse whether he be endowed with an exquisite sense of proportion; whether he delights in delicate nuances as well as in primitive and strongly opposed colors—these are questions not now to be answered jauntily.

There were admirable features yesterday in his reading of the overture to "Leonore" and in the first two movements of the symphony. Certainly his interpretation throughout was sturdy and its stirring effect on the audience was indisputable. His manner of conducting is more exuberant in the matter of gestures than that of his last two predecessors, but he did not indulge himself in mere calisthenics, nor was there any suspicion of a desire on his part to affect the audience through the eyes. His sincerity and his absorption in the appointed task are unquestionable.

Mr. Elson in the Advertiser compares Mr. Fiedler with Emil Paur:

Becoming reminiscent regarding conductors, we recall the first conductor of this orchestra, Mr. George Henschel, as very radical for his time; giving model programmes, with many novelties, yet without dulness and the torture of much of the prolix new school—and having some ill-balanced ideas about the placing of the orchestra. Then Mr. Gericke, the man whose drillmastership made the preeminence of the orchestra possible—from a technical standpoint the founder of the orchestra. Then Mr. Nikisch, an orchestral virtuoso, who played upon his instrument as none other could, but allowed the technique of the band to fall away in some degree. Then the brusque and hearty conductor, Paur by name and powerful by nature, who taught us the modern school with an enthusiasm that was contagious. Then the great Dr. Muck, in whom we expected a Chesterfield, but who was virility personified and who gave us some lessons in Brahms and Beethoven that we would not have deemed possible after his great predecessors. Of all these we think Mr. Max Fiedler most resembles Emil Paur.

Later Mr. Elson gives this lively account of the last number on the programme:

As regards the "Tannhauser" overture, our orchestra has played it so often that they could almost perform it with their hands tied behind their back. There was one new point in it, however: the cymbal clash at the end of the Venus music, just before the apotheosis of the Pilgrim's Chorus, became a cataclysm! If ever the cymbalist earned his salary he did upon this occasion. The final appearance of the chief theme, when the tired pilgrims sing their theme with a power that proves that their lungs at least are not fatigued, became a trombone gale and a violin hurricane. Again and again was the conductor recalled and his success was confirmed with this work.

For his second Boston programme, this week, Mr. Fiedler has chosen Rimsky-Korsakoff's "Scheherazade" suite (in memory of Rimsky-Korsakoff), Emil Sauer's second piano concerto (with the composer as pianist), and the overture to Weber's "Oberon."

The First Established and Most Complete Newspaper Cutting Bureau in the World
From NEWS BUREAU
Address PROVIDENCE, R. I.
Date OCT 10 1908

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Mr. Fiedler has shown himself to be decidedly a temperamental conductor and whatever emotion there is in the music he plays will not go by default for lack of his bringing it out.

The concerts in Providence are some ways in the future, the first one not coming until Nov. 24th, but already the number of inquiries that have been received at the home office of the orchestra show that the interest this year will be unusually keen. The three concerts will be given on Tuesday evenings, Nov. 24th, Dec. 29th and Feb. 2nd. Full details regarding the season will be announced in due time.

Newspaper Cutting Bureau in the World
From TRIBUNE
PROVIDENCE, R. I.
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Date OCT 11 1908

SYMPHONY CONDUCTOR.

Views of Max Fiedler on Concert Programme.

Max Fiedler, the new conductor of the Boston Symphony Orchestra, arrived in this country on Sept. 29 and went immediately to Boston, where he had a few days to get used to the climate before starting rehearsals with the orchestra. In the meantime he was much interviewed. He talks freely and well, using, admirably, idiomatic English, and among other things he gave his ideas on the intricate subject of programmes and programme making.

Mr. Fiedler is primarily a concert conductor, having conducted but one performance of opera in his career, the performance of "Fidelio," in Hamburg several years ago. His experience in programme-making has been great. First of all he believes that it is impossible to make a satisfactory programme that runs less than a minimum of one hour and three-quarters. The best programmes, he believes, must run about two hours, for only then is it possible to secure the necessary contrasts in styles and schools which are indispensable.

He has had too much experience to cherish the fond belief that any maker of programmes, however shrewd and skillful he may be, can satisfy everyone. He does not approve, however, of the "historical programme," one by which, for instance, the growth of the symphony is shown, nor does he believe in the virtue of a "national programme," Scandinavian, French, Russian, etc., for he thinks that such programmes are necessarily monotonous.

According to his idea a programme should first of all be well contracted so that the attention of the hearer should be held throughout the concert. The great classic works should be respected; more modern and contemporaneous works should also be performed; but no programme should consist chiefly of unfamiliar compositions.

Nor has Mr. Fiedler any scruples about the performance in concert of experts from Wagner's music dramas. He does not see how such performances show disrespect toward the composer, especially as Wagner, during his life not only loved concert performances, but in certain instances encouraged them.

Mr. Fiedler recognizes the fact that soloists are necessary when a long series of orchestral concerts is given, but he does not like to have too many soloists; they often divert the attention of the audience from the serious works on the programme. When, however, a pianist or violinist of the first rank plays a concerto of a master, so that the dignity of the concert is maintained and there is no undue personal display, there should be no objection.

It will be seen from this that Mr. Fiedler differs radically in his views of programme-making from Dr. Muck, his predecessor, for Dr. Muck firmly believed in a "unified programme" that sought continuity rather than contrast and that aimed to group music of a single time, or a single style or mood, and of a single nationality.

THE BOSTON JOURNAL—MONDAY, OCTOBER 19, 1908.

SAUER AND FIEDLER DIVIDE HONO

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When Mr. Sauer made his orginal appearance in Boston in 1899 he gave promise of developing into one of the great pianists of the times. The promise has been fulfilled. He is more than a brilliant performer, however; he is a splendid musician. His concerto held the interest of the large audience Saturday night from first to last. After each movement there was great applause, and at the end he was recalled several times. His concerto is simple in form and generally melodious; therefore, it made an instant appeal to most of the people in the audience. It must have given particular satisfaction to those who last season complained of the musical puzzles which now and then were presented to the symphony patrons. The question is whether in the last movement it did not go a bit too far in the other direction and become rather conventionally romantic. However, the main point is that it gave much pleasure and that the soloist and the orchestra played it delightfully.

The magnificent virtuoso resources of the orchestra were fully displayed in the first number on the program, Rimsky-Korsakoff's symphonic suite, "Scheherezade," presented by Mr. Fiedler in memory of the famous composer, who died in his native Russia last June. Each of the many solo passages was charmingly rendered, and at the close of the number, after responding himself to the enthusiastic applause, Mr. Fiedler made his players rise and receive their share of the tribute. The last number, the "Oberon" overture by Weber, was also greatly enjoyed by the lovers of old-fashioned euphony.

There will be no soloists this week. The orchestra will play Beethoven's "Eroica" symphony, the prelude to Wagner's "Die Meistersinger," and a newly published symphonic poem by the late Edward MacDowell, based on Keats' "Lamia."

From EVENING POST,
Address New York City.
Date OCT 12 1908

MUSIC AND DRAMA.

Sunday Concerts.

A notable event at the second of Hermann Klein's Sunday concerts at the German Theatre was the first appearance of the American contralto, Miss Lilla Ormond, of whom the Boston and other New England papers spoke so highly when she sang with the Boston Symphony Orchestra and at the Worcester Festival. They did not over-praise her. Her voice is not only remarkably rich in quality, but, what is of much more importance, it comes from the heart and therefore goes to the heart. Her singing of "J'ai pleuré en rêve" was so saturated with emotion as to be positively thrilling; and it is only the greatest artists who thrill.

Miss Ormond has qualities which no teacher can give her; but in the matter of equalizing her beautiful tones she still needs guidance and practice. But she is young; Lilli Lehmann at sixty confessed she was still studying the secrets of voice production.

Mr. Heinrich Meyn also sang yesterday afternoon and got nearly as much applause as the new contralto; so did Mr. Nathan Fryer, who played two Chopin pieces. Miss Marguerite de Forest-Anderson and the Hahn Quartet of Philadelphia rendered a placid and quite harmless quartet of Mozart for flute and strings. The Philadelphians did not play well, but Miss de Forest-Anderson is a very good flutist, whose sweet tones are likely to please all who like to listen to the most ancient of all musical instruments.

The popularity of Mr. George Hamlin was attested at Carnegie Hall yesterday afternoon by the large audience which listened to his song recital. He is that most rare of all things musical, an excellent American tenor. And he not only has a voice of remarkable beauty, but he sings with subtle shading and can do justice to songs of diverse schools. His selections in the first part of the programme were made [illegible]

[42]

THE BOSTON SUNDAY GLOBE—

OCTOBER 18, 1908

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Two features made the second concert of the Symphony Orchestra uncommonly interesting. One was the beautiful piano playing of Emil Sauer, who on this occasion performed for the first time in the United States his Concerto No. 1, in E minor. The other was the revelation of new and attractive qualities in the conducting of Mr. Fiedler.

When Mr. Sauer made his orginal appearance in Boston in 1899 he gave promise of developing into one of the great pianists of the times. The promise has been fulfilled. He is more than a brilliant performer, however; he is a splendid musician. His concerto held the interest of the large audience Saturday night from first to last. After each movement there was great applause, and at the end he was recalled several times. His concerto is simple in form and generally melodious; therefore, it made an instant appeal to most of the people in the audience. It must have given particular satisfaction to those who last season complained of the musical puzzles which now and then were presented to the Symphony patrons. The question is whether in the last movement it did not go a bit too far in the other direction and become rather conventionally romantic. However, the main point is that it gave much pleasure and that the soloist and the orchestra played it delightfully.

The magnificent virtuoso resources of the orchestra were fully displayed in the first number on the program, Rimsky-Korsakoff's symphonic suite, "Scheherezade," presented by Mr. Fiedler in memory of the famous composer, who died in his native Russia last June. Each of the many solo passages was charmingly rendered, and at the close of the number, after responding himself to the enthusiastic applause, Mr. Fiedler made his players rise and receive their share of the tribute. The last number, the "Oberon" overture by Weber, was also greatly enjoyed by the lovers of old-fashioned euphony.

There will be no soloists this week. The orchestra will play Beethoven's "Eroica" symphony, the prelude to Wagner's "Die Meistersinger," and a newly published symphonic poem by the late Edward MacDowell, based on Keats' "Lamia."

From EVENING POST.

Address New York City.

Date OCT 1 1908

MUSIC AND DRAMA.

Sunday Concerts.

A notable event at the second of Hermann Klein's Sunday concerts at the German Theatre was the first appearance of the American contralto, Miss Lilla Ormond, of whom the Boston and other New England papers spoke so highly when she sang with the Boston Symphony Orchestra and at the Worcester Festival. They did not over-praise her. Her voice is not only remarkably rich in quality, but, what is of much more importance, it comes from the heart and therefore goes to the heart. Her singing of "J'ai pleuré en rêve" was so saturated with emotion as to be positively thrilling; and it is only the greatest artists who thrill.

Miss Ormond has qualities which no teacher can give her; but in the matter of equalizing her beautiful tones she still needs guidance and practice. But she is young; Lilli Lehmann at sixty confessed she was still studying the secrets of voice production.

Mr. Heinrich Meyn also sang yesterday afternoon and got nearly as much applause as the new contralto; so did Mr. Nathan Fryer, who played two Chopin pieces. Miss Marguerite de Forest-Anderson and the Hahn Quartet of Philadelphia rendered a placid and quite harmless quartet of Mozart for flute and strings. The Philadelphians did not play well, but Miss de Forest-Anderson is a very good flutist, whose sweet tones are likely to please all who like to listen to the most ancient of all musical instruments.

The popularity of Mr. George Hamlin was attested at Carnegie Hall yesterday afternoon by the large audience which listened to his song recital. He is that most rare of all things musical, an excellent American tenor. And he not only has a voice of remarkable beauty, but he sings with subtle shading and can do justice to songs of diverse schools. His selections in the first part of the programme were made with more judgment than those of the

[42]

From ...TEL EGRAM PHILADELPHIA, PA
Address ...
Date ... OCT 13 1908

NEW CONDUCTOR IN MUSIC FOR BOSTON

Max Fiedler to Have Charge of Symphony Orchestra in City of Culture.

IS A SAXON BORN

The coming season brings to the Boston Symphony Orchestra a new conductor, the sixth that has been at the head of the organization. When it became definitely known last year that the services of Dr. Muck could not be retained for another season, a thorough canvass was made of all the great conductors of Europe who were available and final choice settled on Max Fiedler, of Hamburg.

Fiedler, unlike any of the former conductors of the orchestra when they first came to Boston, has made his career exclusively in concert work, and at that his career as a conductor, comparatively speaking, has been a brief one, for he was in the prime of life before conditions enabled him to take up the baton.

He has been a conductor only thirteen years, but his rise in his branch of the art has been extraordinarily rapid until today he is ranked as one of the great conductors of the world and his services as "guest" are constantly in demand in the musical centres of Europe.

Mr. Fiedler was born in Zittau, Saxony, December 31, 1859.

His father, a musician of note and the musical director of the city, gave him his early training with such success that when he was 17 years old he went to the Leipsic Conservotory, the holder of the Holstein scholarship. There he was a fellow-student of Dr. Muck and worked under the direction of Reinecke, Paul and Jadassohn. He was graduated with high honors in 1880.

Like his predecessor, Dr. Muck, he had planned to be a concert pianist, but overmuch practicing disabled one of his arms to such an extent that he was compelled to give up his ambition, and two years later he accepted from Ludwig Von Bernuth, the founder of the Hamburg Conservatory of Music, the position of teacher of advance pupils of the piano in the institution. Hamburg has since been his home, and since 1894 he has been the director of the conservatory.

INSPIRED BY VON BUELOW.

It has been said that Hamburg owes its modern musical education to Fiedler. However that may be, it is certain that it is rarely the fortune of a man to exert so powerful an influence over the musical destinies of a great city at Fiedler has in Hamburg.

When Fiedler first went to Hamburg Von Buelow was conducting the Elite concerts there, and it was that great master who inspired in Fiedler the ambition to become a conductor. Therefore, in 1886, he gave a concert of his own organization at which he presented two works of his own, a symphony in D minor and a choral work for women's voices and orchestra.

His success as a conductor was instant, so much so that he determined then and there, as soon as conditions permitted, to devote himself to conducting. But it was eight years before conditions did so shape themselves that he could go into his chosen work.

Von Bernuth, his employer, was the conductor of the Philharmonic concerts, and it was obviously impossible for the young man to start a set of opposition concerts, especially as the affairs of the Philharmonc Orchestra were none too propsperous.

But in 1894 Von Bernuth resigned his posts at the Conservatory and the Philharmonic Orchestra, and Fiedler, succeeding him as director of the Conservatory, gave at his own risk during the winter an orchestra concert, drawing his men largely from the Philharmonic Orchestra. So encouraging was the result that the next season he established the Fiedler concerts, giving four, then six and then eight.

HE IS OFTEN A GUEST.

In the meantime the affairs of the Philharmonics had gone from bad to worse, and in 1904 as a result of overtures made to him by the old society the two sets of concerts were amalgamated and he became the conductor of the Philharmonic Orchestra, which position he now holds.

During the last five years his fame has grown greatly. He is a favorite conductor in St. Petersburg and has refused the conductorship of the Russian Imperial Symphony Orchestra in that city. Each year for the last several years he has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, St. Petersburg and London, and four years ago he made a good impression in New York, when he was the "guest" conductor of the Philharmonic Society of that city.

Mr. Fiedler is famous as a man of catholic tastes. He is a strong upholder of modernism in music, being one of the best and most influential friends the young composer of Europe have.

He is married, his wife an Englishwoman, and he speaks very good English. He is due to reach New York Tuesday next.

The American critic who was present last winter when Fiedler conducted in London gives the following description of him:

"To the eye, he was a middle-aged German, rather heavily built, rather losely jointed and distinctly of large physical authority. A big head rose from broad shoulders, and above the high forehead a brush of iron-gray hair, a la pompadour.

Paderewski's new symphony stands at the head of the list, and side by side with it is Reger's new concert overture. Noren's "Kaleidoscope" variations that amused German audiences a year ago and sent the satirized and irritated Strauss into the courts, have escaped the perils of litigation; he who will may play them, and Mr. Fielder will divert us with them—a happy sign that he appreciates the lighter side of his task.

He further purposes to increase our pleasure in Sibelius with the tone-poem "Finlandia" and two shorter pieces in Nicode's huge orchestral and choral fantasy, "Gloria," performed in Germany last winter, he has found two scherzi worth isolating. A suite of the delicate or stately dances of Gretry, who wrote operas for the court of Louis XVI in France, has attracted him in Motti's amplified score.

He contemplates two suites of Glazounoff's music of the theatre and the ballet, "The Middle Ages" and "Spring."

BOSTON EVENING TRANSCRIPT,
MONDAY, OCTOBER 19, 1908

MUSIC AND DRAMA

MR. SAUER FOR THE SECOND TIME

The Remarkable Qualities of His Playing on Saturday Night—Mr. Fiedler and His Men Carry "Scherherazade" to Glowing Performance—A Glimpse of Mme. Chaminade as She Landed in New York—Annette Kellermann and the Unusual Impression That She Makes—A Tear for Topsy—A Prospect of Miss Duncan in Boston—Grieg's Posthumous Quartet—Maude and Robertson to Come to America—Operatic News

The heat seemed to play its part in the Symphony Concert of Saturday night. The hall was as comfortable as it might be when midsummer returns in mid-October, but the warmth made the audience rather restless and—what was more to the point—sent the pitch of the orchestra, which had been playing for an hour in the close air, perceptibly above that of the piano which Mr. Sauer used in his concerto. None the less, his performance of it won even heartier applause than it had on Friday. The concerto came and went; Mr. Sauer, the composer—if he will pardon us—seems in it unusually cheerful for Mr. Sauer, the pianist, writing to the memory of his dead and beloved master. But the music and its ostensible purpose vanished in the delight of the playing. It was sufficient for the moment that Mr. Sauer was clothing it with the virtues of his artistry. To the eye came the charm and the fineness of the man who sat at the piano with a face that might be loooking from some gilt-framed portrait in a room that smelt of lavender in an old still house. To the ear came the delight of a tone that was clearness, crispness, undulation, depth, lightness or softness as the mood and the substance of the music changed—a tone that could subdue itself to the orchestra, and yet remain a bright thread in the whole musical tapestry; that could dissolve into gossamer-like ornament, as though it were flocks of sound, that yet could sing warmly and broadly. Mr. Sauer's playing was beautiful precise and edgeless, and it never hardened. It could be beautifully crisp and sparkling, and it never of itself turned metallic. Mr. Sauer persuades the piano, as every virtuoso of the first rank, woos his instrument. It gave back an unforced voice for him to caress and shape into what mould he would. The man, the music, the performance seemed wholly blended. The fusion of all three had a sure and rounded perfection that was style itself.

Did the heat play upon Mr. Fiedler so that he overdrove the orchestra at moments through the light texture of Mr. Sauer's concerto and so that he laid on the instrumental coloring of Rimsky-Korsakoff's "Scheherazade" more warmly ly and richly, gave its rhythm sharper play, and marshalled its climaxes more broadly than he had on Friday? The Russian wrote with a kind of passion for the orchestra and for what its endless resources might yield him. The changing masses of its tone thrilled him. The voices of individual instruments went almost like fumes to his head. Mr. Fiedler, as all his performances have shown, loves the big and stirring orchestral tone, seizes the salient detail, seeks the long sweep or the telling emphasis. Our band is a band of virtuosi, masters of their instruments even when a Rimsky-Korsakoff is setting the tasks, and capable under such impulse as came from him and from Mr. Fiedler on Saturday, of vivid and thrilling eloquence. To particularize of Mr. Hess's violin, of Mr. Schücker's harp, of Mr. Longy's oboe, Mr. Grisez's clarinet, or Mr. Sadony"s bassoon were almost invidious. Every man in the band spun his particular thread of shimmering color in this orchestral fresco of the Orient that Rumsky-Koosakoff was painting. He may have been playing only the notes on the paper before him; but the two-fold impulse of the composer and the conductor had stirred him to the imagination behind them and to the eloquence that they brought. The breadth and the emphasis of Mr. Fieldler's methods, the intensity of his feeling, magnified the music as it had magnified Weber's on Friday. Details curled out of the mass of glowing tone and were caught into it again. Its passing languors, its momentary melancholy only made the music the more rhapsodic. Played as it was on Saturday, "Scheherazade" seemed equally a rhapsody of the Orient and a rhapsody of the orchestra. No wonder Mr. Fiedler could not quite carry the overture to "Oberon" [illegible] excitement of his first performance.

H. T.

TRANSCRIPT,
OCTOBER 21, 1908

Here in Boston

The programme of the concert by the Symphony Orchestra in Cambridge tomorrow night has been changed to do honor to the memory of Professor Norton. Beethoven's "Eroica" symphony will be the memorial piece, and then after due pause will follow two items in the original list—the overture to "Tannhäuser" and the fragment of Strauss's opera, "Feuersnot."

BOSTON JOURNAL,
OCTOBER 22, 1908

TRIBUTE TO PROF. NORTON

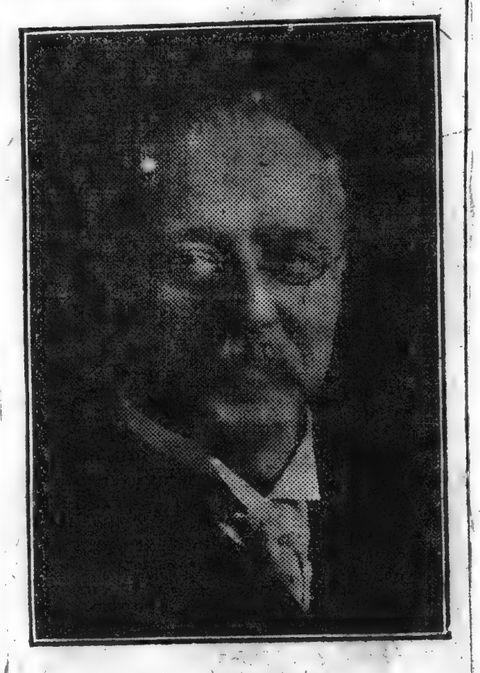
An important change has been made in the program of the first Symphony concert in Cambridge tonight in memory of the late Charles Eliot Norton, who died Tuesday. The first number on the program will be Beethoven's Symphony in E-flat, "Eroica," in place of the "Leonore" overture and the Brahms Symphony in C-minor. Professor Norton was an old friend of the orchestra and "Eroica" is played as a tribute to his memory.

HOLYOKE DAILY TRANSCRIPT,
THURSDAY, OCTOBER 22, 1908

STAGELAND.

BOSTON SYMPHONY ORCHESTRA.

Max Fiedler, the new conductor of the Boston Symphony Orchestra, who has met with such remarkably popular success in Boston will play practically the same program in Springfield at the Court Square theatre, next Monday night, October 26th, which he used for his first concert in Boston and which he will use for his first concerts in New York, Philadelphia, Brooklyn, Baltimore and Washington. The only change is the substitution of Weber's "Oberon" overture for Beethoven's "Leonore" No. 3 Overture, and the addition of the two solo numbers to be sung by Lilla Ormond, contralto. The orchestral part of the program will, therefore, be Weber's "Oberon" Overture; Brahms's Symphony in C-Minor No. 1; the love scene from Richard Strauss's opera "Fouersnot" and the "Tannhauser": Overture. In addition to this, Miss Ormond will



MA XFIEDLER.

sing Coquard's aria, "Plainte d'ariane" and "Air des aideux" from "Jeanne d'-Arc."

ADVERTISER,
OCTOBER 22,

PADEREWSKI'S SYMPHONY TO BE FIRST HEARD HERE

New York, Oct. 21.—Mme. Marcella Sembrich, who arrived on the Kronprinzessin Cecilie, for a concert tour, has heard Paderewski's new symphony and is enthusiastic.

Mme. Sembrich said she had spent a delightful summer in the Austrian Tyrol, devoting her time largely to walking over the mountains.

"I have just come from Lausanne," Mme. Sembrich said, "where I went to look at a new villa I have bought. My home is on the shore of Lake Geneva, only half an hour from the home of my friends the Paderewskis. They selected the house for us.

"I stopped with them for several days, and Mr. Paderewski played parts of his new symphony for my husband and me. It is certain to make a profound impression, for it is the work of a great musical genius.

"He will finish it in time to come to this country in January to have the work played by the Boston Symphony Orchestra. He is delighted to have the work first produced in the United States."

SYMPHONY ORCHESTRA'S TRIBUTE TO PROF. NORTON

An important change has been made in the programme of the first Symphony concert in Cambridge tonight, in memory of the late Charles Eliot Norton, who died Tuesday.

The first number on the programme will be Beethoven's Symphony in E-flat, "Eroica." This Conductor Fiedler has substituted for the "Leonore" overture and the Brahms Symphony in C-minor. The other two numbers on the programme—the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhauser" overture remain unchanged.

Prof. Norton was an old friend [illegible] as a [illegible] memory.

TRANSCRIPT,
OCTOBER 23, 1908

MUSIC AND DRAMA

A NOTE ABOUT MACDOWELL'S "LAMIA"

Mr. Laurence Gilman Explains the Late Composer's Attitude Toward the Piece and Gives the Reasons for Its Present Publication and Performance—Mr. Converse's Newest Music—"Hagar in the Desert: A Dramatic Narrative"—The Wits Have Their Play with "The Thief"—Hubert Henry Davies's Recent Trifle as Mr. Walkley Sees It—Local Musical News—Haydn's "Programme Music"—Mr. Drew to Act in Classic Comedies—Mr. Fitch Finishes Two Plays

Mr. Lawrence Gilman, the accomplished writer about music, was the close friend and is now the authorized biographer of Edward MacDowell. Today and tomorrow MacDowell's early symphonic poem, "Lamia," is to be played, for the first times at any concerts, by the Symphony Orchestra. The recent publication of the piece from the unrevised manuscript that MacDowell left among his papers and his known unwillingness to have the tone-poem performed during his lifetime has provoked so much comment, just and unjust, reasonable and unreasonable, that it seemed worth while to ask Mr. Gilman to make known the true state of the matter as he will unfold it in his forthcoming book and as he learned of it first from MacDowell himself, and more recently from Mrs. MacDowell. "I am glad," he writes, "to tell you what I know of MacDowell's attitude toward the work and of the circumstances under which the score was published.

"In the first place, MacDowell intended ultimately to publish 'Lamia.' His reason for withholding it was his uncertainty as to the orchestral effect of certain passages. He had never had an opportunity to secure a reading of the score by one of the German orchestras which had obligingly tried over his earlier orchestral works at rehearsal; and he was reluctant to put it forth without such a test. Though he realized in later years, of course, that the work—which he composed in his twenty-seventh year—was immature and not fully representative, he yet had a genuine affection for it. In a talk which I had with him about it a year before his collapse, he gave me the impression that he considered it at least as good a piece of work as its predecessors, 'Hamlet and Ophelia' and 'Lancelot and Elaine,' though he made sport, in his characteristic way, of its occasional juvenility and its Wagneristic allegiances.

"In the second place, it should be said that Mrs. MacDowell's reasons for publishing the score at this time were her fear that, if it were allowed to remain in manuscript until after her death, it might not only suffer from well-meant attempts at revision, but might be put forward in a way which would seem to make unwarranted pretensions for it. In a word, she felt that its publication now would obviate any possible misconception at some future date as to its true relation to MacDowell's artistic history. She has no delusions concerning its inherent importance, but has hoped that it would be received and appraised for what it is—a youthful and comparatively inferior, but none the less interesting, work by a man of genius.

"It is possible, of course, honestly to differ with the wisdom of this course, for it was feared by some that just such a construction as has eventuated in some quarters would be put upon her action. But to impute to her any unworthy motive whatsoever is almost too absurd for serious refutation. Why any blame should be held to attach to Mr. Fiedler for performing the work I cannot comprehend. Surely, if it was desirable to publish it, it would seem to be no less desirable to perform it. I am unable to feel that the Shade of MacDowell regards the matter with any grave displeasure; it will not be forgotten that his sense of humor was both keen and large."

OPENING OF BOSTON SYMPHONY SEASON.

A SPECIAL REPORT OF THE INITIAL CONCERT.

What especially strikes the New Yorker on his first visit to a Boston Symphony Orchestra concert in Symphony Hall, Boston, is the extreme democracy of its audience, its friendly, almost intimate relations with the players, and its absorbed and very sincere interest in the music being performed.

The very nature of the hall gives the impression at once of democracy and of intention to make music a serious pursuit rather than an excuse for the deification of social demi-godesses and their clothes. There are no boxes at Symphony Hall and no "grand tiers" and "parterre circles." The balconies number two, one extending around the side of the house and the other being in the rear. To be convinced that all parts of the auditorium are equal in social prominence, it is necessary to know only that Colonel Higginson, the founder and owner of the Boston Symphony Orchestra, sat in the parquet, downstairs, at the Saturday evening concert, while Mrs. Jack Gardner, the famous society queen of the Hub, occupied a seat upstairs, on the balcony, only a few feet away from the writer of this report. He considered himself fortunate in encountering the two persons just mentioned, for they belong to the four great Boston experiences—the other two being Philip Hale and the famous East wind, which makes some Bostonians so chilly. Another pillar of Boston music life was recognized in the veteran and venerable B. J. Lang, who sat with Mrs. Gardner, and explained to her the difference between a coda and Fred Comee, the genial factotum of the Boston Symphony Orchestra, who is as necessary to that organization as the conductor himself.

It behooves the Symphony Hall visitor to enter its portals before 8 o'clock, for, like time and tide, the Boston Symphony Orchestra waits for no man. Promptly at the advertised hour, the doors are closed, to open only during the intermissions between the numbers. This is a welcome practice, which has been attempted in a half hearted way at many symphony concerts elsewhere; in Boston it is carried out with a strictness worthy of the law abiding Medes and Persians.

Most of the players in the orchestra were recognized by the house as they came on, and little patters of applause marked the entrance of the more popular ones, culminating in continued handclapping as the concertmaster, Willy Hess, took his seat. He had been away on a year's vacation, and seemed to have lost nothing of his popularity in Boston, even though he was despoiled of the umbrageous black beard, which used to make him look like some pictures of the Saviour.

Max Fiedler, the new conductor from Hamburg, had made his formal debut at the Friday afternoon concert, and although a stranger to the Saturday audience, was given a rousing reception when he appeared and stepped onto the flower bedecked leader's platform. The applause seemed to signify friendly greeting to the new man as much as joy in general over the beginning of the Saturday night symphony season. Fiedler bowed half a dozen times in the fashion made familiar here by other German conductors—that is, he bent himself double exactly in the middle and then threw back his shoulders and clicked his heels together.

In the few moments before the beginning of the concert it was possible to make a quick study of Fiedler's face and general physical characteristics, but this chronicler believes that the way a man looks has nothing to do with the way he leads, and therefore no physiological analysis will be attempted here. Besides, Fiedler is not entirely unfamiliar to MUSICAL COURIER readers, for he was described in these columns on the occasion of his first appearance in Berlin, when he led the Philharmonic Orchestra there in a concert of his own at the Singakademie some eight years ago, and again when he conducted a New York Philharmonic concert at Carnegie Hall during the winter of 1904. In addition to the reports made on both those occasions, the facts need be added only that Fiedler's demeanor on the platform is eminently dignified, and that his gestures are on the whole rather sparing and very much to the point, not quite as angular as Muck's or as graceful as Pohlig's. Fiedler is at all times entirely concentrated on the business in hand, for he led the four numbers on the program without a score, and through that bit of mnemonic virtuosity impressed considerably those of his auditors who noticed that the conductor's rack was bare of music.

The program of the opening set of concerts read as follows:

Overture, Leonora, No. 3.....Beethoven
Symphony, No. 1, C minor.....Brahms
Love scene, Feuersnot.....Strauss
Overture, Tannhäuser.....Wagner

Whosoever has heard that genius of the baton, Gustav Mahler, declaim the "Leonora" overture with an orchestra, may always feel that there is nothing higher in the conducting line to be experienced on the present earthly globe. That is why Fiedler's reading of the "Leonora" impressed THE MUSICAL COURIER'S reviewer with its reverential spirit, its technical perfection, and its general correctness of mood and outline, but seemed to lack the spontaneous throb, the graphic vitality, the thrilling eloquence of Mahler's conception and delivery of the same piece of music. Perhaps it is easier to capture the emotions with the "Leonora" overture when it is played as an intermezzo between the acts of the opera with which it deals—a method begun by Weingartner and Mahler and now generally followed in Europe and America. If theatrical surroundings are partially or even largely responsible for the effect Mahler produces with the "Leonora" overture when it becomes a part of the "Fidelio" performance, then the point is made clear that the work belongs there more properly than on the concert platform. All those who had not the imperishable Mahler interpretation in mind became demonstratively enthusiastic over Fiedler's reading and applauded it mightily, and truth to say, very deservedly. It ranked far above the average "Leonora" versions of many conductors with luminous reputations.

Except in spots, the Brahms symphony in C minor is no favorite of him who pens these lines, and the fact that he found the work much more palatable than usual, and even impressive at times, is due entirely to the warm sympathy with which Fiedler threw himself into the performance and the vivid, penetrating manner in which his men reflected his intentions and set forth all the rhythmic, melodic, and instrumental peculiarities of the cryptic and labored score. It is the first movement chiefly which kills the joy and the interest of this listener, but he succeeded in feeling pleasure over Fiedler's clear expository methods and his hair splitting punctiliousness in not allowing the slightest chance to escape for dynamic and color nuances that might enhance the attractiveness of the symphony. The andante begins unsympathetically enough, but develops into some semblance of poetical mood and ends charmingly in a duet with lyrical writing for the violin. This movement was played with remarkable delicacy and taste, and at the finish Hess covered himself with glory. The allegretto, curiously simple, was preserved by Fiedler in all its pastoral docility, the better to serve as a contrast for the tumultuous movement that serves the symphony as a finale. It was in this close that the new conductor first revealed himself in all his power, and the vim, verve and intensity of the performance were truly tremendous, and nothing short of exciting. Fiedler built climaxes of Gargantuan proportions, and he exploited them with unerring and masterful effect. The burst of applause that rewarded the dramatic and fascinating effort was a sincere tribute to the overpowering virtuosity of both the leader and his band.

In the Strauss number, Fiedler gave further evidence that his baton understands best the voice of strong passion, of fierce exultation, of triumphant eroticism. The "Feuersnot" excerpt could hardly have been given a more picturesque or fascinating rendering than that of Fiedler, even though the music itself is not of Strauss' best or strongest.

The selection of the "Tannhäuser" overture as the closing number of the concert showed Fiedler to be a program maker of skill and experience. THE MUSICAL COURIER always has contended that a symphony concert should never end with the heaviest work in its scheme, and that the audience should be sent home refreshed rather than tired, uplifted rather than depressed. A certain sympathetic, satisfied thrill ran through the house as the familiar "Tännhauser" strains sounded forth, and their every note was followed with an interest essentially personal, especially by all those whose lack of musical erudition had prevented them from understanding the Brahms work in all its details. Perhaps concerts are not given to please musical plebeians, but neither are they given solely to please musical critics. The man who pursues the middle course, like Fiedler, will always fare best and do music the most good in the end, for he attracts larger audiences and causes them to come again and again. Three symphonies on a single program, à la Muck and others, is a good thing pushed entirely too far.

Fiedler shows every sign of becoming a decided favorite in Boston, and from what was heard last Saturday, his popularity will be based on worthy and dignified grounds. As for the orchestra itself, it stands on the same high plane as always, its strings being a delight in volume and quality, its brasses full throated, but never rampant, and its woodwind choir mellifluous and beautifully balanced.

L. L.

POST, SATURDAY, OCTOBER 24, 1908

...R SYMPHONY CONCERT

BY OLIN DOWNES

Edward MacDowell's "Lamia," tone poem for orchestra after Keats' celebrated verses, was performed for the first time in public yesterday afternoon at Symphony Hall. The concert opened with Beethoven's "Eroica" symphony and came to a conclusion with the "Meistersinger" overture of Wagner.

The score of "Lamia" came from the press of Arthur P. Schmidt a few weeks ago. Mr. Fiedler received a copy, and at once became interested in the work, with the result that he altered the programme of the third public rehearsal and concert of the Symphony Orchestra this season that the music might have an immediate hearing. Mr. Fiedler evidently did not take too much to heart the composer's objection to the publication of his early effort during his lifetime.

In spite of its immaturity, "Lamia" is by no means lacking in interest and merit. We are told that the composer was, at the time of its inception, strongly swayed by the music of Wagner and Liszt. So was every rising composer at that time.

Liszt is more to be felt in these pages than Wagner, for MacDowell follows close in the footsteps of the Hungarian master in his treatment of the free form, but in spite of all usurping influences he often speaks in unmistakable tones. To say that the piece hobbles here and there, and that the composer is often perceptibly struggling with the orchestral resources that he has not yet entirely mastered, is only stating the truth, but to deny that there are instances of great beauty and originality, as in the passage "con tenerezzo" (which is only an augmented version of the opening theme announced by the 'celli and bassoons) would be an excess of error.

Apparently there is no attempt at a circumstantial narration of the incidents of the poem. There is a portrayal of the final catastrophe, as after a brilliant climax the orchestra subsides in drab harmonies to a pianissimo interrupted by the awesome tolling of the gong; there is a fanciful portrayal of the serpent woman, the lovely Lamia, and suggestions of the marriage festivity, but the composition could dispense with the explanatory note on the fly page. "A Rhapsody After Keats' 'Lamia'" would be all sufficient.

Brilliant Performance

The performance was one of such brilliance and clarity that one wonders whether Mr. Fiedler did not "touch up" the score here and there. At a second recall both orchestra and conductor acknowledged the applause.

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BOSTON JOURNAL—SATURDAY, OCTOBER 24, 1908.

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OPENING OF BOSTON SYMPHONY SEASON.

A SPECIAL REPORT OF THE INITIAL CONCERT.

What especially strikes the New Yorker on his first visit to a Boston Symphony Orchestra concert in Symphony Hall, Boston, is the extreme democracy of its audience, its friendly, almost intimate relations with the players, and its absorbed and very sincere interest in the music being performed.

The very nature of the hall gives the impression at once of democracy and of intention to make music a serious pursuit rather than an excuse for the deification of social demi-godesses and their clothes. There are no boxes at Symphony Hall and no "grand tiers" and "parterre circles." The balconies number two, one extending around the side of the house and the other being in the rear. To be convinced that all parts of the auditorium are equal in social prominence, it is necessary to know only that Colonel Higginson, the founder and owner of the Boston Symphony Orchestra, sat in the parquet, downstairs, at the Saturday evening concert, while Mrs. Jack Gardner, the famous society queen of the Hub, occupied a seat upstairs, on the balcony, only a few feet away from the writer of this report. He considered himself fortunate in encountering the two persons just mentioned, for they belong to the four great Boston experiences—the other two being Philip Hale and the famous East wind, which makes some Bostonians so chilly. Another pillar of Boston music life was recognized in the veteran and venerable B. J. Lang, who sat with Mrs. Gardner, and explained to her the difference between a coda and Fred Comee, the genial factotum of the Boston Symphony Orchestra, who is as necessary to that organization as the conductor himself.

It behooves the Symphony Hall visitor to enter its portals before 8 o'clock, for, like time and tide, the Boston Symphony Orchestra waits for no man. Promptly at the advertised hour, the doors are closed, to open only during the intermissions between the numbers. This is a welcome practice, which has been attempted in a half hearted way at many symphony concerts elsewhere; in Boston it is carried out with a strictness worthy of the law abiding Medes and Persians.

Most of the players in the orchestra were recognized by the house as they came on, and little patters of applause marked the entrance of the more popular ones, culminating in continued handclapping as the concertmaster, Willy Hess, took his seat. He had been away on a year's vacation, and seemed to have lost nothing of his popularity in Boston, even though he was despoiled of the umbrageous black beard, which used to make him look like some pictures of the Saviour.

Max Fiedler, the new conductor from Hamburg, had made his formal debut at the Friday afternoon concert, and although a stranger to the Saturday audience, was given a rousing reception when he appeared and stepped onto the flower bedecked leader's platform. The applause seemed to signify friendly greeting to the new man as much as joy in general over the beginning of the Saturday night symphony season. Fiedler bowed half a dozen times in the fashion made familiar here by other German conductors—that is, he bent himself double exactly in the middle and then threw back his shoulders and clicked his heels together.

In the few moments before the beginning of the concert it was possible to make a quick study of Fiedler's face and general physical characteristics, but this chronicler believes that the way a man looks has nothing to do with the way he leads, and therefore no physiological analysis will be attempted here. Besides, Fiedler is not entirely unfamiliar to MUSICAL COURIER readers, for he was described in these columns on the occasion of his first appearance in Berlin, when he led the Philharmonic Orchestra there in a concert of his own at the Singakademie some eight years ago, and again when he conducted a New York Philharmonic concert at Carnegie Hall during the winter of 1904. In addition to the reports made on both those occasions, the facts need be added only that Fiedler's demeanor on the platform is eminently dignified, and that his gestures are on the whole rather sparing and very much to the point, not quite as angular as Muck's or as graceful as Pohlig's. Fiedler is at all times entirely concentrated on the business in hand, for he led the four numbers on the program without a score, and through that bit of mnemonic virtuosity impressed considerably those of his auditors who noticed that the conductor's rack was bare of music.

The program of the opening set of concerts read as follows:

Overture, Leonora, No. 3.....Beethoven
Symphony, No. 1, C minor.....Brahms
Love scene, Feuersnot.....Strauss
Overture, Tannhäuser.....Wagner

Whosoever has heard that genius of the baton, Gustav Mahler, declaim the "Leonora" overture with an orchestra, may always feel that there is nothing higher in the conducting line to be experienced on the present earthly globe. That is why Fiedler's reading of the "Leonora" impressed THE MUSICAL COURIER'S reviewer with its reverential spirit, its technical perfection, and its general correctness of mood and outline, but seemed to lack the spontaneous throb, the graphic vitality, the thrilling eloquence of Mahler's conception and delivery of the same piece of music. Perhaps it is easier to capture the emotions with the "Leonora" overture when it is played as an intermezzo between the acts of the opera with which it deals—a method begun by Weingartner and Mahler and now generally followed in Europe and America. If theatrical surroundings are partially or even largely responsible for the effect Mahler produces with the "Leonora" overture when it becomes a part of the "Fidelio" performance, then the point is made clear that the work belongs there more properly than on the concert platform. All those who had not the imperishable Mahler interpretation in mind became demonstratively enthusiastic over Fiedler's reading and applauded it mightily, and truth to say, very deservedly. It ranked far above the average "Leonora" versions of many conductors with luminous reputations.

Except in spots, the Brahms symphony in C minor is no favorite of him who pens these lines, and the fact that he found the work much more palatable than usual, and even impressive at times, is due entirely to the warm sympathy with which Fiedler threw himself into the performance and the vivid, penetrating manner in which his men reflected his intentions and set forth all the rhythmic, melodic, and instrumental peculiarities of the cryptic and labored score. It is the first movement chiefly which kills the joy and the interest of this listener, but he succeeded in feeling pleasure over Fiedler's clear expository methods and his hair splitting punctiliousness in not allowing the slightest chance to escape for dynamic and color nuances that might enhance the attractiveness of the symphony. The andante begins unsympathetically enough, but develops into some semblance of poetical mood and ends charmingly in a duet with lyrical writing for the violin. This movement was played with remarkable delicacy and taste, and at the finish Hess covered himself with glory. The allegretto, curiously simple, was preserved by Fiedler in all its pastoral docility, the better to serve as a contrast for the tumultuous movement that serves the symphony as a finale. It was in this close that the new conductor first revealed himself in all his power, and the vim, verve and intensity of the performance were truly tremendous, and nothing short of exciting. Fiedler built climaxes of Gargantuan proportions, and he exploited them with unerring and masterful effect. The burst of applause that rewarded the dramatic and fascinating effort was a sincere tribute to the overpowering virtuosity of both the leader and his band.

In the Strauss number, Fiedler gave further evidence that his baton understands best the voice of strong passion, of fierce exultation, of triumphant eroticism. The "Feuersnot" excerpt could hardly have been given a more picturesque or fascinating rendering than that of Fiedler, even though the music itself is not of Strauss' best or strongest.

The selection of the "Tannhäuser" overture as the closing number of the concert showed Fiedler to be a program maker of skill and experience. THE MUSICAL COURIER always has contended that a symphony concert should never end with the heaviest work in its scheme, and that the audience should be sent home refreshed rather than tired, uplifted rather than depressed. A certain sympathetic, satisfied thrill ran through the house as the familiar "Tännhauser" strains sounded forth, and their every note was followed with an interest essentially personal, especially by all those whose lack of musical erudition had prevented them from understanding the Brahms work in all its details. Perhaps concerts are not given to please musical plebeians, but neither are they given solely to please musical critics. The man who pursues the middle course, like Fiedler, will always fare best and do music the most good in the end, for he attracts larger audiences and causes them to come again and again. Three symphonies on a single program, à la Muck and others, is a good thing pushed entirely too far.

Fiedler shows every sign of becoming a decided favorite in Boston, and from what was heard last Saturday, his popularity will be based on worthy and dignified grounds. As for the orchestra itself, it stands on the same high plane as always, its strings being a delight in volume and quality, its brasses full throated, but never rampant, and its woodwind choir mellifluous and beautifully balanced.

L. L.

POST, SATURDAY, OCTOBER 24, 1908

SYMPHONY CONCERT

BY OLIN DOWNES

Edward MacDowell's "Lamia," tone poem for orchestra after Keats' celebrated verses, was performed for the first time in public yesterday afternoon at Symphony Hall. The concert opened with Beethoven's "Eroica" symphony and came to a conclusion with the "Meistersinger" overture of Wagner.

The score of "Lamia" came from the press of Arthur P. Schmidt a few weeks ago. Mr. Fiedler received a copy, and at once became interested in the work, with the result that he altered the programme of the third public rehearsal and concert of the Symphony Orchestra this season that the music might have an immediate hearing. Mr. Fiedler evidently did not take too much to heart the composer's objection to the publication of his early effort during his lifetime.

In spite of its immaturity, "Lamia" is by no means lacking in interest and merit. We are told that the composer was, at the time of its inception, strongly swayed by the music of Wagner and Liszt. So was every rising composer at that time.

Liszt is more to be felt in these pages than Wagner, for MacDowell follows close in the footsteps of the Hungarian master in his treatment of the free form, but in spite of all usurping influences he often speaks in unmistakable tones. To say that the piece hobbles here and there, and that the composer is often perceptibly struggling with the orchestral resources that he has not yet entirely mastered, is only stating the truth, but to deny that there are instances of great beauty and originality, as in the passage "con tenerezzo" (which is only on augmented version of the opening theme announced by the 'celli and bassoons) would be an excess of error.

Apparently there is no attempt at a circumstantial narration of the incidents of the poem. There is a portrayal of the final catastrophe, as after a brilliant climax the orchestra subsides in drab harmonies to a pianissimo interrupted by the awesome tolling of the gong; there is a fanciful portrayal of the serpent woman, the lovely Lamia, and suggestions of the marriage festivity, but the composition could dispense with the explanatory note on the fly page. "A Rhapsody After Keats' 'Lamia'" would be all sufficient.

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BOSTON EVENING TRANSCRIPT, SATURDAY, OCTOBER 24, 1908

SYMPHONY CONCERT

MACDOWELL'S LONG WITHHELD "LAMIA"

An Early Tone-Poem That Belied Anticipations and Disclosed Some of the Finer and More Characteristic Traits of the Composer—The Audience and Keats—Mr. Fiedler's Grandiose and Eloquent Beethoven—A Surprisingly Disappointing Performance of the Prelude to "The Mastersingers"—The Roughening of the Orchestra's Tone

Even the best of programme-books have their perils. Yesterday afternoon, at the Symphony Concert, Mr. Fiedler and his men played the late Edward MacDowell's "Lamia," suggested by the like-named and familiar poem of Keats. (Familiar, as it will soon appear, is purely a conventional adjective.) The learned compiler of the programme book, dutifully and "spacefully" reprinted almost the whole of Keats's verses. They fill twenty pages in Palgrave's closely printed edition of Keats's poetry. They meandered over almost as many pages of the programme book. To turn its leaves at the beginning of each concert is a weekly pleasure, and there yesterday, and at a glance, was "Lamia." One scanned the verses with cursory eye; another dipped deeper and longer into them; a third began deliberate reading. The process and every variation of it became tempting, infectious, as such things do in large assemblies. On and on went Beethoven's "Eroica" symphony; and on and on went the general reading of "Lamia." Look up into the balconies, and many a head was bent over Keats's verses. Look around the floor, and on every side were the upraised programme books open at the poem. The music to which it stirred MacDowell followed, and for the moment the audience was content to supplement its reading with his imaginings. The prelude to "The Mastersingers," irresistible, intoxicating, ended the concert; but for many an auditor there was "Lamia" still to finish. Sachs and the masters walked in unheeded procession; Evchen and Walther wooed unheard; and apprentices danced and townsfolk sang their chorals in vain against the fascination of Keats. In theory the concert was devoted to Beethoven, MacDowell and Wagner. In actual fact a considerable part of the audience spent the afternoon in the discovery of Keats and his poem of "Lamia." There was almost more reason to reflect upon the reading of poetry by this, our generation, than upon the music and the performance. At the least nothing so amusing as this general preoccupation with a poem has happened at the Symphony Concerts in many a day.

As the event proved, there was little need for the scrupulous explanations that have accompanied the posthumous publication of MacDowell's tone-poem, and none at all for the anticipatory objections and regrets at its performance. Unrevised as MacDowell left it, youthful work, as it is, in his progress as a composer, "Lamia" justified itself. It has its perceptible—or rather its audible—blemishes—the things that he would have uttered differently, more vividly, poignantly, magically, with the larger and finer understanding of the orchestra that the ripening years brought to him. Here and there in the music is the obvious impress of susceptible and unconsciously imitative youth. He says this or that musically, or he says it in a certain fashion because such was the way of youthful composers in the Germany of the eighties, when their minds and fancies were quivering to the kindling examples of Liszt and of Wagner. Much more pervasive in the music, as it seemed at a single hearing, were traits that are clearly and intrinsically MacDowell's own—the romantic glamour and the magical atmosphere of the tone-poem; its essentially "impressionistic" quality, and its continence of means and methods. "Lamia" is "programme music" in the sense in which, in these modern days, most of us are agreed that it is just and reasonable. MacDowell does not seek to follow and suggest in tones the detail of Keats's tale of the shimmering and undulating serpent of the Cretan woods, who loved, with bitter and consuming passion young Lycius of Corinth; who prayed Hermes to make her no less beautiful a woman than she was serpent; whom the god so transformed; who wooed and won the youth; who went to dwell with him in the soft and ambient luxury of his palace; who withered at the bridal feast before the glance and the words of the hard sophist Apollonius and was a serpent again, gone into space, and young Lycius dead behind. An ambitious young composer of this 1908 might essay the vain task for music of following closely Keats's endlessly detailed verse. MacDowell, writing in 1888, was wiser and in the large sense more imaginative. He sought to suggest in his tone-poem the pervading mood of Keats's poetry and the answering mood that it stirred in him, and the music truly awakes the listener to understanding of both and response to

The music is romantic—as thus, more than music of romantic glamor and of sensuous warmth. They, so to say, are the immediate qualities, the easy reflexes of Keats's poem. MacDowell penetrates deeper into the spirit and the atmosphere of the verse and gives his music singular body and color from the sensitiveness of his response to them. The passion of Lamia and Lycius was a passion of enchantment; naught in it in a sense was real and human; the sensuous joys in which they lived, the dreams in which they swam were as the fumes of magic. Passion and palace, love and life vanished at the touch of reality. Theirs was an uneasy, unreal, uncanny passion —"rueful" is one of Keats's words for it. MacDowell's music by no slight achievement of imaginative understanding and imaginative expression is no less of such a passion and such a tale. Recall for a moment the middle section of Hugo Wolf's "Penthesilea." It is music of the dreaming queen and unmistakably and insistently the dream atmosphere shapes and colors it. No less unmistakably, insistently and imaginatively, the atmosphere of an enchantment unreal, uncanny, of a passion uneasy and rueful, a sense, so to say, of actual or impending magic, pervades MacDowell's music. It is intrinsically music of vision, with far more suggestion of mystery than has Keats's comparatively straightforward narrative. In the vision swims the fascinating enchantress and the ardent lover and the paradise of the senses in which they dwell. But she is still serpentine; that which makes the serpent uncanny and unclean to a human abides in her. And then at the touch of the more potent magic of reality she withers and is gone in rueful end.

Of such seems the poetic and the communicating quality of the music, and MacDowell gains it by dint of imagination in musical thought and in musical means by a clear command of his medium and by a sense of form that keeps it everywhere unforced and unwrenched. His melodies and his development of them shape impart and sustain the mood that he would bring to the music and kindle in his hearers. His orchestral voices intensify and color it. His means achieve his end. Unrevised as "Lamia" was, unpublished till a fortnight ago, unperformed until yesterday, it seemed to come nearer its purpose, to have in it more of the finer qualities of MacDowell than his relatively completed and familiar "Lancelot and Elaine."

The qualities that Mr. Fiedler disclosed in the performance of the "Eroica" symphony were easy to anticipate and are easy to appraise. His is intrinsically a grandiose and a dramatic Beethoven. Oftenest the conductor sought a large, sonorous and emphatic eloquence. Usually, as in the first and the final movements, he gained an exceeding amplitude of utterance, a bigness of tone, a richness of contrast, a broad sweep to large and clamorous climax. He magnified; he emphasized; he was vigorous, insistent, strenuous, oratorical. The strenuousness of the performance fairly matched the physical strenuousness of the conductor's methods. Mr. Fiedler's Beethoven was clearly a mighty Beethoven. With the middle movements—the funeral march and the scherzo—he wrought his dramatic contrasts. He seemed to have tempered the scherzo in proportion as he magnified the following finale. As he had wrought the first movement with vigorous and sweeping breadth, so he shaped the funeral march with an exceeding and subtle calculation. He seemed to try to miss not a poignant accent, not a searching contrast. He dramatized it imaginatively; he fairly wrung it out emotionally. He strove to do his utmost; he did his utmost, and the resulting effects were often stirring. Yet effects they remained and somehow something of the loftiness, of the epic quality of the music vanished in them. Mr. Fiedler's Beethoven was indeed eloquent, but systematically and strenuously rather than in spontaneous and commanding exaltation.

The methods that thus served Beethoven and the "Eroica" symphony vitally and well, Mr. Fiedler carried to such excess in the prelude to "The Mastersingers" that they defeated his purpose and marred Wagner's music. Again he sought the utmost bigness of tone, but in the strenuousness of the pursuit the tone turned hard and coarse—an unusual thing from our orchestra. No less strenuously the conductor sought the utmost precision of accent, and again excess of zeal turned hard and sharp. Episode followed episode, clear, firm, exact; contrast made emphasis, and emphasis contrast; climax rolled up from climax. But gone was the glow of golden tone that Wagner shed over his prelude, its poetry and its voice of romance; its long, steady advancing sweep like a great and changeful song from the first measure to the last. The sheer joy, the glorious intoxication of the music were lacking in Mr. Fiedler's performance. It caught all the tangible qualities of the music; it missed almost all the intangible.

H. T. P.

CONCERTS NEXT WEEK

An Interesting Programme for the Fourth Symphony Concert—Schumann, Smetana, Wolf and Tschaikovsky—Mr. Schroeder to Reappear—Arthur Hartmann's Return

Schumann, Smetana, Tschaikovski and Hugo Wolf divide the programme for the fourth pair of Symphony Concerts—the last before the orchestra departs on its first journey to New York and the neighboring cities—at Symphony Hall on Friday afternoon and Saturday evening of next week. Dr. Muck, if memory does not slip, played only one of Schumann's symphonies in the two years of his conductorship. Mr. Gericke put them comparatively often on his programmes and Mr. Fiedler has no less liking for them. His first choice is the highly romantic symphony in D minor, last heard here in the spring of 1906. From Smetana comes the tone-poem, "The Moldau," the second of the six in which the Bohemian sought to celebrate the natural beauty, the ancient legends, the historic glories and the racial spirit of his country. He wrote it in complete deafness, and on the fly-leaf of the score he put this note: "Two springs pour forth their waters in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their ripples, gaily flowing over rocky beds, unite and glisten in the morning sun. The forest brook, rushing on, becomes the river Moldau, which hurrying through Bohemia's valleys, grows into a mighty stream. It flows through dense woods, where the joyous noise of the hunt and the tones of the hunter's horn resound nearer and nearer. It flows through verdant meadows and lowlands, where a wedding-feast is celebrated with song and dance. At night the wood and water nymphs revel in its glistening waves, which reflect many fortresses and castles—witnesses of the past splendor of chivalry and the vanished martial fame of bygone ages. At the rapids of St. John the stream speeds on, winding its way in cataracts, and cutting a channel with its foaming waters through the rocky chasm into the broad river bed in which it flows on in majestic calmness toward Prague, welcomed by time-honored Vysehrad [the citadel], whereupon it disappears in the far distance from the poet's gaze." Wolf's piece is the little "Italian Serenade," written in the years of his finest work and one of his compositions for orchestra. "Wolf," says Mr. Newman writing of the serenade in his life of the composer, "had something of Nietzsche's aspiration towards the South, which meant for both of them sunlight and color, wit, charm and exhilaration of spirits. The serenade has all the fine-nerved delicate poetry of the Italian songs, with the added fragrance and warmth of atmosphere that the orchestral coloring gives." From Tschaikovski comes the one novel piece of the programme, his variations, for violoncello and orchestra, upon a rococo theme, and it brings back Mr. Alwin Schroeder to the stage of Symphony Hall for the first time since he left the orchestra of which he was for many years the first 'cellist. Now he has newly settled in Boston to lead the life of a virtuoso, a teacher and a player in a string quartet. Eighteen months ago he took leave of his [illegible] seemed a long absence. He has returned betimes, but he will not be the less welcome. Scanty as is the repertory for the violoncello and entertaining as Tschaikovski's variations are, they are seldom played. A short, expressive prelude leads to the statement of a droll melody by the 'cello. From this melody —"the rococo theme"—spring seven variations which are worked out with Tschaikovski's familiar ingenuity and animation.

BOSTON SUNDAY [illegible] OCTOBER 25, 1908

MUSIC AND MUSICIANS

MacDowell's Symphonic Poem, "Lamia."

Played for the First Time by Boston Symphony Orchestra.

People's Choral Union—Various Recitals.

A change in the third Symphony program made it particularly interesting to Bostonians, for Mr Fiedler brought forward for a first performance the symphonic poem, "Lamia," composed by Mr Edward MacDowell about 20 years ago in Wiesbaden. Not being satisfied with parts of the score the work was laid aside, a revision being contemplated, but never reached by the composer. It has recently been published, and in thus early placing it on a Symphony program Mr Fiedler deserves the thanks of Mr McDowell's many friends and admirers.

Keats' poem of the same name suggested the composition, the subject of the serpent enchantress, Lamia, who ensnares Lycius, appealing to MacDowell as fitting for the third part of a trilogy in which "Hamlet and Ophelia" and "Lancelot and Elaine" were precedent works. MacDowell was seldom satisfied with a score, but because he found fault with his own writings that was no reason for others to always agree with him. And "Lamia" appears to emphasize this fact.

Knowing the story the musical illustration seems to express the motif vividly. The different orchestral colorings bring forth the pictures in clear relief, with the ever-present suggestion of the mysterious or unreal in the poem. Perhaps Mr MacDowell intended to "fill out" a background for some of the horn passages or possibly made less abrupt some modulations. But a score of years ago and today means a great difference in accepted melodic forms, and even his most "eccentric" bits in "Lamia" will cause surprise to present-day concert patrons.

Free in form, rich in thematic material and orchestrated with his usual skill, Mr MacDowell's work should meet with favor and find a place on many programs. The strong contrasts in the story are admirably worked out, especially in the dramatic climaxes, each fortissimo being reached by a different form of crescendo and instrumentation. All in all, the score possesses intrinsic musical value, and this worth was fully shown under Mr Fiedler's sympathetic direction.

Beethoven's "Eroica" symphony, which had been performed Thursday at Sanders theatre as a tribute to the memory of Prof Norton, received a splendid interpretation. Perhaps special praise is due the performance of the funeral march, so impressive in its somber orchestration, and to the contrasted scherzo with its gay measures.

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BOSTON EVENING TRANSCRIPT, SATURDAY, OCTOBER 24, 1908

THE SYMPHONY CONCERT

MACDOWELL'S LONG WITHHELD "LAMIA"

An Early Tone-Poem That Belied Anticipations and Disclosed Some of the Finer and More Characteristic Traits of the Composer—The Audience and Keats—Mr. Fiedler's Grandiose and Eloquent Beethoven — A Surprisingly Disappointing Performance of the Prelude to "The Mastersingers"—The Roughening of the Orchestra's Tone

Even the best of programme-books have their perils. Yesterday afternoon, at the Symphony Concert, Mr. Fiedler and his men played the late Edward MacDowell's "Lamia," suggested by the like-named and familiar poem of Keats. (Familiar, as it will soon appear, is purely a conventional adjective.) The learned compiler of the programme book, dutifully and "spacefully" reprinted almost the whole of Keats's verses. They fill twenty pages in Palgrave's closely printed edition of Keats's poetry. They meandered over almost as many pages of the programme book. To turn its leaves at the beginning of each concert is a weekly pleasure, and there yesterday, and at a glance, was "Lamia." One scanned the verses with cursory eye; another dipped deeper and longer into them; a third began deliberate reading. The process and every variation of it became tempting, infectious, as such things do in large assemblies. On and on went Beethoven's "Eroica" symphony; and on and on went the general reading of "Lamia." Look up into the balconies, and many a head was bent over Keats's verses. Look around the floor, and on every side were the upraised programme books open at the poem. The music to which it stirred MacDowell followed, and for the moment the audience was content to supplement its reading with his imaginings. The prelude to "The Mastersingers," irresistible, intoxicating, ended the concert; but for many an auditor there was "Lamia" still to finish. Sachs and the masters walked in unheeded procession; Evchen and Walther wooed unheard; and apprentices danced and townsfolk sang their chorals in vain against the fascination of Keats. In theory the concert was devoted to Beethoven, MacDowell and Wagner. In actual fact a considerable part of the audience spent the afternoon in the discovery of Keats and his poem of "Lamia." There was almost more reason to reflect upon the reading of poetry by this, our generation, than upon the music and the performance. At the least nothing so amusing as this general preoccupation with a poem has happened at the Symphony Concerts in many a day.

As the event proved, there was little need for the scrupulous explanations that have accompanied the posthumous publication of MacDowell's tone-poem, and none at all for the anticipatory objections and regrets at its performance. Unrevised as MacDowell left it, youthful work, as it is, in his progress as a composer, "Lamia" justified itself. It has its perceptible—or rather its audible—blemishes—the things that he would have uttered differently, more vividly, poignantly, magically, with the larger and finer understanding of the orchestra that the ripening years brought to him. Here and there in the music is the obvious impress of susceptible and unconsciously imitative youth. He says this or that musically, or he says it in a certain fashion because such was the way of youthful composers in the Germany of the eighties, when their minds and fancies were quivering to the kindling examples of Liszt and of Wagner. Much more pervasive in the music, as it seemed at a single hearing, were traits that are clearly and intrinsically MacDowell's own—the romantic glamour and the magical atmosphere of the tone-poem, its essentially "impressionistic" quality, and its continence of means and methods. "Lamia" is "programme music" in the sense in which, in these modern days, most of us are agreed that it is just and reasonable. MacDowell does not seek to follow and suggest in tones the detail of Keats's tale of the shimmering and undulating serpent of the Cretan woods, who loved with bitter and consuming passion young Lycius of Corinth; who prayed Hermes to make her no less beautiful a woman than she was serpent; whom the god so transformed; who wooed and won the youth; who went to dwell with him in the soft and ambient luxury of his palace; who withered at the bridal feast before the glance and the words of the hard sophist Apollonius and was a serpent again, gone into space, and young Lycius dead behind. An ambitious young composer of this 1908 might essay the vain task for music of following closely Keats's endlessly detailed verse. MacDowell, writing in 1888, was wiser and in the large sense more imaginative. He sought to suggest in his tone-poem the pervading mood of Keats's poetry and the answering mood that it stirred in him, and the music truly awakes the listener to understanding of both and response to them.

The music of Lamia is thus, more than music of romantic glamor and of sensuous warmth. They, so to say, are the immediate qualities, the easy reflexes of Keats's poem. MacDowell penetrates deeper into the spirit and the atmosphere of the verse and gives his music singular body and color from the sensitiveness of his response to them. The passion of Lamia and Lycius was a passion of enchantment; naught in it in a sense was real and human; the sensuous joys in which they lived, the dreams in which they swam were as the fumes of magic. Passion and palace, love and life vanished at the touch of reality. Theirs was an uneasy, unreal, uncanny passion —"rueful" is one of Keats's words for it. MacDowell's music by no slight achievement of imaginative understanding and imaginative expression is no less of such a passion and such a tale. Recall for a moment the middle section of Hugo Wolf's "Penthesilea." It is music of the dreaming queen and unmistakably and insistently the dream atmosphere shapes and colors it. No less unmistakably, insistently and imaginatively, the atmosphere of an enchantment unreal, uncanny, of a passion uneasy and rueful, a sense, so to say, of actual or impending magic, pervades MacDowell's music. It is intrinsically music of vision, with far more suggestion of mystery than has Keats's comparatively straightforward narrative. In the vision swims the fascinating enchantress and the ardent lover and the paradise of the senses in which they dwell. But she is still serpentine; that which makes the serpent uncanny and unclean to a human abides in her. And then at the touch of the more potent magic of reality she withers and is gone in rueful end.

Of such seems the poetic and the communicating quality of the music, and MacDowell gains it by dint of imagination in musical thought and in musical means by a clear command of his medium and by a sense of form that keeps it everywhere unforced and unwrenched. His melodies and his development of them shape impart and sustain the mood that he would bring to the music and kindle in his hearers. His orchestral voices intensify and color it. His means achieve his end. Unrevised as "Lamia" was, unpublished till a fortnight ago, unperformed until yesterday, it seemed to come nearer its purpose, to have in it more of the finer qualities of MacDowell than his relatively completed and familiar "Lancelot and Elaine."

The qualities that Mr. Fiedler disclosed in the performance of the "Eroica" symphony were easy to anticipate and are easy to appraise. His is intrinsically a grandiose and a dramatic Beethoven. Oftenest the conductor sought a large, sonorous and emphatic eloquence. Usually, as in the first and the final movements, he gained an exceeding amplitude of utterance, a bigness of tone, a richness of contrast, a broad sweep to large and clamorous climax. He magnified; he emphasized; he was vigorous, insistent, strenuous, oratorical. The strenuousness of the performance fairly matched the physical strenuousness of the conductor's methods. Mr. Fiedler's Beethoven was clearly a mighty Beethoven. With the middle movements—the funeral march and the scherzo—he wrought his dramatic contrasts. He seemed to have tempered the scherzo in proportion as he magnified the following finale. As he had wrought the first movement with vigorous and sweeping breadth, so he shaped the funeral march with an exceeding and subtle calculation. He seemed to try to miss not a poignant accent, not a searching contrast. He dramatized it imaginatively; he fairly wrung it out emotionally. He strove to do his utmost; he did his utmost, and the resulting effects were often stirring. Yet effects they remained and somehow something of the loftiness, of the epic quality of the music vanished in them. Mr. Fiedler's Beethoven was indeed eloquent, but systematically and strenuously rather than in spontaneous and commanding exaltation.

The methods that thus served Beethoven and the "Eroica" symphony vitally and well, Mr. Fiedler carried to such excess in the prelude to "The Mastersingers" that they defeated his purpose and marred Wagner's music. Again he sought the utmost bigness of tone, but in the strenuousness of the pursuit the tone turned hard and coarse—an unusual thing from our orchestra. No less strenuously the conductor sought the utmost precision of accent, and again excess of zeal turned hard and sharp. Episode followed episode, clear, firm, exact; contrast made emphasis, and emphasis contrast; climax rolled up from climax. But gone was the glow of golden tone that Wagner shed over his prelude, its poetry and its voice of romance; its long, steady advancing sweep like a great and changeful song from the first measure to the last. The sheer joy, the glorious intoxication of the music were lacking in Mr. Fiedler's performance. It caught all the tangible qualities of the music; it missed almost all the intangible.

H. T. P.

CONCERTS NEXT WEEK

An Interesting Programme for the Fourth Symphony Concert—Schumann, Smetana, Wolf and Tschaikovsky—Mr. Schroeder to Reappear—Arthur Hartmann's Return

Schumann, Smetana, Tschaikovski and Hugo Wolf divide the programme for the fourth pair of Symphony Concerts—the last before the orchestra departs on its first journey to New York and the neighboring cities—at Symphony Hall on Friday afternoon and Saturday evening of next week. Dr. Muck, if memory does not slip, played only one of Schumann's symphonies in the two years of his conductorship. Mr. Gericke put them comparatively often on his programmes and Mr. Fiedler has no less liking for them. His first choice is the highly romantic symphony in D minor, last heard here in the spring of 1906. From Smetana comes the tone-poem, "The Moldau," the second of the six in which the Bohemian sought to celebrate the natural beauty, the ancient legends, the historic glories and the racial spirit of his country. He wrote it in complete deafness, and on the fly-leaf of the score he put this note: "Two springs pour forth their waters in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their ripples, gaily flowing over rocky beds, unite and glisten in the morning sun. The forest brook, rushing on, becomes the river Moldau, which hurrying through Bohemia's valleys, grows into a mighty stream. It flows through dense woods, where the joyous noise of the hunt and the tones of the hunter's horn resound nearer and nearer. It flows through verdant meadows and lowlands, where a wedding-feast is celebrated with song and dance. At night the wood and water nymphs revel in its glistening waves, which reflect many fortresses and castles—witnesses of the past splendor of chivalry and the vanished martial fame of bygone ages. At the rapids of St. John the stream speeds on, winding its way in cataracts, and cutting a channel with its foaming waters through the rocky chasm into the broad river bed in which it flows on in majestic calmness toward Prague, welcomed by time-honored Vysehrad [the citadel], whereupon it disappears in the far distance from the poet's gaze." Wolf's pièce is the little "Italian Serenade," written in the years of his finest work and one of his compositions for orchestra. "Wolf," says Mr. Newman writing of the serenade in his life of the composer, "had something of Nietzsche's aspiration towards the South, which meant for both of them sunlight and color, wit, charm and exhilaration of spirits. The serenade has all the fine-nerved delicate poetry of the Italian songs, with the added fragrance and warmth of atmosphere that the orchestral coloring gives." From Tschaikovski comes the one novel piece of the programme, his variations, for violoncello and orchestra, upon a rococo theme, and it brings back Mr. Alwin Schroeder to the stage of Symphony Hall for the first time since he left the orchestra of which he was for many years the first 'cellist. Now he has newly settled in Boston to lead the life of a virtuoso, a teacher and a player in a string quartet. Eighteen months ago, he took leave of his [illegible] for what seemed a long absence. He has returned betimes, but he will not be the less welcome. Scanty as is the repertory for the violoncello and entertaining as Tschaikovski's variations are, they are seldom played. A short, expressive prelude leads to the statement of a droll melody by the 'cello. From this melody —"the rococo theme"—spring seven variations which are worked out with Tschaikovski's familiar ingenuity and animation.

BOSTON SUNDAY GLOBE—OCTOBER 25, 1908

MUSIC AND MUSICIANS

MacDowell's Symphonic Poem, "Lamia."

Played for the First Time by Boston Symphony Orchestra.

People's Choral Union—Various Recitals.

A change in the third Symphony program made it particularly interesting to Bostonians, for Mr Fiedler brought forward for a first performance the symphonic poem, "Lamia," composed by Mr Edward MacDowell about 20 years ago in Wiesbaden. Not being satisfied with parts of the score the work was laid aside, a revision being contemplated, but never reached by the composer. It has recently been published, and in thus early placing it on a Symphony program Mr Fiedler deserves the thanks of Mr McDowell's many friends and admirers.

Keats' poem of the same name suggested the composition, the subject of the serpent enchantress, Lamia, who ensnares Lycius, appealing to MacDowell as fitting for the third part of a trilogy in which "Hamlet and Ophelia" and "Lancelot and Elaine" were precedent works. MacDowell was seldom satisfied with a score, but because he found fault with his own writings that was no reason for others to always agree with him. And "Lamia" appears to emphasize this fact.

Knowing the story the musical illustration seems to express the motif vividly. The different orchestral colorings bring forth the pictures in clear relief, with the ever-present suggestion of the mysterious or unreal in the poem. Perhaps Mr MacDowell intended to "fill out" a background for some of the horn passages or possibly made less abrupt some modulations. But a score of years ago and today means a great difference in accepted melodic forms, and even his most "eccentric" bits in "Lamia" will cause surprise to present-day concert patrons.

Free in form, rich in thematic material and orchestrated with his usual skill, Mr MacDowell's work should meet with favor and find a place on many programs. The strong contrasts in the story are admirably worked out, especially in the dramatic climaxes, each fortissimo being reached by a different form of crescendo and instrumentation. All in all, the score possesses intrinsic musical value, and this worth was fully shown under Mr Fiedler's sympathetic direction.

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SPRINGFIELD DAILY REPUBLICAN

SATURDAY, OCTOBER 24.

Conductor Fiedler, the new leader of the Boston symphony orchestra, and whom Holyoke music lovers are so eager to see at Springfield next week, has had his first Boston appearance but Boston likes him. The Boston Transcript says of him: "The manner and the method of a conductor as he faces his men and as his audience sees him, is usually an index of the less tangible qualities of his conducting. Mr. Gericke's manner was elegant exactitude itself, and it gained exceeding polish and firmness of execution. Dr. Muck commanded to brilliancy, to fire, to sublimity or to beauty, in a fashion that was instinct with communicating authority. His manner and his method seemed an integral part of the music of the moment. Mr. Fiedler's way is very different from that of these conductors. He is tall and he is large, broad of shoulders and substantial of flesh, of vigor and weight rather than of polished and distinguished presence. He comes loosely and quickly to his place; but from the moment he lifts his stick he seems tense with muscular alertness and energy. Often he conducts with a physical exuberance that was almost a new sensation to the audience of yesterday, but never with any token of physical strain. With outstretched arms and clenched fists, he beat out the thundering climax of trombones and trumpets at the end of the overture to "Tannhauser." His motions were as nervous and titillating in the music of the Venusberg as the music itself. He swung his stick in great half-circles at the close of Brahams's symphony, his head flung back, his whole body taut with the energy and the power with which he would propel the music. He seems almost to spring to a detail that he would make salient, or a contrast that he would heighten; he almost drives his intent into a particular group of his men; his stick seems to hew a chord at a stroke as though it were the sharpest of orchestral axes; when he seeks lightness or flow of tone his beat turns duly light and caressing. Such graphic and muscular. hammering and thrusting, conducting is a new thing at the Symphony concerts, and it bids fair to be a nine weeks' wonder. Mr. Fiedler drives his will to his men and ao his audience, and neither may mistake the process. The conclusions are almost obvious. So far as Mr. Fiedler disclosed himself yesterday, he seems a conductor of emphasis and effect, of power and precision. He loves the big thing done in a big way. He loves to make all things tell vigorously and vitally. If the passage is songful, he drains it to the last drop of sustained melody. If the music happens to be formal and expository as more than a little of Brahms's symphony may be, he gives it the utmost clearness and seeks a kind of large and precise beauty. If the music is inherently dramatic, like the two overtures, his is a large and lusty dramatization. He sweeps home, he hammers home, his Strauss. Straight-forward-Mr. Fiedler has conceived his effects; he accomplishes them passionately. They are firmness and serety themselves. Certainly, it is too early, perhaps it is unfair, to say that he loves effects for the effect's sake; but his tendency to seek them one by one rather than to fashion them into a whole, rising inevitably out of itself was clear in the "Leonora" overture. He gave his hearers thrilling moments in his reading of Brahms's symphony; he kept it at a level of large power; but less than usual they might feel the architectural quality of it as a nobly and finely proportioned musical structure wherein the beginning anticipates the end and mounts to it. He seems less a conductor to lead his audiences into a new understanding of the music than he chooses that one to give new emphasis and vitality to what it obviously imparts. He seems puissant, orotund, precise rather than sensitive, subtle or supple. He bids fair to stir his hearers oftener than to charm them. He is likely to heighten the force, though he may lessen the fineness of the orchestra. He may drive all things hard each in its kind, but he will drive them no less surely home. His temperament seems as big and lusty as his tone." THE ORACLE.

Max Fiedler, the new conductor of the Boston symphony orchestra, is looking forward with more than usual pleasure to the concert which the orchestra is to give in Springfield in the Court Square theater next Monday night. Mr Fiedler regards the giving of concerts in smaller cities outside of Boston as one of the most important functions of the orchestra. He has yet to become acquainted with the audiences in such cities but he has heard about the growth of musical taste in this country, and is eager to test it for himself. Many of the great artists who come to America report on their return abroad that the most musical audiences are often found not in the great cities, but in the smaller cities where the opportunities for hearing music do not come so often. Springfield has an excellent reputation in this respect and Mr Fiedler has expressed pleasure that this will be the city in which he will make his first appearance outside of Boston and Cambridge.

BOSTON SUNDAY POST

OCTOBER 25, 1908

SYMPHONY CONCERT

Beethoven: Symphony No. 3, Eroica.
MacDowell: "Lamia," Symphonic Poem (after Keats); first performance.
Wagner: Prelude to "The Mastersingers of Nuremberg."

Such was the programme of the third Symphony rehearsal and concert. The performance for the first time in public of MacDowell's early tone poem, which was in direct opposition to the wishes of the composer during his lifetime, need hardly dismay those who hold his memory in deepest reverence.

MacDowell, in the first place, was invariably his own severest critic. It is said that very few of his published compositions would have ever appeared in print had they awaited the process for three or four years. The composer, as it was his intention before his death to do with the "Lamia," was constantly revising his manuscripts, and the work has far more than an historical interest. It was written under the strong glare of those suns which developed so rapidly the fragile genius of the tone poet—Wagner, Liszt and Raff, though already, while thrilling with outside impulses, the composer says his own say, albeit sometimes in a foreign idiom.

In his treatment of the new, free form in his transformation and metamorphosis of two themes, which are the germs of the work, MacDowell is closely in touch with Liszt and his mentor, Raff. Whatever his ultimate place in the history of music the American composer was a pioneer, a creator of remarkable individuality, one of those who broke through. The influences that he obviously welcomed and that are to be felt between the lines of "Lamia" are strongly to his credit, and one is filled by an evident flaming sympathy with the spirit of the times. There is, as well, the unmistakable expression of a poet and a rare romancer in tones. In spite of clumsy workmanship he has succeeded to a great degree, and with characteristic refinement, in expressing the atmosphere of unreality, of unearthly beauty and passion and poignant sorrow that pervades Keats' poems. The applause, which resulted in calls for conductor and orchestra after the performance, was more than a tribute to the memory of a great man.

The Post spoke yesterday in praise of Mr. Fiedler's splendidly virile reading of the "Eroica" symphony. This need not be repeated, but a word of protest should be voiced against this conductor's unscrupulous forcing of tone when his enthusiasm carries him away. The playing of the "Meistersinger" prelude, yesterday, was a joy to the heart. It glowed with youthful ardor and divine fire. The lyric passages were sung with a noble fervency, and the stocky march themes were splendidly vigorous and sturdy in their delivery, while the quality of tone in these passages was enough to make the patrons of the finest orchestra in the world break out in blasphemy.

The programme of the fourth Symphony rehearsal and concert will consist of Smetana's Symphonic Poem, "Moldau;" the second of the cycle of four tone-pictures, "My Country," Hugo Wolf's, "Italian Serenade;" Tschaikowsky's, "Variations on a Roccoco Theme," for 'cello and orchestra; Schumann's Symphony in D minor. Mr. Alwin Schroeder, the 'cellist, will be soloist with the orchestra for the first time in nearly six years.

HERALD

OCTOBER 22.

The Symphony orchestra, which gave a recital at Sanders Theatre, Harvard, last night, played Beethoven's Symphony in E flat, "Eroica," in memory of Prof. Norton.

From EVENING POST,
New York City.
Address
Date OCT 15 1908

MUSIC AND DRAMA.

A Posthumous Work by MacDowell.

A peculiar interest is attached to the performance in Boston next Friday and Saturday, by the Boston Symphony Orchestra, of Edward MacDowell's symphonic poem "Lamia." This work the composer never heard played, and only within the last two weeks has it been published by Arthur P. Schmidt. One of the first copies of the score he sent to Mr. Fiedler, the conductor of the Boston Symphony, who was so pleased with it that at the last minute he altered the programme for the third of the Symphony Concerts in Boston in order to play it, and thus give Boston the honor of its first performance anywhere. The work dates back to the time when MacDowell was a resident of Wiesbaden, and it is the third of its form that he wrote, having been preceded by "Hamlet and Ophelia" and "Lancelot and Elaine." Talking of this work once to Mr. Philip Hale, the musical editor of the Boston *Herald*, and the annotator of the Boston Symphony programme books, MacDowell said that he had written it under the inspiration of Keats's poem of the same name, and that he had never published it because in parts it did not altogether suit him and he wished to make some revisions. This work of revision was never done, but Mr. Fiedler, after having studied it thoroughly, is most sanguine of its success, saying that it is a most creditable composition and very interesting.

BOSTON EVENING ADVERTISER

OCTOBER 24, 1908

FIEDLER AT HOME WITH BEETHOVEN AND WAGNER

LATTER'S "MASTERSINGERS" PRELUDE GIVEN GLORIOUSLY

Beethoven's Heroic Symphony Conducted From Memory—MacDowell's "Lamia" Given.

By Louis C. Elson.

PROGRAMME.

Beethoven.....Heroic Symphony.
MacDowell......"Lamia," Symphony Poem.
Wagner.....Prelude to "The Mastersingers."

Mr. Fiedler proved in the first concert of this season that he knew his Brahms; yesterday afternoon he demonstrated that he was also quite at home in Beethoven and Wagner. The Heroic symphony is a work which gives plenty of scope for the individuality of the conductor to show itself. We may have advanced in the art of orchestral scoring since Beethoven astonished the conservatives with this symphony, but even Richard Strauss's hero, with his self-glorification, his fragmentary themes, and his battle in which every key is hit on the head the moment it shows itself, does not give as heroic a result as the stormy gusts of passion, the noble rage, which rules the first movement of the Beethoven work.

Besides, one can remember that Beethoven was idealizing a character (Napoleon) that he revered, while Strauss ("Heldenleben") and Wagner ("Mastersingers") were worshipping themselves. For the benefit of such modern phases of self-praise one might alter the old saying, "No man is a hero to his valet," into "No man should be a hero to himself!"

In the midst of all the tempest of the first movement there is no departure from form, in this "Heroic Symphony." When the modern composer wants to picture carnage, or stormy passion, the first thing that he demands is a total abolition of the laws of form and often of harmony as well. But here we have chief theme, subordinate theme, closing theme, development, return of themes, coda, each in its recognized shape, relationship and key, and Mr. Fiedler generally brought out the contrasts of these divisions in a manner that left nothing to be desired.

Only once does Beethoven plunge into the modern iconoclasm, when, at the end of the development, the horn comes in in the tonic key, while the violins are still muttering in the dominant. This defiance of harmonic rule is generally softened down by conductors by hushing the strings to an inaudible pianissimo, while the horn pushes it entirely into the background. Mr. Fiedler, on this occasion, followed the usual precedent. The violins are marked "pp," but we always feel that we should like a little emphasis of this dissonance.

As regards the development, which, while picturing the storm and stress of war, holds clearly to treatment of figures of the themes, Beethoven seems not to hold to Strauss's idea that a battle should carry out Sherman's celebrated statement—"War is Hell"—but rather to Mozart's sentence—"Even in the most terrifying moments music must never offend the ear." Even a battle scene need not be absolute realism, but rather suggestion. Mr. Fiedler did not make a repeat of the exposition—an advantageous cut in so long a work.

The funeral march, which Coleridge so aptly described as "a funeral in purple," was rather slowly carried out. The contrast between the tearful, feminine grief, upon the oboe, and the more masculine brooding, upon the violoncellos, was finely drawn. The infinite tenderness and consolation of the trio, with its major key, was also given in sharp relief with the body of the movement, and the final sobs of the orchestra, heavy-hearted and broken, made a coda that no one could excel in the construction, and no orchestra in the performance. The oboe work in the chief theme deserves especial recognition. But the tempo might have been accelerated to advantage.

To us the scherzo, in spite of its rattling, gossipy character, has an occasional clang of swords. Berlioz's idea that it pictures the world rattling gaily along and forgetting its hero must be somewhere near the truth. At any rate it may be considered the first real scherzo ever composed, for the first symphonic scherzo (in the second symphony) written two years earlier, is much more of a Minuet than this. The horn trio in this was beautifully given, and it may be mentioned "en passant" that the brasses were never too loud in any of the movements.

The finale, with its first application of symphonic variations as an ending of the cycle-form, was effectively given. It scarcely suits to the "heroic" idea of the work, but it shows Beethoven endeavoring to do away with the rondo-like, jovial ending which Haydn and Mozart had saddled on the symphony as finale and which was a bad inheritance from the Gigue which had formerly ended the suite. When the modern composer intimates that, in order to express deep emotion he must discard musical form, we would ask him if he hopes ever to equal the intensity of those two models of good form—the "heroic symphony" and the "sonata pathetique."

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GLOBE & COMMERCIAL ADVERTISER,
New York City.
OCT 16 1908

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[46]

SPRINGFIELD DAILY REPUBLICAN

SATURDAY, OCTOBER 24.

Conductor Fiedler, the new leader of the Boston symphony orchestra, and whom Holyoke music lovers are so eager to see at Springfield next week, has had his first Boston appearance but Boston likes him. The Boston Transcript says of him: "The manner and the method of a conductor as he faces his men and as his audience sees him, is usually an index of the less tangible qualities of his conducting. Mr. Gericke's manner was elegant exactitude itself, and it gained exceeding polish and firmness of execution. Dr. Muck commanded to brilliancy, to fire, to sublimity or to beauty, in a fashion that was instinct with communicating authority. His manner and his method seemed an integral part of the music of the moment. Mr. Fiedler's way is very different from that of these conductors. He is tall and he is large, broad of shoulders and substantial of flesh, of vigor and weight rather than of polished and distinguished presence. He comes loosely and quickly to his place; but from the moment he lifts his stick he seems tense with muscular alertness and energy. Often he conducts with a physical exuberance that was almost a new sensation to the audience of yesterday, but never with any token of physical strain. With outstretched arms and clenched fists, he beat out the thundering climax of trombones and trumpets at the end of the overture to "Tannhauser." His motions were as nervous and titillating in the music of the Venusberg as the music itself. He swung his stick in great half-circles at the close of Brahams's symphony, his head flung back, his whole body taut with the energy and the power with which he would propel the music. He seems almost to spring to a detail that he would make salient, or a contrast that he would heighten; he almost drives his intent into a particular group of his men; his stick seems to hew a chord at a stroke as though it were the sharpest of orchestral aes; when he seeks lightness or flow of tone his beat turns duly light and caressing. Such graphic and muscular, hammering and thrusting, conducting is a new thing at the Symphony concerts, and it bids fair to be a nine weeks' wonder. Mr. Fiedler drives his will to his men and ao his audience, and neither may mistake the process. The conclusions are almost obvious. So far as Mr. Fiedler disclosed himself yesterday, he seems a conductor of emphasis and effect, of power and precision. He loves the big thing done in a big way. He loves to make all things tell vigorously and vitally. If the passage is songful, he drains it to the last drop of sustained melody. If the music happens to be formal and expository as more than a little of Brahms's symphony may be, he gives it the utmost clearness and seeks a kind of large and precise beauty. If the music is inherently dramatic, like the two overtures, his is a large and lusty dramatization. He sweeps home, he hammers home, his Strauss. Straight-forward-Mr. Fiedler has conceived his effects; he accomplishes them passionately. They are firmness and serety themselves. Certainly, it is too early, perhaps it is unfair, to say that he loves effects for the effect's sake; but his tendency to seek them one by one rather than to fashion them into a whole, rising inevitably out of itself was clear in the "Leonora" overture. He gave his hearers thrilling moments in his reading of Brahms's symphony; he kept it at a level of large power; but less than usual they might feel the architectural quality of it as a nobly and finely proportioned musical structure wherein the beginning anticipates the end and mounts to it. He seems less a conductor to lead his audiences into a new understanding of the music than he chooses than one to give new emphasis and vitality to what it obviously imparts. He seems puissant, orotund, precise rather than sensitive, subtle or supple. He bids fair to stir his hearers oftener than to charm them. He is likely to heighten the force, though he may lessen the fineness of the orchestra. He may drive all things hard each in its kind, but he will drive them no less surely home. His temperament seems as big and lusty as his tone." THE ORACLE.

Max Fiedler, the new conductor of the Boston symphony orchestra, is looking forward with more than usual pleasure to the concert which the orchestra is to give in Springfield in the Court Square theater next Monday night. Mr Fiedler regards the giving of concerts in smaller cities outside of Boston as one of the most important functions of the orchestra. He has yet to become acquainted with the audiences in such cities but he has heard about the growth of musical taste in this country, and is eager to test it for himself. Many of the great artists who come to America report on their return abroad that the most musical audiences are often found not in the great cities, but in the smaller cities where the opportunities for hearing music do not come so often. Springfield has an excellent reputation in this respect and Mr Fiedler has expressed pleasure that this will be the city in which he will make his first appearance outside of Boston and Cambridge.

BOSTON SUNDAY POST.

OCTOBER 25, 1908

SYMPHONY CONCERT

Beethoven: Symphony No. 3, Eroica.
MacDowell: "Lamia," Symphonic Poem (after Keats); first performance.
Wagner: Prelude to "The Mastersingers of Nuremberg."

Such was the programme of the third Symphony rehearsal and concert. The performance for the first time in public of MacDowell's early tone poem, which was in direct opposition to the wishes of the composer during his lifetime, need hardly dismay those who hold his memory in deepest reverence.

MacDowell, in the first place, was invariably his own severest critic. It is said that very few of his published compositions would have ever appeared in print had they awaited the process for three or four years. The composer, as it was his intention before his death to do with the "Lamia," was constantly revising his manuscripts, and the work has far more than an historical interest. It was written under the strong glare of those suns which developed so rapidly the fragile genius of the tone poet—Wagner, Liszt and Raff, though already, while thrilling with outside impulses, the composer says his own say, albeit sometimes in a foreign idiom.

In his treatment of the new, free form in his transformation and metamorphosis of two themes, which are the germs of the work, MacDowell is closely in touch with Liszt and his mentor, Raff. Whatever his ultimate place in the history of music the American composer was a pioneer, a creator of remarkable individuality, one of those who broke through. The influences that he obviously welcomed and that are to be felt between the lines of "Lamia" are strongly to his credit, and one is filled by an evident flaming sympathy with the spirit of the times. There is, as well, the unmistakable expression of a poet and a rare romancer in tones. In spite of clumsy workmanship he has succeeded to a great degree, and with characteristic refinement, in expressing the atmosphere of unreality, of unearthly beauty and passion and poignant sorrow that pervades Keats' poems. The applause, which resulted in calls for conductor and orchestra after the performance, was more than a tribute to the memory of a great man.

The Post spoke yesterday in praise of Mr. Fiedler's splendidly virile reading of the "Eroica" symphony. This need not be repeated, but a word of protest should be voiced against this conductor's unscrupulous forcing of tone when his enthusiasm carries him away. The playing of the "Meistersinger" prelude, yesterday, was a joy to the heart. If glowed with youthful ardor and divine fire. The lyric passages were sung with a noble fervency, and the stocky march themes were splendidly vigorous and sturdy in their delivery, while the quality of tone in these passages was enough to make the patrons of the finest orchestra in the world break out in blasphemy.

The programme of the fourth Symphony rehearsal and concert will consist of Smetana's Symphonic Poem, "Moldau;" the second of the cycle of four tone-pictures, "My Country;" Hugo Wolf's, "Italian Serenade;" Tschaikowsky's, "Variations on a Roccoco Theme," for 'cello and orchestra; Schumann's Symphony in D minor. Mr. Alwin Schroeder, the 'cellist, will be soloist with the orchestra for the first time in nearly six years.

HERALD

OCTOBER 22,

The Symphony orchestra, which gave a recital at Sanders Theatre, Harvard, last night, played Beethoven's Symphony in E flat, "Eroica," in memory of Prof. Norton.

From EVENING POST,

Address New York City.

Date

MUSIC AND DRAMA.

A Posthumous Work by MacDowell.

A peculiar interest is attached to the performance in Boston next Friday and Saturday, by the Boston Symphony Orchestra, of Edward MacDowell's symphonic poem "Lamia." This work the composer never heard played, and only within the last two weeks has it been published by Arthur P. Schmidt. One of the first copies of the score he sent to Mr. Fiedler, the conductor of the Boston Symphony, who was so pleased with it that at the last minute he altered the programme for the third of the Symphony Concerts in Boston in order to play it, and thus give Boston the honor of its first performance anywhere. The work dates back to the time when MacDowell was a resident of Wiesbaden, and it is the third of its form that he wrote, having been preceded by "Hamlet and Ophelia" and "Lancelot and Elaine." Talking of this work once to Mr. Philip Hale, the musical editor of the Boston *Herald*, and the annotator of the Boston Symphony programme books, MacDowell said that he had written it under the inspiration of Keats's poem of the same name, and that he had never published it because in parts it did not altogether suit him and he wished to make some revisions. This work of revision was never done, but Mr. Fiedler, after having studied it thoroughly, is most sanguine of its success, saying that it is a most creditable composition and very interesting.

Es

BOSTON DAILY ADVERTISER.

OCTOBER 24, 1908

FIEDLER AT HOME WITH BEETHOVEN AND WAGNER

LATTER'S "MASTERSINGERS" PRELUDE GIVEN GLORIOUSLY

Beethoven's Heroic Symphony Conducted From Memory—MacDowell's "Lamia" Given.

By Louis C. Elson.

PROGRAMME.

Beethoven.....Heroic Symphony.
MacDowell.....Lamia," Symphony Poem.
Wagner.....Prelude to "The Mastersingers."

Mr. Fiedler proved in the first concert of this season that he knew his Brahms; yesterday afternoon he demonstrated that he was also quite at home in Beethoven and Wagner. The Heroic symphony is a work which gives plenty of scope for the individuality of the conductor to show itself. We may have advanced in the art of orchestral scoring since Beethoven astonished the conservatives with this symphony, but even Richard Strauss's hero, with his self-glorification, his fragmentary themes, and his battle in which every key is hit on the head the moment it shows itself, does not give as heroic a result as the stormy gusts of passion, the noble rage, which rules the first movement of the Beethoven work.

Besides, one can remember that Beethoven was idealizing a character (Napoleon) that he revered, while Strauss ("Heldenleben") and Wagner ("Mastersingers") were worshipping themselves. For the benefit of such modern phases of self-praise one might alter the old saying, "No man is a hero to his valet," into "No man should be a hero to himself!"

In the midst of all the tempest of the first movement there is no departure from form, in this "Heroic Symphony." When the modern composer wants to picture carnage, or stormy passion, the first thing that he demands is a total abolition of the laws of form and often of harmony as well. But here we have chief theme, subordinate theme, closing theme, development, return of themes, coda, each in its recognized shape, relationship and key, and Mr. Fiedler generally brought out the contrasts of these divisions in a manner that left nothing to be desired.

Only once does Beethoven plunge into the modern iconoclasm, when, at the end of the development, the horn comes in in the tonic key, while the violins are still muttering in the dominant. This defiance of harmonic rule is generally softened down by conductors by hushing the strings to an inaudible pianissimo, while the horn pushes it entirely into the background. Mr. Fiedler, on this occasion, followed the usual precedent. The violins are marked "pp," but we always feel that we should like a little emphasis of this dissonance.

As regards the development, which, while picturing the storm and stress of war, holds clearly to treatment of figures of the themes, Beethoven seems not to hold to Strauss's idea that a battle should carry out Sherman's celebrated statement—"War is Hell"—but rather to Mozart's sentence—"Even in the most terrifying moments music must never offend the ear." Even a battle scene need not be absolute realism, but rather suggestion. Mr. Fiedler did not make a repeat of the exposition—an advantageous cut in so long a work.

The funeral march, which Coleridge so aptly described as "a funeral in purple," was rather slowly carried out. The contrast between the tearful, feminine grief, upon the oboe, and the more masculine brooding, upon the violoncellos, was finely drawn. The infinite tenderness and consolation of the trio, with its major key, was also given in sharp relief with the body of the movement, and the final sobs of the orchestra, heavy-hearted and broken, made a coda that no one could excel in the construction, and no orchestra in the performance. The oboe work in the chief theme deserves especial recognition. But the tempo might have been accelerated to advantage.

To us the scherzo, in spite of its rattling, gossipy character, has an occasional clang of swords. Berlioz's idea that it pictures the world rattling gaily along and forgetting its hero must be somewhere near the truth. At any rate it may be considered the first real scherzo ever composed, for the first symphonic scherzo (in the second symphony) written two years earlier, is much more of a Minuet than this. The horn trio in this was beautifully given, and it may be mentioned "en passant" that the brasses were never too loud in any of the movements.

The finale, with its first application of symphonic variations as an ending of the cycle-form, was effectively given. It scarcely suits to the "heroic" idea of the work, but it shows Beethoven endeavoring to do away with the rondo-like, jovial ending which Haydn and Mozart had saddled on the symphony as finale and which was a bad inheritance from the Gigue which had formerly ended the suite. When the modern composer intimates that, in order to express deep emotion he must discard musical form, we would ask him if he hopes ever to equal the intensity of those two models of good form—the "heroic symphony" and the "sonata pathetique."

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[46]

EVENING TRANSCRIPT.

OCTOBER 28, 1908.

MUSICAL NEWS

The Cast for "Pelleas and Melisande" in Boston — Mr. Fiedler's Programmes in New York — Mme. Sembrich's Recital Here—The Two Carrenos

When Debussy's opera, "Pelléas and Mélisande" is performed for the first time in Boston, during the visit of the Manhattan Opera Company to the Boston Theatre March, Mr. Dalmorès, Mr. Dufrenne, Miss Gerville-Réache and Miss Garden will have the four chief parts. Mr. Périer, the original Pelléas in Paris and in New York, will not return to America and Mr. Dalmorès will succeed to the part.

Mr. Fiedler makes his first appearances in New York as the conductor of the Symphony Orchestra on Thursday and Saturday of next week. His first programme there is that of his first concert here—Brahms's symphony in C minor, the overture to "Tannhäuser," the third "Leonore" overture, and the fragment from Strauss's "Feuersnot." He divides his second programme between Rimsky-Korsakoff's "Scheherazade" and Beethoven's "Eroica" symphony. Four years ago last spring Mr. Fiedler, as a passing conductor, appeared with the Philharmonic Society in New York, but the Symphony Orchestra is a very different thing. Then, moreover, he had few rehearsals, while now he has had many.

Miss Germaine Schnitzer, the young pianist whose charm, individuality and warmth of temperament commended her when she played here two years ago, will make her first appearance here this season at one of Mrs. McAllister's concerts at the Somerset.

As usual, Mme. Sembrich's programme for her song recital here at Symphony Hall on the afternoon of Friday, Nov. 6, comes in a well-made pamphlet, easy to read, agreeable to handle and containing the original text and serviceable translations of each of her pieces. This year she will sing no fragments from operas, and she has placed an unusual number of ultra-modern songs on her list. It goes in full:

Der Lindenbaum.—Rastlose Liebe.....Schubert
Dein Angesicht.—Die Soldatenbraut.—
Er ist's.....Schumann
An die Nachtigall.—O liebliche Wangen.Brahms
Rosen blüthen im Grunde.....Sinding
Waldeinsamkeit .....Reger
Ein Traum.....Strauss
Die Nacht—Morgen.....Schütt
Einen Sommer lang.....Ries
Es muss was Wunderbares sein.....Rubinstein
Neue Liebe .....Debussy
Les Cloches.—Aquarelle (Green).....Fauré
Les Berceaux.....Paderewski
Moja Pieszczotka .....Arensky
Davfnoal pod volshebnie zvoukee.....Cui
Drobitsa e pleschet.....Luckstone
A Love Symphony.....Foote
The Nightingale has a Lyre of Gold.....

By way of unusual circumstance, a mother and a daughter will each be giving piano recitals in Europe this winter. The mother is Mme. Carreño, still in the fulness of her powers. The daughter is Miss Teresita Carreño, who has begun to make her way as a young pianist. As yet a "joint concert" has not tempted them.

The "Kaleidoscope" variations for full orchestra that stirred Strauss to sue the composer for breach of copyright, because he had "quoted" from him, and that moved the German courts to rule that a theme by and from Strauss is not "a melody," will be played for the first time in America at the Thomas concerts in Chicago this week. Hitherto the composer, Noren, has been quite unknown on this side of the Atlantic.

THE BOSTON TRAVELER
OCTOBER 26, 1908.

Alwin Schroeder Will Play with Symphony This Week

Conductor Fiedler Announces Several Changes in Original Programme

PATRONS of the Symphony concerts will welcome the return as soloist at the public rehearsal and concert next week of Alvin Schroeder, 'cellist, who for so many years was the leader of the 'cello section of the orchestra and 'cellist of the Kneisel quartet.

Mr. Schroeder has not been a soloist at these concerts for five years, and his return will be all the more welcome.

Mr. Fiedler has made some considerable changes in this programme from that announced at the beginning of the season. Mr. Schroeder will play Tschaikowsky's "Variations on a Rococo Theme," a work which has never been played at the Symphony concerts in this city. The orchestral numbers will be Smetena's symphonic poem, "Moldau," which is the second of the series of four symphonic poems grouped under the name of "My Country." It has not been played here for several years.

The second number will be Hugo Wolf's "Italian Serenade," and the final number on the programme will be Schumann's Symphony in D-minor No. 4.

SUNDAY HERALD—
BOSTON, OCTOBER 25, 1908.

"LAMIA" FOR THIRD SYMPHONY CONCERT

First Performance of Posthumous Work of Edward MacDowell.

INSPIRATION FOR SCORE FOUND IN KEATS' POEM

Vigorous, Even Boisterous, Interpretation of the 'Eroica' by Mr. Fiedler.

By PHILIP HALE.

The programme of the third Symphony concert, given last night in Symphony Hall, Mr. Fiedler, conductor, was as follows:

"Heroic" symphony.....Beethoven
"Lamia" (after Keats).....MacDowell
Prelude to "The Mastersingers"....Wagner

Edward MacDowell's "Lamia," a symphonic poem suggested by the "Lamia" of John Keats, was performed for the first time. It was composed at Wiesbaden in 1888; it was published a few weeks ago by Arthur P. Schmidt of this city. The publication and the performance have already provoked discussion concerning the consequent effect on the composer's reputation. Some, before the performance and without intimate knowledge of the score, were sorely grieved and would not be comforted.

It is a fact that MacDowell, when he honored Boston by choosing it as his dwelling-place, spoke of "Lamia" as a work that he would fain revise; that he was not then willing to publish it; but at the same time he talked of rewriting his "Lancelot and Elaine" and certain other compositions; and he half-regretted that they had been published. All this was natural. Other composers, poets, essayists, novelists, painters, have at times wished to call back that which has gone forth and been accepted gratefully by the world. MacDowell had the noble discontent of the true creative artist. He toiled after perfection, and the fastidiousness of his self-criticism was perhaps at times a stumbling-block in the way of progress. Whenever he spoke of "Lamia" he showed a peculiar affection for it, as though it were as a favorite child.

Even though this symphonic poem had waited long for a performance, any reproach brought against Mr. Schmidt for publishing it or Mrs. MacDowell for allowing the publication would be unjust. I happen to know that Mr. Schmidt was jealous for MacDowell's reputation; that he consulted musicians as to the wisdom of publishing "Lamia," that he showed the manuscript to them, lest by a rash act he might harm the dead man's fame. Mrs. MacDowell gave her reasons for wishing this publication. These reasons were published in the programme-book of the concert, and no one, even though he had not personally known the composer, could read her letter and remain unmoved.

Amply Justifies Publication.

"Lamia" performed amply justified its publication. There was much more than a sentimental interest in the performance. Higher feelings than that of curiosity were gratified. For this symphonic poem has fancy and color, and it was evidently written with the enthusiasm of youth. As it is today, unrevised by the composer, the music has more individuality than has "Lancelot and Elaine," and had MacDowell died shortly after the completion of "Lamia" the world might have mourned a musician of more than ordinary promise. It is easy to see why MacDowell was not satisfied with his score. He would no doubt have enlarged certain episodes, altered measures here and there that are according to pattern rather than significant, and I believe that he would not have been satisfied with the present ending. I also believe that he would have kept the general outline and that much of the orchestration he would not have bettered.

This symphonic poem is absolute music in the sense that it needs no programme whatever for enjoyment. The disbeliever in the ability of music to express any ideas save those that are musical—What's Lamia to him, or he to Lamia?—the disbeliever might say with reason: "This is a movement with an introduction and episodes. It contains effective measures. It is music that sets one adreaming. Pray tell me, you who insist on its connection with Keats' poem, how can music portray the change of a snake into a woman, or how can it express the detection of the sorcerers by Apollonius and the disappearance of the enchanted palace, with plate and furniture of every kind?"

And, indeed, it would be difficult for the most prying inquirer into the "meaning" of symphonic poems to name beyond doubt and peradventure the pages of the score that might correspond to episodes in the poem of Keats. MacDowell himself never stood decidedly on the side of either programme or absolute music. A title was enough for him. This or that poem moved him to write music, not to furnish an interlinear translation in tones.

Mr. Fiedler is to be thanked for making the audience acquainted with this work of the lamented composer of the noble "Indian" suite. The performance had a more marked feeling of bodement; reading was broadly romantic. The first measures of the introduction might have had a more marked feeling of bodiment; there was faint light instead of haunted shadow.

Recalled with Enthusiasm.

The audience, which heartily applauded "Lamia," recalled Mr. Fiedler with enthusiasm for his unusually vigorous interpretation of the "Eroica." Vigorous was in this instance at times synonymous with boisterous; yet Beethoven, according to Mr. Apthorp's phrase, was on occasions given not only to shouting but to tossing his hat in the air in the frenzy of physical emotion, and sturdiness rather than finesse and a delicate sense of proportion, finds a host of palpitating admirers.

EVENING TRANSCRIPT.

MONDAY, OCTOBER 26, 1908.

MUSIC AND D...

THE REMARKABLE LIKING ... FIEDLER

He Departs from Nearly All the Ways of Conducting at the Symphony Concerts for Ten Years, He Substitutes Conducting of Another Sort, Makes It Admirable in Its Kind, and His Public Receives Him More Warmly Than It Has Any of His Predecessors—The Hats of Friday Afternoon Once More—Miss Verne and Her Recital for a Beginning with Pianists—Mme. Chaminade Appears in New York—More Intimate Tales of Mansfield—Mr. Edeson to Act Here Next Month—Mr. Jones's New Comedy Announced in London

Again, on Saturday evening at the Symphony Concert, Mr. Fiedler's audience received all that he did with spontaneous, warm and insistent applause. It recalled him twice or thrice after the performance of Beethoven's "Eroica" symphony; it lingered at the end of the concert to have him back after the playing of the prelude to "The Mastersingers." It was cordial after the hearing of MacDowell's "Lamia," though evidently the music a little puzzled it. At least twice Mr. Fiedler called the orchestra to its feet; the talk of the corridors in the intermission ran loudly in his praise; and the audience dispersed in the zest of full satisfaction. There have been similar applause and similar testimony to the general pleasure at the preceding pairs of concerts, and each week the flowing tide runs higher. Across the dinner table, over the teacups, in club and in drawing-room, praise of Mr. Fiedler comes from almost every side and at every turn. No new conductor, it is safe to say, that has come to the Symphony Concerts has been so quickly and so eagerly liked, so generally and so warmly praised as he.

And that is the wonder of it all. For eight years, from 1898 to 1906, Mr. Gericke was the conductor of the Symphony Orchestra. Then for two years Dr. Muck succeeded him. They had many differing traits, but they each sought in their performances the utmost beauty, balance and euphony of tone. They heeded warmth; they gained poetry and emotion of expression; but they never attained it at the price of over-emphasis, or at the cost of the quality of tone that they treasured. Similarly they studied the nicest adjustment of details, the broader proportioning of each part to the whole; they were masters of orchestral design. They cultivated breadth and vigor where the music asked those qualities; they cultivated no less elegance and adroitness where these were its seeming traits. They aimed and they often attained a singular justice of performance that should impart the letter, the spirit, the individuality of the music that they had in hand, that should be vital with them, and be the more persuasive and vital for the fine and nervous qualities of orchestral style that animated it. These ten years were a long education for the public of the Symphony Concerts in these things. Perhaps it was too long.

Comes Mr. Fiedler and reverses nearly all the methods that his predecessors, since Mr. Paur's time, have followed. He conducts with the utmost physical exuberance. He seeks and he gains a big and sweeping, or an incisive and penetrating, tone. He moves from bread effect to broad effect. He heaps emphasis upon emphasis; he intensifies contrast with all the arts of the orchestral rhetorician. He hurtles through grandiose climaxes. He achieves a rigid precision, a hard exactitude of detail. Everything that he does is bold and bare, obvious and emphatic. He steadily seeks bigness—bigness of tone, bigness of effect, bigness of mood, bigness of power, bigness of response. His conducting is as clear in purpose, as able in execution, as full in achievement, as admirable generally in its kind, as was Mr. Gericke's or Dr. Muck's, but it is conducting of an entirely different sort. Theoretically, by all the precedents of the past, it seemed to be conducting for which his audiences would not care. In fact, they have received it with an eagerness and a fulness of response such as none of his predecessors so quickly gained. At each concert Mr. Fiedler has conquered his hearers. Had they had enough of the other school of conducting and thus welcome the more warmly so decisive a change to the opposite sort? It is very human to do so.

H. T. P.

The Hats of Friday Afternoons

To the Editor of the Transcript:

Is it not possible to arouse public opinion to such a pitch that the large hats may be absolutely tabooed at the Symphony Rehearsals? I paid over fifty dollars for an end seat, in the body of the house, and yet I can see only a fringe of the orchestra in the higher rows. I cannot have the interest and pleasure of watching Mr. Fiedler lead, nor will any soloist be visible to me. And this because of row after row of big hats, forming a solid wall between audience and performers. Besides the lack of musical enjoyment which comes from these conditions, there is added the irritation which springs from the thought that some people are permitted, through their inconsiderateness, to mar the pleasure of so many others. One cannot believe that a true lover of music would go in such apparel. Nor is there true breeding, which allows such indifference to others, and to the purpose of the occasion. At the first rehearsal, in my hearing, a lady asked the usher to have a monstrosity, two rows in front of her removed. His astonishing answer was: "I can't do it; she would not do it for me." And this in face of the notice at the bottom of our programmes. I trust other protests may arise, so that we may succeed in getting the due enjoyment of these concerts

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A Large and Enthusiastic Audience at Court Square Theater Hears a Fine Program—The Success of a Young American Singer.

There was a new stir in the air at the Boston symphony orchestra's concert in Court square theater last evening; it was like turning over a fresh leaf in local musical history. What had happened? Many things, but first of all let it be set down that this was the first appearance here of the orchestra's new conductor, Max Fiedler, fresh from Hamburg, and that a Springfield audience has seldom made so enthusiastic a demonstration in a conductor's behalf. There are reasons—reasons for the great audience that except for a few front seats quite filled the theater, reasons for the close attention given to a solid and worthy program, reasons for enthusiasm which followed even a relatively unpopular symphony. For the first time in a good many years conductor, orchestra and audience are en rapport, and the prospect of an annual series of three concerts under such auspices is really like the beginning of a new musical era for Springfield. If it were left to the vote of last night's audience Mr Fiedler would be engaged immediately for a long term. His predecessors, Mr Gericke and Dr Muck, are admirable conductors, but they have never shown such a disposition to meet the public half-way.

It is largely, of course, a question of program making. The concert last night came very close to the ideal for a city which hears little orchestral music and feels disappointed if what it hears is not of the best. At a symphony concert the American public demands not popular music, but great music. Last night its demand was richly supplied. The audience was won before the orchestra had finished the lovely and thrilling "Oberon" overture by Weber, one of the most exquisite blossoms of the poetic period of romance that flowered a century ago. After such a propitiation it was in a mood to get the full good of the Brahms C minor symphony, which followed. It is not the popular favorite, it is less pleasing to the general public than the D major by the same composer; it would hardly figure in a list of a dozen symphonic works chosen by concert-goers. And yet last night it was made apparent to all that it is a noble, serious and moving work, one of the really great things in modern music. The first movement is a little hard to grasp, but the second is charming, and the finale full of inspiration; it really for once took hold of the audience; orchestra as well as conductor had to bow their recognition of long-sustained applause. More immediate and intense, of course, was the thrill given by Richard Strauss's brilliantly dramatic scene from the opera "Feuersnot." It gave the touch of modernity needed, and all could unite in enjoying once more the universally favorite "Tannhauser" overture. Thus the program, which except for the first number was that chosen by Mr Fiedler for his first Boston concert represented old and new and contained nothing that was merely curious or novel. This is well; what the public just now needs most of all is vital, interesting music, regardless of period, regardless of nationality, regardless of familiarity. The work of a great orchestra cannot be made too broad in its appeal. Metropolitan conductors, constantly saturated with music, are apt to become at once blase and arrogant, disdaining to consider what the public needs and making up their programs to fit their own whims. From this self-centered habit Mr Fiedler seems fortunately free.

His conducting, too, is of a sort to hold the interest and inspire the confidence of the public. His manner is more emphatic and his efforts more conspicuous than those of either Mr Gericke or Dr Muck. It is a mistake to think of Mr Gericke as a mere drillmaster. He made, to be sure, the orchestra a marvelous mechanism, but in a quiet, dignified way admirable interpretations of a wide range of works; year in and year out few conductors have worn so well. Dr Muck found a beautiful instrument ready to his hand, and discoursed upon it with skill and refinement, adding a certain freedom and charm which Mr Gericke's austere taste had kept sternly down. But Dr Muck too shunned the obvious, the popular, the dramatic. He had his notions of climax, but they were negative—as, for example, to make a brilliant finale of a dull work by putting upon it things duller yet. With Mr Fiedler Boston has had a new sensation. He is not an erratic or wantonly egotistic conductor, but he is downright, positive, tremendously emphatic. He has had operatic experience and does not scorn obvious effects. He conducts without a score and puts every ounce of his physical energy into his work, enforcing his intention with much gesture of the entire body. Yet so earnest is his purpose that his postures and gesticulations never give the effect of an appeal to the gallery. It is always the music that he is thinking of—that shows in his admirable beat, strong, positive, clear cut. In making his broad effects he does not smear the details, and his accompaniments were wonderfully supple and elastic. How a conductor will "wear" can never be told in advance of experience; it is like judging a preacher by one sermon. But the first impression of Mr Fiedler confirms the fine things that have been said of him abroad, and he is unquestionably fitted to make the Boston orchestra more widely popular and therefore more useful than it has ever been before.

It was good judgment to return to the earlier practice of supplying a soloist. Ideally, there is much to be said for Dr Muck's theory that the orchestral sequence leading up to the calculated climax should be unbroken. Practically, this is a refinement in advance of the present stage of musical culture in America. A concert with solo numbers attracts more people, is listened to with closer attention, and does more to awaken musical interest. The change is one of the hopeful things in the present situation. The orchestra was exceptionally fortunate this time in being able to bring forward a new singer of much promise. Miss Lilla Ormond, a Boston contralto, who is virtually making her debut this year. A native of Boston, she received all her musical education there, and affords fresh proof that it is no longer necessary for an American singer to go abroad in order to win signal success. She is probably the most notable young singer who has come forward since the appearance of Mrs Corinne Rider-Kelsey, whose training was also entirely American. Attractive in appearance and stage presence, and gifted with a voice of ample volume and good quality, Miss Ormond has also more of the dramatic spirit than is usually found in American contraltos, who as a class incline to the sedate and the churchly. She sang splendidly the fine concert aria by Coquard, "Plainte d'Ariane," with which she made so successful an appearance at the Worcester festival earlier in the month. She did not appear to quite such advantage in the great aria from Tschaikowsky's "Jeanne d'Arc," which used to be Gertrude May Stein's favorite. It makes a severe tax on upper notes which she has, but which are not yet completely developed; she will sing this much better in a few years. But her singing has style, distinction and power; she will go far. On the whole, this must be set down as among the very best concerts of any sort which Springfield has been privileged to enjoy. Its success should insure a great attendance for the two remaining concerts. And by next year it should be possible to arrange for the season tickets which many people would be glad to buy. A hundred students came from Mount Holyoke college, and many from Smith and from the Westfield normal school.

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From NEW YORK PRESS,

Address New York City.

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Address SPRINGFIELD, MASS.

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From MORNING TELEGRAPH

Address NEW YORK CITY

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He believes that it is impossible to make a satisfactory programme that runs less than one hour and three-quarters. The best programmes should run about two hours, for only then is it possible to secure the necessary contrasts in styles and schools which are indispensable.

He has too much knowledge of the world to cherish the belief that any maker of programmes, however shrewd and skilful he may be, can satisfy every one. He does not approve, however, of the "historical programme," one by which, for instance, the growth of the symphony is shown; nor does he believe in the virtues of a "national programme," Scandinavian, French, Russian, etc., for he thinks that such programmes are necessarily monotonous.

According to his idea a programme should first of all be well contrasted, so that the attention of the hearer should be held throughout the concert. The great classic works should be respected; more modern and contemporaneous works should also be performed; but no programme should consist entirely of unfamiliar compositions.

Nor has Mr. Fiedler any scruples about the performance in concert of excerpts from Wagner's music-dramas. He does not see how such performances show disrespect toward the composer, especially as Wagner during his life not only loved concert performances, but in certain instances encouraged them.

Mr. Fiedler recognizes the fact that soloists are necessary when a long series of orchestral concerts is given, but he does not like to have too many soloists; they often divert the attention of the audience from the serious work of the programme. When, however, a pianist or violinist of the first rank plays a concerto of a master, so that the dignity of the concert is maintained and there is no undue personal display, there should be no objection.

It will be seen from this that Mr. Fiedler digers radically in his views of programme-making from Dr. Muck, his predecessor, for Dr. Muck firmly believed in a "unified programme" that sought continuity rather than contrast and that aimed to group together music of a single time, of a single style or mood, and of a single nationality.

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From EVENING MAIL,

Address New York City.

Date OCT 17 1908

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Est 188

[48]

Newspaper Cutting Bureau

From Daily Eagle, Brooklyn, N. Y.

Address

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Newspaper Cutting Bureau

From Daily Times, Brooklyn, N. Y.

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From EVENING MAIL, New York City.

Address

Date OCT 17 1908

SYMPHONY CONDUCTOR

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From EVENING SUN, New York City.

Address

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A published list of the novelties which Herr Fiedler has brought with him renders it possible that he may make the mistake which was the only drawback to our enjoyment of Dr. Muck's wonderful two years, viz., too experimental programs. We have but five concerts, and can ill afford space to unestablished values. Still, we should hear the best of contemporary productions, when they can be introduced as the seasoning, and not as the substance of programs. Dr. Muck's indorsement of Max Fiedler will doubtless insure him a warm reception.

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Newspaper Cutting Bureau in the

From WORLD, BROOKLYN

Address New York City.

Date

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Esta ..., 1884

From Daily Times, Brooklyn, N. Y.

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From SUN,

Address New York City.

Date OCT 18 1908

When an end is said about these recent promulgations of the publishers the end is not reached. The most extraordinary of all new books in the field of music is published by "C. A. Ellis, Manager," and it has not even a title. It just starts off this way: "Symphony Hall, Boston, Huntington and Massachusetts avenues. Telephone, 1492 Back Bay. Twenty-seventh Season, 1907-1908. Boston Symphony Orchestra, Dr. Karl Muck, Conductor. Programme of the First Rehearsal and Concert."

And then you realize that you have opened a bound volume of the Boston Symphony programme books for the season of 1907-08. This book contains the historical and descriptive notes written by Philip Hale. It is a handy little volume of 1,340 pages and it is no trite compliment to say that no musical library is complete without it. The truth is that it is a whole musical library in itself, for the mass of information packed in its pages is simply amazing. These bound volumes as they come annually from the press fill the reader with wonder at the prodigious industry, learning and literary skill of that remarkable man Philip Hale.

His fame as a brilliant, incisive and thoroughly equipped commentator on music and musical performance is very wide and has been earned by years of valiant service in Boston. These programme books let one into the secret of the boldness and readiness which enliven his critical writings. It is to be found in the stupendous scope of his reading, the omnivorous character of his assimilation. Mr. Hale is an ornament to the vocation of musical criticism. Long may he continue to uphold the high standard of Boston.

W. J. HENDERSON.

Newspaper Cutting Bureau in the World

From

Address

Date CLEVELAND, OHIO. OCT 14 1908

Of course it isn't polite to point, and yet the Boston critics agree that the new Symphony orchestra conductor—his name is Fiedler—has a characteristic way of pointing at those players from whom the music demands special action. At least that's what may be gathered from the criticisms.

From

Address

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From STAATS ZEITUNG,

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The First Established and Most Complete Newspaper Cutting Bureau in the World

From

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From NEWS

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Newspaper Cutting Bureau in the World

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From TIMES,

Address New York City.

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rk, 18

From SUN,

Address New York City.

Date OCT 8 1906

When all is said about these recent promulgations of the publishers the end is not reached. The most extraordinary of all new books in the field of music is published by "C. A. Ellis, Manager," and it has not even a title. It just starts off this way: "Symphony Hall, Boston, Huntington and Massachusetts avenues. Telephone, 1492 Back Bay. Twenty-seventh Season, 1907-1908. Boston Symphony Orchestra, Dr. Karl Muck, Conductor. Programme of the First Rehearsal and Concert."

And then you realize that you have opened a bound volume of the Boston Symphony programme books for the season of 1907-08. This book contains the historical and descriptive notes written by Philip Hale. It is a handy little volume of 1,840 pages and it is no trite compliment to say that no musical library is complete without it. The truth is that it is a whole musical library in itself, for the mass of information packed in its pages is simply amazing. These bound volumes as they come annually from the press fill the reader with wonder at the prodigious industry, learning and literary skill of that remarkable man Philip Hale.

His fame as a brilliant, incisive and thoroughly equipped commentator on music and musical performance is very wide and has been earned by years of valiant service in Boston. These programme books let one into the secret of the boldness and readiness which enliven his critical writings. It is to be found in the stupendous scope of his reading, the omnivorous character of his assimilation. Mr. Hale is an ornament to the vocation of musical criticism. Long may he continue to uphold the high standard of Boston.

W. J. HENDERSON.

Newspaper Cutting Bureau in the World

From

Address

Date OCT 14

Of course it isn't polite to point, and yet the Boston critics agree that the new Symphony orchestra conductor—his name is Fiedler—has a characteristic way of pointing at those players from whom the music demands special action. At least that's what may be gathered from the criticisms.

From

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TO PRESENT "LAMIA."

Publication Based on Keats' Poem Will Have First Production in Boston.

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Talking of this work once to Mr. Philip Hale, the musical editor of the Boston Herald, and the annotator of the Boston Symphony program books, MacDowell said that he had written it under the inspiration of Keats' poem of the same name, and that he had never published it because in parts it did not altogether suit him, and he wished to make some revisions. This work of revision was never done, but Mr. Fiedler, after having studied it thoroughly, is most sanguine of its success, saying that it is a most creditable composition and very interesting. If it works out well in performance it will unquestionably be included in the program that the orchestra will play later in cities outside of Boston.

From STAATS ZEITUNG,

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Address ... SPRINGFIELD, MASS
Date ... OCT 18 1908

HOW FIEDLER CONDUCTS.

Analytical Study of New Conductor of Boston Symphony.

The manner and the method of a conductor as he faces his men and as his audience sees him, is usually an index of the less tangible qualities of his conducting. Mr. Weingartner seems to fling himself deeply and bodily into his work, and the audiences of half the world know the intensity and the vitality of performances under his hand. Mr. Mahler sits tranquilly, waving a little stick lightly, surely, easily, and thus he brings transparency of flowing tone, aptness and finesse of expression, and inevitable and unforced climax. Mr. Gericke's manner was elegant exactitude itself, and it gained exceeding polish and firmness of execution. Dr. Muck commanded to brilliancy, to fire, to subtlety or to beauty, in a fashion that was instinct with communicating authority. His manner and his method seemed an integral part of the music of the moment. Mr. Fiedler's way is very different from that of these conductors. He is tall and he is large, broad of shoulders and substantial of flesh, of vigor and weight rather than of polished and distinguished presence. He comes loosely and quickly to his place; but from the moment he lifts his stick he seems tense with muscular alertness and energy. Often he conducts with a physical exuberance that was almost a new sensation to the audience of yesterday, but never with any token of physical strain. With outstretched arms and clenched fists, he beat out the thundering climax of trombones and trumpets at the end of the overture to "Tannhauser." His motions were as nervous and titillating in the music of the Venusberg as the music itself. He swung his stick in great half circles at the close of Brahms' symphony, his head flung back, his whole body taut with the energy and the power with which he would propel the music. He seems almost to spring to a detail that he would make salient, or a contrast that he would highten; he almost drives his intent into a particular group of his men; his stick seems to hew a chord at a stroke as though it were the sharpest of orchestral axes; when he seeks lightness or flow of tone his beat turns duly light and caressing. Such a graphic and muscular, hammering and thrusting, conducting is a new thing at the Symphony concerts, and it bids fair to be a nine weeks' wonder. Mr. Fiedler drives his will home to his men and to his audience, and neither may mistake the process.

The results that this manner and method achieve are precisely in accord with them. Throughout the concert the tone of the orchestra had large, forceful and sustained sonority. At moments it was magnificent, as at the close of the overture to "Tannhauser;" time and again it was thrilling, as in the exclamations of the "Lenora" overture; and it may in turn have been rather coarse at the end of the scene from "Feuersnot." Always it had weight, depth, aptitude and force. Our strings have familiar virtues. Mr. Fiedler has added muscularity to them. Our brass has been rich and mellow; Mr. Fiedler loves to hear it swell to new amplitudes. His adjustments, his euphonies of tone, especially as they affect the wood winds, are on a large scale. He does not, so far as the concert of yesterday disclosed him, court subtlety or elegance. He does court and gain "the big tone." Thereby he commands oftener than he "charms."

In all things, seemingly, Mr. Fiedler loves emphasis. If the pace is slow, he makes it very slow indeed, as at the beginning of the "Leonora" overture. If it is furious, as at the end of that piece, he plies the whip unsparingly. The triumphant "Pilgrims' Chorus" fairly strode down the music of the Venusberg through the close of the overture to "Tannhauser." The long, sweeping melodies, the broad phrases of Strauss' music were the longer and the broader under Mr. Fiedler's handling. Now passionate and now graphic is this music of the lovers' chamber, and of the city without waiting for light and fire. Mr. Fiedler took it with large vigor and made it as graphic as it can be without the setting and the action it really enhances. On the other hand, if the mood of the music was elegiac, as it is in the slow movement of Brahms' symphony, he emphasized insistently the gravity of the musical thought and its expression. He would not let Brahms muse pensively; he set him to very serious thinking. Again in the finale of the symphony Mr. Fiedler seemed rather to burst his way from passage to passage than to let the music mount in the mighty crescendo that can be made and has been made, here in Boston, out of it.

Loving emphasis, Mr. Fiedler drives home contrasts, courts the rhetorical pause, points and makes precise his details. His whole conception of the "Leonora" overture seemed a study in dramatic and musical contrasts. The return of the Pilgrims' song, with the revelry of Venus' train shrilling and quivering under it in the overture to "Tannhauser," was tone-painting of the vividest. Long was his rhetorical pause after the sounding of the distant trumpet in Beethoven's overture, but he gained the end he sought in the following burst of Leonora's song. He flung the trombones into the finale of Brahms' symphony till their entrance seemed a magnificent stroke of sonorous solemnity. He pricked and pointed each detail of Strauss' picture of the still, fireless, lightless, bewildered and expectant Munich. Mr. Fiedler, moreover, accomplished all these things with a full surety and an absolute precision. Evidently he is wholly clear as to his own intentions. He imposes them forcefully and rigorously upon his men. He drills them to a minute exactitude in the execution of them. The orchestra has never seemed a more certain and precise instrument. It has seemed a more supple one. By so much at least the new conductor recalled Mr. Gericke.

The conclusions are almost obvious. So far as Mr. Fiedler disclosed himself yesterday, he seems a conductor of emphasis and effect, of power and precision. He loves the big things done in a big way. He loves to make all things tell vigorously and vitally. If the passage is songful, he drains it to the last drop of sustained melody. If the music happens to be formal and expository, as more than a little of Brahms' symphony may be, he gives it the utmost clearness and seeks a kind of large and precise beauty. If the music is inherently dramatic, like the two overtures, his is a large and lusty dramatization. He sweeps home, he hammers home, his Strauss. Straightforwardly Mr. Fiedler has conceived his effects; he accomplishes them passionately. They are firmness and surety themselves. Certainly it is too early, perhaps it is unfair, to say that he loves effects for the effect's sake; but his tendency to seek them one by one, rather than to fashion them into a whole, rising inevitably out of itself was clear in the "Leonora" overture. He gave his hearers thrilling moments in his reading of Brahms' symphony; he kept it at a level of large power; but less than usual they might feel the architectural quality of it as a nobly and finely proportioned musical structure wherein the beginning anticipates the end and mounts to it. He seems less a conductor to lead his audiences into a new understanding of the music that he chooses than one to give new emphasis and vitality to what it obviously imparts. He seems puissant, orotund, precise rather than sensitive, subtle or supple. He bids fair to stir his hearers oftener than to charm them. He is likely to highten the force, though he may lessen the fineness of the orchestra. He may drive all things hard, each in its kind, but he will drive them no less surely home. His temperament seems as big and lusty as his tone.—[H. T. P., in Boston Transcript.

From ... BALTIMORE, MD
Address ... OCT 18 1908
Date ...

IN HARMONY'S REALM

Coming Season Promises To Be Of Unprecedented Popularity.

Estabd 1884

ORCHESTRAL CONCERT DATES

Oratorio Society And Music Lovers' Association Preparing For Winter Performances.

That the coming musical season in Baltimore will be one of unprecedented popularity is evidenced by the great number of subscription renewals for the concerts of both the Boston Symphony and Philadelphia Orchestras which have been received at Albaugh's ticket office. Practically all of the subscribers to last year's series have renewed their subscriptions, while the ratio of additional subscribers for the coming season's performances far exceeds that of last year.

Within the next few days the time limit for those wishing to renew their old seats will have expired, after which the general sale of season tickets will be opened.

From ... TRIBUNE
Address ... PROVIDENCE, R.I.
Date ... OCT 18 1908

A MACDOWELL SYMPHONIC POEM.

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The work dates back to the time when MacDowell was a resident of Wiesbaden, and is the third of its form that he wrote, having been preceded by "Hamlet and Ophelia" and "Lancelot and Elaine."

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If it works out well in performance, it will unquestionably be included in the programmes that the Orchestra will play later on in cities outside of Boston.

Following is the programme of Mr. Arthur H. Ryder's weekly organ recital at Grace Church this evening: Grand Chorus in D, Bossi; "Capriccio," Lemaigre; Andante Religioso, Thorne.

The First Established and Most ... Newspaper Cutting Bureau in the ...
From ...
Address ... BALTIMORE, MD
Date ... OCT 18 1908

Newspaper Cutting Bureau in the World
From ... PHILADELPHIA, PA
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From TRIBUNE,
Address New York City.
Date OCT 18 1908

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HOW FIEDLER CONDUCTS.

Analytical Study of New Conductor of Boston Symphony.

The manner and the method of a conductor as he faces his men and as his audience sees him, is usually an index of the less tangible qualities of his conducting. Mr. Weingartner seems to fling himself deeply and bodily into his work, and the audiences of half the world know the intensity and the vitality of performances under his hand. Mr. Mahler sits tranquilly, waving a little stick lightly, surely, easily, and thus he brings transparency of flowing tone, aptness and finesse of expression, and inevitable and unforced climax. Mr. Gericke's manner was elegant exactitude itself, and it gained exceeding polish and firmness of execution. Dr. Muck commanded to brilliancy, to fire, to subtlety or to beauty, in a fashion that was instinct with communicating authority. His manner and his method seemed an integral part of the music of the moment. Mr. Fiedler's way is very different from that of these conductors. He is tall and he is large, broad of shoulders and substantial of flesh, of vigor and weight rather than of polished and distinguished presence. He comes loosely and quickly to his place; but from the moment he lifts his stick he seems tense with muscular alertness and energy. Often he conducts with a physical exuberance that was almost a new sensation to the audience of yesterday, but never with any token of physical strain. With outstretched arms and clenched fists, he beat out the thundering climax of trombones and trumpets at the end of the overture to "Tannhauser." His motions were as nervous and titillating in the music of the Venusberg as the music itself. He swung his stick in great half circles at the close of Brahms' symphony, his head flung back, his whole body taut with the energy and the power with which he would propel the music. He seems almost to spring to a detail that he would make salient, or a contrast that he would highten; he almost drives his intent into a particular group of his men; his stick seems to hew a chord at a stroke as though it were the sharpest of orchestral axes; when he seeks lightness or flow of tone his beat turns duly light and caressing. Such a graphic and muscular, hammering and thrusting, conducting is a new thing at the Symphony concerts, and it bids fair to be a nine weeks' wonder. Mr. Fiedler drives his will home to his men and to his audience, and neither may mistake the process.

The results that this manner and method achieve are precisely in accord with them. Throughout the concert the tone of the orchestra had large, forceful and sustained sonority. At moments it was magnificent, as at the close of the overture to "Tannhauser;" time and again it was thrilling, as in the exclamations of the "Lenora" overture; and it may in turn have been rather coarse at the end of the scene from "Feuersnot." Always it had weight, depth, aptitude and force. Our strings have familiar virtues. Mr. Fiedler has added muscularity to them. Our brass has been rich and mellow; Mr. Fiedler loves to hear it swell to new amplitudes. His adjustments, his euphonies of tone, especially as they affect the wood winds, are on a large scale. He does not, so far as the concert of yesterday disclosed him, court subtlety or elegance. He does court and gain "the big tone." Thereby he commands oftener than he "charms."

In all things, seemingly, Mr. Fiedler loves emphasis. If the pace is slow, he makes it very slow indeed, as at the beginning of the "Leonora" overture. If it is furious, as at the end of that piece, he plies the whip unsparingly. The triumphant "Pilgrims' Chorus" fairly strode down the music of the Venusberg through the close of the overture to "Tannhauser." The long, sweeping melodies, the broad phrases of Strauss' music were the longer and the broader under Mr. Fiedler's handling. Now passionate and now graphic is this music of the lovers' chamber, and of the city without waiting for light and fire. Mr. Fiedler took it with large vigor and made it as graphic as it can be without the setting and the action it really enhances. On the other hand, if the mood of the music was elegiac, as it is in the slow movement of Brahms' symphony, he emphasized insistently the gravity of the musical thought and its expression. He would not let Brahms muse pensively; he set him to very serious thinking. Again in the finale of the symphony Mr. Fiedler seemed rather to burst his way from passage to passage than to let the music mount in the mighty crescendo that can be made and has been made, here in Boston, out of it.

Loving emphasis, Mr. Fiedler drives home contrasts, courts the rhetorical pause, points and makes precise his details. His whole conception of the "Leonora" overture seemed a study in dramatic and musical contrasts. The return of the Pilgrims' song, with the revelry of Venus' train shrilling and quivering under it in the overture to "Tannhauser," was tone-painting of the vividest. Long was his rhetorical pause after the sounding of the distant trumpet in Beethoven's overture, but he gained the end he sought in the following burst of Leonora's song. He flung the trombones into the finale of Brahms' symphony till their entrance seemed a magnificent stroke of sonorous solemnity. He pricked and pointed each detail of Strauss' picture of the still, fireless, lightless, bewildered and expectant Munich. Mr. Fiedler, moreover, accomplished all these things with a full surety and an absolute precision. Evidently he is wholly clear as to his own intentions. He imposes them forcefully and rigorously upon his men. He drills them to a minute exactitude in the execution of them. The orchestra has never seemed a more certain and precise instrument. It has seemed a more supple one. By so much at least the new conductor recalled Mr. Gericke.

The conclusions are almost obvious. So far as Mr. Fiedler disclosed himself yesterday, he seems a conductor of emphasis and effect, of power and precision. He loves the big things done in a big way. He loves to make all things tell vigorously and vitally. If the passage is songful, he drains it to the last drop of sustained melody. If the music happens to be formal and expository, as more than a little of Brahms' symphony may be, he gives it the utmost clearness and seeks a kind of large and precise beauty. If the music is inherently dramatic, like the two overtures, his is a large and lusty dramatization. He sweeps home, he hammers home, his Strauss. Straightforwardly Mr. Fiedler has conceived his effects; he accomplishes them passionately. They are firmness and surety themselves. Certainly it is too early, perhaps it is unfair, to say that he loves effects for the effect's sake; but his tendency to seek them one by one, rather than to fashion them into a whole, rising inevitably out of itself was clear in the "Leonora" overture. He gave his hearers thrilling moments in his reading of Brahms' symphony; he kept it at a level of large power; but less than usual they might feel the architectural quality of it as a nobly and finely proportioned musical structure wherein the beginning anticipates the end and mounts to it. He seems less a conductor to lead his audiences into a new understanding of the music that he chooses than one to give new emphasis and vitality to what it obviously imparts. He seems puissant, orotund, precise rather than sensitive, subtle or supple. He bids fair to stir his hearers oftener than to charm them. He is likely to highten the force, though he may lessen the fineness of the orchestra. He may drive all things hard, each in its kind, but he will drive them no less surely home. His temperament seems as big and lusty as his tone.—[H. T. P., in Boston Transcript.

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IN HARMONY'S REALM

Coming Season Promises To Be Of Unprecedented Popularity.

ORCHESTRAL CONCERT DATES

Oratorio Society And Music Lovers' Association Preparing For Winter Performances.

That the coming musical season in Baltimore will be one of unprecedented popularity is evidenced by the great number of subscription renewals for the concerts of both the Boston Symphony and Philadelphia Orchestras which have been received at Albaugh's ticket office. Practically all of the subscribers to last year's series have renewed their subscriptions, while the ratio of additional subscribers for the coming season's performances far exceeds that of last year.

Within the next few days the time limit for those wishing to renew their old seats will have expired, after which the general sale of season tickets will be opened.

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From REPUBLICAN.
Address SPRINGFIELD, MASS.
Date OCT 18 1908

MATTERS OF MUSIC WORLD.

The sale of tickets for the concert which the Boston symphony orchestra will give in the Court Square theater next Monday evening, the 26th, will open at the box office Thursday morning, the 22d. The prices for the concert will range from $1.50 to 50 cents. Already much has been said concerning Mr Fiedler, the new conductor of the orchestra. The management furnish information, as follows:—

Mr Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur and Muck, when they first went to Boston were primarily operatic conductors, and had comparatively little experience in the concert room. Fiedler, in the 14 years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg some years since. He was born in Zittau, Saxony, in 1859, and after studying with his father at home, he won, when he was 17 years old, the Holstein scholarship, which took him to Leipsic, where he was a classmate in the conservatory with Dr Muck. He planned to be a concert pianist, but overmuch practicing hurt one of his arms so that this career was closed to him. Two years after graduation he was called to Hamburg by Von Bernuth, director of the conservatory there, to take charge of the advanced piano classes, and Hamburg has since been his home. He succeeded Von Bernuth as director of the conservatory in 1894, and in the same year, after Von Bernuth had retired from conducting the Philharmonic concerts, Mr Fiedler organized the "Fiedler" concerts. The first year he gave one, then increased the number to four, six and eight, and finally, in 1904, he combined his concerts with those of the Philharmonic society, overtures to that end having come from the latter. These concerts are famous throughout Europe, and in the last five or six years Mr Fiedler has been one of the most sought after "guest" conductors in Germany. He is a favorite in St Petersburg, where he has declined the conductorship of the Russian imperial symphony concerts.

As already announced, the soloist will be Miss Lilla Ormond, contralto, who made so excellent an impression of dramatic power and vocal skill at the Worcester festival. The program will be as follows:—

Overture, "Oberon" ..... Weber
Symphony in C minor, No 1 ..... Brahms
Aria (to be announced).
Miss Ormond.
Love Scene from the opera "Feuersnot," Richard Strauss
Aria or group of songs (to be announced).
Miss Ormond.
Overture, "Tannhaeuser" ..... Wagner

Nor should be forgotten the recital of Mrs Margarethe von Mitzlaff Mielleż, which will take place at High School hall on the 28th inst. The program, a remarkably choice one,—not in any respect commonplace,—has been published. It is all choice music.

Strauss Concerning His "Electra."

[redacted] about his new opera, "Elektra," in the New York Times, is interesting to a de-

LILLA ORMOND.

[Soloist with the Boston Symphony orchestra.]

[illegible] Bureau in the World
om ITEM
dress PHILADELPHIA, PA
te OCT 21 1908

MME. SEMBRICH COMES ONCE MORE

New York, Oct. 21.—Mme. Sembrich, who arrived yesterday, made a test of the new Custom House rule in reference to prima donnas and their trunks. Out of the thirty-two that she brought to this country the eight that contained operatic costumes were sent to the Metropolitan Opera House in place of the Public Stores, and there the value of all articles for stage use will be appraised. If they are taken out of the country before May there will be no duty.

"I have just come from Lausanne," Mme. Sembrich said, "to take a last look at the house I have bought in Switzerland. It is on Lake Geneva, only an hour from Geneva and half an hour from the Paderewskis."

"I shall never return again to live in Berlin. While I am here my servants are going to move my household to Switzerland. While I was at Lausanne I went to spend a few days with the Paderweskis at Morges. He played for my husband and me parts of his new symphony which he is coming over here to play this winter with the Boston Symphony Orchestra."

Mme. Sembrich comes to make a concert tour in advance of the opera season and will be heard in recital at Carnegie Hall on November 10. She is also to sing in the West. Her first appearance at the Metropolitan will be made in "La Traviata," on the Friday night of the first week.

Another musical passenger on the same steamer was Giuseppe Sturani, who comes to conduct the orchestra at Hammerstein's Philadelphia opera house. Signor Sturani, who is a young man, is a native of Bologna, studied violin at the conservatory there under Luigi Mancinelli and made his first appearance as a conductor in South America.

"I am proud of the fact that I was the first Italian to conduct 'Salome,'" he said, "and that was two years ago at the Regio in Turin. We gave the opera there before it was performed at La Scala in Milan. Richard Strauss came to Turin to conduct the first performance. I took the baton for the second and all subsequent performances. I was at the San Carlo last year when the composer again came to Naples to conduct the first performance of his opera, and I again succeeded him. There also we had Gemma Bellincion in the leading role."

Signor Sturani has also conducted at La Fenice in Venice and in his native Bologna.

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From UNION
Address SPRINGFIELD, MASS.
Date OCT 18 1908

SYMPHONY PROGRAM.

Excellent Concert Arranged—The New Conductor.

The sale of tickets for the concert which the Boston Symphony orchestra will give in the Court Square theater on Monday evening, Oct. 26, will open at the box office Thursday morning, Oct. 22. The prices for the concert will range from $1.50 to 50 cents.

Although a most interesting program has been prepared for the Springfield concert and an attractive soloist engaged, naturally the chief interest will center in Max Fiedler, the new conductor of the orchestra, who makes his first appearance outside of Boston at this concert. Mr. Fiedler's success in Boston augurs well for the brilliancy of the present season and unquestionably he promises to become one of the most popular conductors in this country. The keen and critical judgment of the management of the orchestra in the selection of its conductor has been justified once more.

Mr. Fiedler was engaged last winter after it became known that Dr. Muck could not continue at the head of the orchestra another year. Mr. Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur, and Muck when they first went to Boston were primarily operatic conductors and had comparatively little experience in the concert room. Fiedler, in the 14 years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg some years since.

He was born in Zittau, Saxony, in 1859 and after studying with his father at home, he won, when he was 17 years old the Holstein scholarship which took him to Leipsic where he was a classmate in the conservatory with Dr. Muck. He planned to be a concert pianist but over much practising hurt one of his arms so that this career was closed to him. Two years after graduation, he was called to Hamburg by Von Bernuth, director of the Conservatory there, to take charge of the advanced piano classes and Hamburg has since been his home.

He succeeded Von Bernuth as director of the conservatory in 1894 and in the same year after Von Bernuth had retired from conducting the Philharmonic concerts, Mr. Fiedler organized the "Fiedler" concerts. The first year he gave one, then increased the number to four, six and eight, and finally in 1904 he combined his concerts with those of the Philharmonic society, overtures to that end having come from the latter. These concerts are famous throughout Europe and in the last five or six years Mr. Fiedler has been one of the most sought after "guest" conductors in Germany. He is a great favorite in St. Petersburg where he has declined the conductorship of the Russian Imperial Symphony concerts. He brings with him to America the reputation of being a man of broad and catholic tastes. He is an ardent modernist and yet is noted for his interpretation of the great classics. He is said to be skilled in the making of programs.

Few other changes have been made in the personnel of the orchestra. Willy Hess, returning from his year's leave of absence in Germany, will again be at first desk as concert master and with him will be Sylvain Noack for three years second concert master of the Concert-Gebouw of Amsterdam under Mengelberg. There will be two new second violins, a new 'cello, a new second bassoon and a new double bass.

As already announced, the soloist will be Lilla Ormond, contralto. The program will be as follows:

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Aria, (To be announced)
Miss Ormond.
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Aria or group of songs (To be announced)
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Overture, "Tannhauser," Wagner

GLOBE & COMMERCIAL ADVERTISER
ss New York City.
OCT 21 1908

THE first pair of concerts by the Boston Symphony Orchestra in New York will be given in Carnegie Hall on Thursday evening, Nov. 5, and Saturday afternoon, Nov. 7. Mr. Fiedler, the new conductor, is not certain about the programmes, but he will probably use for the Thursday evening concert his introductory programme in Boston. It comprises the overture "Leonore" No. 3, by Beethoven; Brahms's C minor symphony, the love scene from Richard Strauss's opera "Feuersnot," and the "Tannhäuser" overture. He is thinking of playing on Saturday afternoon Rimsky-Korsakoff's symphonic suite "Scheherazade" and Beethoven's "Eroica" symphony.

From EVENING POST,
Address New York City.
Date OCT 21 1908

Notes.

Mme. Sembrich will give a song recital at Carnegie Hall on November 10. She will be at the Metropolitan Opera House from the first week of the season to the end of February, after which she goes for a two months' engagement to St. Petersburg. She has a new home in Switzerland not far from the Paderewskis. The great pianist played parts of his new symphony for her and her husband, and she feels certain it will make a profound impression when the Boston Symphony Orchestra plays it

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Another musical passenger on the same steamer was Giuseppe Sturani, who comes to conduct the orchestra at Hammerstein's Philadelphia opera house. Signor Sturani, who is a young man, is a native of Bologna, studied violin at the conservatory there under Luigi Mancinelli and made his first appearance as a conductor in South America.

"I am proud of the fact that I was the first Italian to conduct 'Salome,'" he said, "and that was two years ago at the Regio in Turin. We gave the opera there before it was performed at La Scala in Milan. Richard Strauss came to Turin to conduct the first performance. I took the baton for the second and all subsequent performances. I was at the San Carlo last year when the composer again came to Naples to conduct the first performance of his opera, and I again succeeded him. There also we had Gemma Bellincioni in the leading role."

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The First Established Newspaper Cutting Bureau in the World
From ...
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Date ...

SYMPHONY PROGRAM.

Excellent Concert Arranged—The New Conductor.

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Although a most interesting program has been prepared for the Springfield concert and an attractive soloist engaged, naturally the chief interest will center in Max Fiedler, the new conductor of the orchestra, who makes his first appearance outside of Boston at this concert. Mr. Fiedler's success in Boston augurs well for the brilliancy of the present season and unquestionably he promises to become one of the most popular conductors in this country. The keen and critical judgment of the management of the orchestra in the selection of its conductor has been justified once more.

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He succeeded Von Bernuth as director of the conservatory in 1894 and in the same year after Von Bernuth had retired from conducting the Philharmonic concerts, Mr. Fiedler organized the "Fiedler" concerts. The first year he gave one, then increased the number to four, six and eight, and finally in 1904 he combined his concerts with those of the Philharmonic society, overtures to that end having come from the latter. These concerts are famous throughout Europe and in the last five or six years Mr. Fiedler has been one of the most sought after "guest" conductors in Germany. He is a great favorite in St. Petersburg where he has declined the conductorship of the Russian Imperial Symphony concerts. He brings with him to America the reputation of being a man of broad and catholic tastes. He is an ardent modernist and yet is noted for his interpretation of the great classics. He is said to be skilled in the making of programs.

Few other changes have been made in the personnel of the orchestra. Willy Hess, returning from his year's leave of absence in Germany, will again be at first desk as concert master and with him will be Sylvain Noack for three years second concert master of the Concert-Gebouw of Amsterdam under Mengelberg. There will be two new second violins, a new 'cello, a new second bassoon and a new double bass.

As already announced, the soloist will be Lilla Ormond, contralto. The program will be as follows:

Overture, "Oberon," Weber
Symphony in C Minor No. 1, Brahms
Aria, (To be announced)
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GLOBE & COMMERCIAL ADVERTISER
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As already announced, the soloist will be Miss Lilla Ormond, contralto, who made so excellent an impression of dramatic power and vocal skill at the Worcester festival. The program will be as follows:—

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Miss Ormond.
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Miss Ormond.
Overture, "Tannhaeuser" ..... Wagner

Nor should be forgotten the recital of Mrs Margarethe von Mitzlaff Miellez, which will take place at High School hall on the 28th inst. The program, a remarkably choice one,—not in any respect commonplace,—has been published. It is all choice music.

Strauss Concerning His "Electra."

The [illegible] about his [illegible] as reported in the New York Times, is interesting to a de-

LILLA ORMOND.

[Soloist with the Boston Symphony orchestra.]

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GLOBE & COMMERCIAL ADVERTISER
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From AMERICAN BALTIMORE, MD.

Address

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Newspaper Cutting Bureau in the World

From AMERICAN STAR.

Address BALTIMORE, MD

Date OCT 20 1908

Newspaper Cutting Bureau in the World

From

Address BUFFALO, N. Y.

Date OCT 18 1908

Max Fiedler, the new conductor of the Boston Symphony Orchestra, made his first appearance in that city on Friday afternoon, Oct. 9, at the public rehearsal, and Saturday evening, Oct. 16, at the concert. His program comprised Beethoven's "Leonore," overture; Brahms' Symphony in C Minor, the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhauser" overture.

He was received most warmly by both audiences and the hearty applause which greeted him at the end of the concerts showed that he had gone far on the way of becoming a favorite with the patrons of the symphony orchestra.

Esta 84

aus folgender Zeitung:

Weser-Zeitung

Bremen

Nr. vom 9 10 1908

—* **Newyorker Musikleben.** Man schreibt uns aus Newyork: Herr Max Fiedler, der für die kommende Saison bekanntlich als Nachfolger Dr. Mucks als Dirigent des Bostoner Symphonie-Orchesters bestellt wurde, hat eine teilweise Liste der von ihm in Boston und Newyork vorzuführenden Werke veröffentlicht, aus welcher folgende hervorgehoben seien. Fiedler verspricht zwei für Amerika neue Symphonien, nämlich die hier nie aufgeführte Achte Symphonie von Bruckner und die seit zwei Jahren angekündigte neue Erste Symphonie von Paderewski, der sie im letzten Jahre dem Newyorker Publikum hätte vorführen sollen, sie aber wegen ihm nötig scheinender Änderungen wieder zurückzog. Ferner kündigt Herr Fiedler an eine Ouverture von Max Reger, ein bisher noch nicht veröffentlichtes Werk, ferner als Novitäten für Amerika Norens „Kaleidoskop"-Variationen, „Brigg Fair" und „Paris" von Delius, „Finlandia" von Sibelius, zwei Scherzos aus Nicodes „Gloria" und den Erntetanz aus Schillings Oper „Moloch". Besondere Berücksichtigung will Herr Fiedler Richard Strauß schenken, dessen Werke Dr. Muck — der aus seinen geringen Sympathien für den Komponisten Strauß auch nie ein Hehl gemacht hatte — verhältnismäßig vernachlässigt hatte. Fiedler verspricht „Tod und Verklärung", „Also sprach Zarathustra", „Ein Heldenleben" und die „Liebesszene" aus der Oper „Feuersnot". Besonders reich ist die Liste der von Herrn Fiedler bekannt gegebenen Solisten, welche in den Bostoner Symphonie-Konzerten auftreten werden. Wir nennen daraus die berühmtesten: die Damen Emmy Destinn und Bertha Morena, beide vom Metropolitan Opera House, die Altistin Jeanne Gerville-Reache vom Manhattan Opera House, die Pianisten Paderewski, Sauer, Gabrilowitsch, Thevinne, Germain Schnitzer, die Violinisten Mischa Elman und Willy Heß, sowie die Cellisten Alwin Schroeder und Heinrich Warnke.

Newspaper Cutting Bureau in the World

From

Address

Date OCT 18 1908

THE SYMPHONY'S NEW CONDUCTOR.

Max Fiedler, the new conductor of the Boston Symphony Orchestra, has created a most favorable impression on all who have met him and especially on the orchestra, which he has been rehearsing for the past two weeks. His first public appearance was Friday afternoon, Oct. 9, the first public rehearsal, which was followed by the concert on the following Saturday evening.

Mr. Fiedler has thrown himself into his work with tremendous enthusiasm. He has expressed himself as being delighted with the orchestra; in fact, when he was introduced to the orchestra he made a graceful little speech, in which he said he had heard it once in New York three years ago under Vincent d'Indy and he was glad to admit at that time that it was the most beautiful orchestra he had ever heard. He told the men that he had never had such an instrument to work with and he hoped during his sojourn in Boston to reach his highest ideals.

Mr. Fiedler has shown himself to be decidedly a temperamental conductor and whatever emotion there is in the music he plays will not go by default for lack of his bringing it out.

The concerts in Providence are some way in the future, the first one not coming until Nov. 24, but already the number of inquiries received at the home office of the orchestra show that the interest this year will be unusually keen. The three concerts will be given on Tuesday evenings, Nov. 24, Dec. 29 and Feb. 2. Full details regarding the

EVENING MAIL,

ess New York City.

OCT 22 1908

Arthur Hartmann, the violinist, arrived on Monday from Europe to make a long tour of this country. Hartmann, who enjoys an enviable standing on both continents, has the distinction of having made his studies in this country under Charles Martin Loeffler, the well-known composer and former member of the Boston Symphony orchestra. Hartmann will make his first appearance in Boston, and his first New York engagement will be with the Philharmonic orchestra at the opening of the series.

EMILIE FRANCES BAUER.

Newspaper Cutting Bureau in the World

NEWS

ess BALTIMORE, MD

OCT 22 1908

There were so many virile virtues in Max Fiedler's last week's conducting at Boston that they entirely smothered all other sentiments than warm approbation in the utterances of the Transcript's keenly discriminating critic. In reviewing this performance he says nothing of exuberant manner nor of exaggerations, but revels in the luxuriant musical values unfolded by the conductor. Fiedler must be a positive character with independent convictions. Such men are always interesting.

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Newspaper Cutting Bureau in the World

From

Address

Date OCT 23 1908

SCHROEDER CONCERT.

Mr. Alvin Schroeder, 'cellist, formerly with the Boston Symphony Orchestra, then a member of the Kneisel Quartet, gave his first concert since returning to New York from a long European tour last evening at the Academy of Music. Miss Hedwig Schroeder, a daughter of the 'cellist, appeared with him as solo pianiste in a most delightful programme. Both artists received a cordial welcome, and Mr. Schroeder exhibited anew the characteristic modesty which has always accompanied his talented performances, either as a soloist or in ensemble playing, before Brooklyn audiences. Last evening's concert was given under the auspices of the Brooklyn Institute of Arts and Sciences.

Following is the programme:—

Sonata for piano and violoncello, op. 36, Edvard Grieg
I. Allegro agitato.
II. Andante molto tranquillo.
III. Allegro.
Miss Schroeder and Mr. Schroeder.
(a) Elégie ..... Gabriel Faure
(b) Bagatelle ..... Joer Holter
(c) Scherzo ..... C. Reinecke
Mr. Schroeder.
Suite No. 1 in G major ..... J. S. Bach
Prelude Courante.
Sarabande-Gigue.
Mr. Schroeder.
(a) Adagio ..... Tartini
(b) Gavotte ..... Perrin
(c) Vito ..... Popper
Mr. Schroeder.

rk, 1884

Newspaper Cutting Bureau in the World

From TELEGRAPH PHILADELPHIA, PA.

Address

Date OCT 24 1908

Boston Symphony Orchestra.

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Mr. Fiedler has had a most popular success in Boston. Patrons of the Symphony concerts there are most enthusiastic over the results he has secured so far, and it looks as if the Boston Symphony Orchestra had another great man at the head.

The sale of single seats for this concert will open next Wednesday, October 28, at Miss Harris' ticket office in Heppe's piano rooms, No. 1115 Chestnut street.

From EVENING TELEGRAM,

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Paderewski, who comes to this country in January for 20 concert appearances, seven of which will be with the Boston Symphony Orchestra, will play at the February concert. This will be the last opportunity Baltimore will have to hear this great artist for several years, as he plans not to return to America until the season of 1912-13.

THE SYMPHONY'S NEW CONDUCTOR.

Max Fiedler, the new conductor of the Boston Symphony Orchestra, has created a most favorable impression on all who have met him and especially on the orchestra, which he has been rehearsing for the past two weeks. His first public appearance was Friday afternoon, Oct. 9, the first public rehearsal, which was followed by the concert on the following Saturday evening.

Mr. Fiedler has thrown himself into his work with tremendous enthusiasm. He has expressed himself as being delighted with the orchestra; in fact, when he was introduced to the orchestra he made a graceful little speech, in which he said he had heard it once in New York three years ago under Vincent d'Indy and he was glad to admit at that time that it was the most beautiful orchestra he had ever heard. He told the men that he had never had such an instrument to work with and he hoped during his sojourn in Boston to reach his highest ideals.

Mr. Fiedler has shown himself to be decidedly a temperamental conductor and whatever emotion there is in the music he plays will not go by default for lack of his bringing it out.

The concerts in Providence are some way in the future, the first one not coming until Nov. 24, but already the number of inquiries received at the home office of the orchestra show that the interest this year will be unusually keen. The three concerts will be given on Tuesday evenings, Nov. 24, Dec. 29 and Feb. 2. Full details regarding the [illegible] in due time.

Newspaper Cutting Bureau in the World

From STAR

Address

Date

Newspaper Cutting Bureau in the World

From

Address

Date

Max Fiedler, the new conductor of the Boston Symphony Orchestra, made his first appearance in that city on Friday afternoon, Oct. 9, at the public rehearsal, and Saturday evening, Oct. 16, at the concert. His program comprised Beethoven's "Leonore," overture; Brahms' Symphony in C Minor, the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhauser" overture.

He was received most warmly by both audiences and the hearty applause which greeted him at the end of the concerts showed that he had gone far on the way of becoming a favorite with the patrons of the symphony orchestra.

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—* **Newyorker Musikleben.** Man schreibt uns aus Newyork: Herr Max Fiedler, der für die kommende Saison bekanntlich als Nachfolger Dr. Mucks als Dirigent des Bostoner Symphonie-Orchesters bestellt wurde, hat eine teilweise Liste der von ihm in Boston und Newyork vorzuführenden Werke veröffentlicht, aus welcher folgende hervorgehoben seien. Fiedler verspricht zwei für Amerika neue Symphonien, nämlich die hier nie aufgeführte Achte Symphonie von Bruckner und die seit zwei Jahren angekündigte neue Erste Symphonie von Paderewski, der sie im letzten Jahre dem Newyorker Publikum hätte vorführen sollen, sie aber wegen ihm nötig scheinender Änderungen wieder zurückzog. Ferner kündigt Herr Fiedler an eine Ouverture von Max Reger, ein bisher noch nicht veröffentlichtes Werk, ferner als Novitäten für Amerika Norens „Kaleidoskop"-Variationen, „Brigg Fair" und „Paris" von Delius, „Finlandia" von Sibelius, zwei Scherzos aus Nicodes „Gloria" und den Erntetanz aus Schillings Oper „Moloch". Besondere Berücksichtigung will Herr Fiedler Richard Strauß schenken, dessen Werke Dr. Muck — der aus seinen geringen Sympathien für den Komponisten Strauß auch nie ein Hehl gemacht hatte — verhältnismäßig vernachlässigt hatte. Fiedler verspricht „Tod und Verklärung", „Also sprach Zarathustra", „Ein Heldenleben" und die „Liebesszene" aus der Oper „Feuersnot". Besonders reich ist die Liste der von Herrn Fiedler bekannt gegebenen Solisten, welche in den Bostoner Symphonie-Konzerten auftreten werden. Wir nennen daraus die berühmtesten: die Damen Emmy Destinn und Bertha Morena, beide vom Metropolitan Opera House, die Altistin Jeanne Gerville-Reache vom Manhattan Opera House, die Pianisten Paderewski, Sauer, Gabrilowitsch, Ysaye, Germain Schnitzer, die Violinisten Mischa Elman und Willy Heß, sowie die Cellisten Alwin Schroeder und Heinrich Warnke.

EVENING MAIL,

ss New York City.

OCT 22 1912

Arthur Hartmann, the violinist, arrived on Monday from Europe to make a long tour of this country. Hartmann, who enjoys an enviable standing on both continents, has the distinction of having made his studies in this country under Charles Martin Loeffler, the well-known composer and former member of the Boston Symphony orchestra. Hartmann will make his first appearance in Boston, and his first New York engagement will be with the Philharmonic orchestra at the opening of the series.

EMILIE FRANCES BAUER.

Newspaper Cutting Bureau in the World

ss

There were so many virile virtues in Max Fiedler's last week's conducting at Boston that they entirely smothered all other sentiments than warm approbation in the utterances of the Transcript's keenly discriminating critic. In reviewing this performance he says nothing of exuberant manner nor of exaggerations, but revels in the luxuriant musical values unfolded by the conductor. Fiedler must be a positive character with independent convictions. Such men are always interesting.

lished

Newspaper Cutting Bureau in the World

From

Address

Date

SCHROEDER CONCERT.

Mr. Alvin Schroeder, 'cellist, formerly with the Boston Symphony Orchestra, then a member of the Kneisel Quartet, gave his first concert since returning to New York from a long European tour last evening at the Academy of Music. Miss Hedwig Schroeder, a daughter of the 'cellist, appeared with him as solo pianiste in a most delightful programme. Both artists received a cordial welcome, and Mr. Schroeder exhibited anew the characteristic modesty which has always accompanied his talented performances, either as a soloist or in ensemble playing, before Brooklyn audiences. Last evening's concert was given under the auspices of the Brooklyn Institute of Arts and Sciences.

Following is the programme:—

Sonate for piano and violoncello, op. 36, Edvard Grieg
I. Allegro agitato.
II. Andante molto tranquillo.
III. Allegro.
Miss Schroeder and Mr. Schroeder.

(a) Elégie.....Gabriel Fauré
(b) Bagatelle.....Joer Holter
(c) Scherzo.....C. Reinecke
Mr. Schroeder.

Suite No. 1 in G major.....J. S. Bach
Prelude Courante.
Sarabande-Gigue.
Mr. Schroeder.

(a) Adagio.....Tartini
(b) Gavotte.....Perrin
(c) Vito.....Popper
Mr. Schroeder.

ork, 1884

Newspaper Cutting Bureau in the World

From

Address

Date

Boston Symphony Orchestra.

The first Boston Symphony concert of the season will be given in the Academy of Music on Monday evening, November 2. Mr. Fiedler has decided to use here the programme which he used at his introductory concert in Boston. It comprises the "Leonore" No. 3 overture; Brahms' C Minor Symphony; the love scene from Richard Strauss' opera "Feuersnot," and the "Tannhauser" overture.

Mr. Fiedler has had a most popular success in Boston. Patrons of the Symphony concerts there are most enthusiastic over the results he has secured so far, and it looks as if the Boston Symphony Orchestra had another great man at the head.

The sale of single seats for this concert will open next Wednesday, October 23, at Miss Harris' ticket office in Heppe's piano rooms, No. 1115 Chestnut street.

From EVENING TELEGRAM,

Address New York City.

Date

The first pair of concerts by the Boston Symphony Orchestra in New York will be given in Carnegie Hall on Thursday evening, November 5, and Saturday afternoon, November 7. Mr. Fiedler will probably use for the Thursday evening programme the one which was his introductory in Boston. It comprises the "Leonore" No. 3 overture by Beethoven; Brahm's C Minor symphony, the love scene from Richard Strauss' opera "Feuersnot" and the "Tannhauser" overture. He is thinking of playing on Saturday afternoon Rimsky-Korsakoff's symphonic suite "Scheherazade" and the "Eroica" symphony.

rk,

[53]

From REPUBLICAN
Address SPRINGFIELD, MASS.
Date OCT 24 1908

Max Fiedler, the new conductor of the Boston symphony orchestra, is looking forward with more than usual pleasure to the concert which the orchestra is to give in Springfield in the Court Square theater next Monday night. Mr Fiedler regards the giving of concerts in smaller cities outside of Boston as one of the most important functions of the orchestra. He has yet to become acquainted with the audiences in such cities but he has heard about the growth of musical taste in this country, and is eager to test it for himself. Many of the great artists who come to America report on their return abroad that the most musical audiences are often found not in the great cities, but in the smaller cities where the opportunities for hearing music do not come so often. Springfield has an excellent reputation in this respect and Mr Fiedler has expressed pleasure that this will be the city in which he will make his first appearance outside of Boston and Cambridge.

From Daily Citizen,
Address Brooklyn, N. Y.
Date OCT 24 1908

The first of the five Philharmonic concerts which will be given by the Boston Symphony Orchestra in the new opera house of the Academy of Music will take place on Friday evening, Nov. 6, at 8:15 o'clock.

Two years ago Brooklyn gave a most cordial greeting to Dr. Muck when he first came to this city, and this year it will unquestionably give as hearty a greeting to his successor, Max Fiedler. For his introductory programme here Mr. Fiedler has chosen that which he used as the introductory programme in Boston. It comprises the "Leonore" Overture No. 3 by Beethoven; the Symphony in C Minor No. 1, by Brahms; the Love Scene from Richard Strauss' opera, "Feuersnot;" and the "Tannhaeuser" Overture. The only unfamiliar work on the programme is the Strauss opera, which is a thrilling orchestral piece that lasts about eight minutes, and tries the virtuosity of the orchestra to the utmost.

From Daily Eagle,
Address Brooklyn, N. Y.
Date OCT 24 1908

The first of the five Philharmonic concerts which will be given by the Boston Symphony Orchestra in the new opera house of the Academy of Music, will take place on Friday evening, November 6, at 8:15 o'clock. This year the orchestra is said to return in better condition than it ever was. The changes made in its personnel a year ago by Dr. Muck are now showing results and with the exception of the return of Professor Willy Hess to the first desk of the violins, and the coming of a new second concert master—Mr. Noack—the orchestra to all intents and purposes is the same as Dr. Muck left it last spring. Those who have heard it in Boston this fall profess to believe that never has its tonal beauty been more gorgeous and its virtuosity more complete.

Two years ago Brooklyn gave a most cordial and hearty greeting to Dr. Muck when he first came to this city, and this year it will unquestionably give as cordial and hearty a greeting to his successor, Max Fiedler. It is not going too far to say that Dr. Fiedler in the concerts he has conducted in Boston has made a most profound impression upon the very critical audiences that are found each week in Symphony Hall. For his introductory programme in Brooklyn Mr. Fiedler has chosen that which he used as the introductory programme in Boston. It comprises the "Leonore" overture No. 5, by Beethoven; the Symphony in C Minor No. 1, by Brahms; the love scene from Richard Strauss' opera "Feuersnot," and the "Tannhauser" overture.

From N. Y. EVG. STAATSZEITUNG,
Address
Date OCT 24 1908

Der „Arion" hat sich für sein erstes Konzert am 15. November die Mitwirkung von Professor Heß, dem Konzertmeister des Bostoner Symphonie-Orchesters, gesichert, und werden die Violin-Soli dieses Virtuosen gewiß keine geringe Attraktion sein. Außerdem hat man eine Sängerin als Solistin vorgesehen, doch ist man sich über die Wahl noch nicht einig.

From BULLETIN
Address PHILADELPHIA, PA.
Date OCT 24 1908

The first Boston Symphony concert of the season will be given at the Academy of Music on Monday evening, November 2. Max Fiedler, the new conductor of the orchestra, has decided to present the same program which he used at his introductory concert in Boston. It comprises the "Leonore" overture, No. 3, of Beethoven; Brahm's C Minor symphony; the Love Scene from Richard Strauss's opera and the "Tannhauser" overture.

From LIFE
Address Brooklyn, N. Y.
Date OCT 24 1908

WHEN fourteen hundred subscribers to the customary five Philharmonic concerts by the Boston Symphony Orchestra could be secured in the hopelessly inadequate environment of the Baptist Temple, it goes without saying that the opera house will be none too large for this season's demand for places. Old subscribers had until Monday of this week to take their choice of the twenty-two hundred seats in the opera house and since then new applications have been filled. As there are no poor seats in the new auditorium, there will be a general satisfaction that has not existed since the old Academy went out of existence. A reception to Max Fiedler will be an incidental feature of the opening concert on the evening of Friday, November sixth. Gabrilowitsch, on December fourth; Elman, on January eighth, and Paderewski, on February nineteenth, will be the soloist at the three succeeding concerts; the final one, on March nineteenth, being entirely orchestral.

MR. JOHN E. LEECH is president, this year, of the Brooklyn Philharmonic Society, which cooperates with the Brooklyn Institute in giving these concerts. The other officers are Mr. William H. Wallace, vice-president; Mr. Walter H. Crittenden, secretary, and Mr. Crowell Hadden, treasurer, and the remaining directors: Messrs. Carll H. De Silver, Henry N. Whitney, Alexander E. Orr, George H. Prentiss, John F. Praeger, John S. Frothingham, Henry F. Noyes, Thomas R. French, John J. Pierrepont, Franklin W. Hooper, A. Augustus Healy, Lowell M. Palmer, Frederick S. Parker, Gates D. Fahnestock, Charles A. Schieren, James L. Morgan, Robert B. Woodward, Martin Joost, Horace J. Morse, Charles J. Peabody and George H. Southard. In the Women's Auxiliary Board the Executive Committee consists of: Mrs. Thomas Prosser, chairman; Mrs. Frank M. Lupton, secretary; Mrs. Camden C. Dike, ex-officio; Miss Katherine S. Dreier, Mrs. Thomas R. French, Mrs. A. Augustus Healy, Mrs. Otto Heinigke, Mrs. J. S. Frothingham, Mrs. Otto Goepel, Mrs. E. J. Grant, Mrs. Charles B. Hewitt, Mrs. Franklin W. Hooper, Mrs. Andrew Jacobs, Mrs. Henry I. Judson, Mrs. Lowell M. Palmer, Mrs. Charles F. Pray, Mrs. George H. Prentiss, Mrs. H. J. Recknagel, Miss Marion J. Terry, Mrs. John Van B. Thayer, Mrs. J. Eliott Langstaff, Mrs. Paul Lichtenstein, Mrs. Henry R. Mallory and Mrs. George W. Wingate.

From N. Y. EVG. STAATSZEITUNG
Address
Date OCT 24 1908

Notizen.

J. E. Francke giebt bekannt, daß die junge russische Pianistin Tina Lerner am 31. d. M. oder am 1. November von Liverpool hier eintreffen wird.

Der junge amerikanische Violin-Virtuose Albert Spalding hat in London, wo er mit dem Philharmonischen Orchester konzertirte, einen gewaltigen Erfolg erzielt. Er wurde 14 Mal gerufen.

Frl. Isadora Duncan wird am 6. November zum ersten Male in Amerika mit voller Orchesterbegleitung eine Reihe von Tanz-Vorstellungen im Metropolitan Opernhause beginnen. Das Damrosch'sche Symphonie-Orchester wird sie begleiten.

Max Fiedler, der neue Leiter des Boston Symphonie-Orchesters, hat Frl. Germaine Schnitzler für die Bostoner Saison als Piano-Solistin gewonnen.

Newspaper Cutting Bureau in the World
From
Address PHILADELPHIA, PA
Date OCT 25 1908

The first Boston Symphony concert of the season will be given in the Academy of Music on Monday evening, November 2. Mr. Fiedler has decided to use here the program which he used at his introductory concert in Boston. It comprises the "Leonore" No. 3 overture, Brahm's C Minor Symphony, the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhauser" overture.

Mr. Fiedler has had a most popular success in Boston. Patrons of the symphony concerts there are most enthusiastic over the results he has secured so far, and it looks as if the Boston Symphony Orchestra had another great man at its head. The sale of single seats for this concert will open next Wednesday, October 28, at 1115 Chestnut Street.

From PUBLIC LEDGER
Address PHILADELPHIA, PA.
Date OCT 25 1908

The first Boston Symphony concert of the season will be given in the Academy of Music on Monday evening, November 2. Mr. Fiedler has decided to use here the programme which was so well received at his introductory concert in Boston. It comprises the "Leonore" No. 3 overture, Brahms's C minor Symphony, the love scene from Richard Strauss's "Feuersnot" and the "Tannhaeuser" overture.

From
Address PHILADELPHIA, PA
Date OCT 25 1908

Boston Symphony Orchestra

The first Boston Symphony concert of the season will be given in the Academy of Music on Monday evening, November 2. The program comprises the "Leonore" No. 3 overture; Brahms' C minor symphony; the love scene from Richard Strauss' opera, "Feuersnot," and "Tannhauser" overture. The sale of single seats for this concert will open next Wednesday, October 28, at Miss Harris' ticket office, in Heppe's piano rooms, 1115 Chestnut street.

Newspaper Cutting Bureau in the World
From SUN
Address
Date OCT 25 1908

Boston Symphony November 4.

The first concert of the Boston Symphony Orchestra in Baltimore this year will be given at the Lyric Wednesday evening, November 4, when Baltimoreans will have the first opportunity to hear the orchestra under its new conductor, Max Fiedler. Mr. Fiedler has about decided to give the same program here for his first concert as he used for his introductory concert in Boston. It comprises the "Lenore" No. 3 overture, by Beethoven; Brahms' C minor symphony, the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhauser" overture.

Mr. Fiedler has met with an enthusiastic reception in Boston and his debut in Baltimore is awaited with keen expectation by all interested in music.

The sale of season tickets for the series is still in progress at Albaugh's, 109 North Charles street. The sale of single tickets for the concerts will open next Wednesday morning, October 28, at Albaugh's.

Newspaper Cutting Bureau in the World
From HERALD
Address
Date OCT 25 1908

Boston Symphony Orchestra.

Mrs. Kate Wilson-Greene, the local manager of the Boston Symphony concerts, reports that there are still some desirable seats left for new subscribers, although the sale this year has been very large—quite up to that of last year, which made a record for Washington.

The first concert will be given in the New National Theater on Tuesday afternoon, November 3, at 4:30 o'clock. Mr. Fiedler, the new conductor, will then make his debut in Washington, and will use the same programme with which he made his debut in Bosfon, earlier this month. It comprises the "Leonore" No. 3 overture by Beethoven, Brahms' C minor Symphony, the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhauser" overture. Mr. Fiedler has made a very popular success in Boston, so much so that the season promises to be an unusually interesting one.

It should be recalled to patrons of music in Washington that the ticket office for the Boston Symphony concerts is now located in the store of the W. F. Frederick Music Company, 1328 F street.

Arthur Hartmann, der Geigenkünstler, ist am Montag angekommen und wird eine ausgedehnte Tournee machen. Hartmann, der einen besonders guten Ruf genießt, hat seine Studien hier gemacht unter Charles Martin Loeffler, dem Komponisten und früheren Mitgliede des Boston Symphonie Orchesters. Hartmann wird mit dem Philharmonischen Orchester hier spielen, am 13. und 14. November in Carnegie Hall.

Newspaper Cutting Bureau in the World
From
Address
Date OCT 25 1908

Alwin Schroeder ist bei den des dieswöchentlichen Konzertes des Boston Symphonie Orchester in Boston. Am 29. November wird er mit dem New York Symphonie Orchester in Carnegie Hall spielen.

From
Address PHILADELPHIA, PA
Date OCT 25 1908

The first Boston Symphony concert of the season will be given in the Academy of Music on Monday evening of next week. Conductor Max Fiedler has decided to offer here the program which he used at his introductory concert in Boston. It comprises the "Leonore" No. 3 Overture; Brahm's C Minor Symphony; the "Love Scene" from Richard Strauss' opera, "Feuersnot," and "Tannhauser" overture. Fiedler has had a most popular success in Boston. Patrons of the concerts there are enthusiastic over the results he has se-

From
Address NEW YORK CITY
Date OCT 25 1908

Max Fiedler, der neue Dirigent des Boston Symphonie-Orchesters, hat Germaine Schnitzer als eine der Solistinnen für die Boston-Saison gewonnen. Manager für Frl. Schnitzer ist H. E. Johnston.

From STAATS ZEITUNG,
Address New York City.
Date OCT 25 1908

Wie die Konzertdirektion Henry Wolfsohn mittheilt, finden die New Yorker Konzerte des Heß-Schroeder-Quartetts in Mendelssohn Hall am 14. Januar, 10. Februar und 3. März statt. Herr Alwin Schroeder, welcher kommende Woche mit dem Bostoner Symphonie-Orchester in Boston spielt, wird sich dem New Yorker Publikum am 27. und 28. November in den Konzerten der New Yorker Symphonie-Gesellschaft vorstellen.

[54]

The First Established and Most Complete Newspaper Cutting Bureau in the World.

From REPUBLICAN

Address SPRINGFIELD MASS

Date

Max Fiedler, the new conductor of the Boston symphony orchestra, is looking forward with more than usual pleasure to the concert which the orchestra is to give in Springfield in the Court Square theater next Monday night. Mr Fiedler regards the giving of concerts in smaller cities outside of Boston as one of the most important functions of the orchestra. He has yet to become acquainted with the audiences in such cities but he has heard about the growth of musical taste in this country, and is eager to test it for himself. Many of the great artists who come to America report on their return abroad that the most musical audiences are often found not in the great cities, but in the smaller cities where the opportunities for hearing music do not come so often. Springfield has an excellent reputation in this respect and Mr Fiedler has expressed pleasure that this will be the city in which he will make his first appearance outside of Boston and Cambridge.

Newspaper Cutting Bureau in the World

From Daily Citizen,

Address Brooklyn, N. Y.

Date OCT 24 1908

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From

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New York, 1884

From

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From

Address

Date

Anzeigen.

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Der junge amerikaniſche Violin-Virtuoſe Albert Spalding hat in London, wo er mit dem Philharmoniſchen Orcheſter konzertirte, einen gewaltigen Erfolg erzielt. Er wurde 14 Mal gerufen.

Frl. Iſadora Duncan wird am 6. November zum erſten Male in Amerika mit voller Orcheſterbegleitung eine Reihe von Tanz-Vorſtellungen im Metropolitan Opernhauſe beginnen. Das Damroſch'ſche Symphonie-Orcheſter wird ſie begleiten.

Max Fiedler, der neue Leiter des Boſton Symphonie-Orcheſters, hat Frl. Germaine Schnitzler für die Boſtoner Saiſon als Piano-Soliſtin gewonnen.

Newspaper Cutting Bureau in the World

From

Address

Date

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[54]

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From

Address

Date

Boston Symphony Orchestra

The first Boston Symphony concert of the season will be given in the Academy of Music on Monday evening, November 2. The program comprises the "Leonore" No. 3 overture; Brahms' C minor symphony; the love scene from Richard Strauss' opera, "Feuersnot," and "Tannhauser" overture. The sale of single seats for this concert will open next Wednesday, October 28, at Miss Harris' ticket office, in Heppe's piano rooms, 1115 Chestnut street.

Newspaper Cutting Bureau in the World

Boston Symphony November 4.

The first concert of the Boston Symphony Orchestra in Baltimore this year will be given at the Lyric Wednesday evening, November 4, when Baltimoreans will have the first opportunity to hear the orchestra under its new conductor, Max Fiedler. Mr. Fiedler has about decided to give the same program here for his first concert as he used for his introductory concert in Boston. It comprises the "Lenore" No. 3 overture, by Beethoven; Brahms' C minor symphony, the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhauser" overture.

Mr. Fiedler has met with an enthusiastic reception in Boston and his debut in Baltimore is awaited with keen expectation by all interested in music.

The sale of season tickets for the series is still in progress at Albaugh's, 109 North Charles street. The sale of single tickets for the concerts will open next Wednesday morning, October 28, at Albaugh's.

From

Address

Date

Boston Symphony Orchestra.

Mrs. Kate Wilson-Greene, the local manager of the Boston Symphony concerts, reports that there are still some desirable seats left for new subscribers, although the sale this year has been very large—quite up to that of last year, which made a record for Washington.

The first concert will be given in the New National Theater on Tuesday afternoon, November 3, at 4:30 o'clock. Mr. Fiedler, the new conductor, will then make his debut in Washington, and will use the same programme with which he made his debut in Boston, earlier this month. It comprises the "Leonore" No. 3 overture by Beethoven, Brahms' C minor Symphony, the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhauser" overture. Mr. Fiedler has made a very popular success in Boston, so much so that the season promises to be an unusually interesting one.

It should be recalled to patrons of music in Washington that the ticket office for the Boston Symphony concerts is now located in the store of the W. F. Frederick Music Company, 1328 F street.

From

Address

Date

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From

Address

Date

Arthur Hartmann, der Geigenkünſtler, iſt am Montag angekommen und wird eine ausgedehnte Tournee machen. Hartmann, der einen beſonders guten Ruf genießt, hat ſeine Studien hier gemacht unter Charles Martin Loeffler, dem Komponiſten und früheren Mitgliede des Boſton Symphonie Orcheſters. Hartmann wird mit dem Philharmoniſchen Orcheſter hier ſpielen, am 13. und 14. November in Carnegie Hall.

Newspaper Cutting Bureau in the World

Alwin Schroeder iſt der Solin des dieswöchentlichen Konzertes des Boſton Symphonie Orcheſter in Boſton. Am 29. November wird er mit dem New York Symphonie Orcheſter in Carnegie Hall ſpielen.

Max Fiedler, der neue Dirigent des Boſton Symphonie-Orcheſters, hat Germaine Schnitzer als eine der Soliſtinnen für die Boſton-Saiſon gewonnen. Manager für Frl. Schnitzer iſt R. E. Johnſton.

From STAATS ZEITUNG,

Address New York City.

Date

Wie die Konzertdirektion Henry Wolfſohn mittheilt, finden die New Yorker Konzerte des Heß-Schroeder-Quartetts in Mendelsſohn Hall am 14. Januar, 10. Februar und 3. März ſtatt. Herr Alwin Schroeder, welcher kommende Woche mit dem Boſtoner Symphonie-Orcheſter in Boſton ſpielt, wird ſich dem New Yorker Publikum am 27. und 28. November in den Konzerten der New Yorker Symphonie-Geſellſchaft vorſtellen.

Newspaper Cutting Bureau in the World
From PHILADELPHIA, PA
Address
Date OCT 25 1908

The Philadelphia prospectus for the Metropolitan grand opera season at the Academy of Music has been issued, and it has been decided by the management to open this season with a performance of Puccini's "La Boheme" on November 17, with a remarkably strong cast, including Caruso as "Rodolfo." The complete cast will be announced next week, but it is understood it will include Farrar as "Mimi."

For the second performance, on the evening of November 24, "Aida" has been chosen. This opera will be given with the identical cast that will be heard on the opening night in New York, and Mme. Destinn will make her Philadelphia debut in the title role, with Caruso as "Radames," Louise Homer as "Amneris" and Signor Amato as "Ramfis." This performance will also serve to introduce to Philadelphia Signor Toscanini, the Metropolitan's new conductor.

Active preparations along every line of the work is being pushed with great energy in New York, and the management promise to give Philadelphia the best of everything that they will have to offer. Entirely new scenery has been prepared for all the new operas to be given this season, and in many instances for the old ones retained in the company's repertoire. Most of this scenery has been made in Milan, and has already been put in place on the Metropolitan stage.

So far as the Philadelphia season is concerned, all the old subscribers have either taken their old seats or secured others that they have been trying to secure for several years. From the interest shown in the numerous inquiries, the public sale for the season, which will begin to-morrow at Heppe's, will be far in advance of other years and it is expected that the Academy will practically be sold out for every one of the twenty performances.

The Academy management has especially co-operated this year with the Metropolitan Company and the committee of Philadelphia subscribers, and among other improvements the Academy has furnished and decorated the foyer in a very attractive manner. Smoking rooms for the men adjoin the foyer and the room itself has been treated as a grand salon affording an ideal place for the between-the-acts promenade, setting off the opera costumes to perfection.

Marcella Sembrich is one of the latest of the Metropolitan stars to arrive in New York from Europe. She will make her first apearance during the first week of the season, either in "Traviata" or "La Boheme."

Mme. Sembrich spent the Summer in the Austrian Tyrol, devoting her time largely to walking over the mountains. She came to America from "Lausanne," where she went to look at a new villa she has bought. She will not go back again to Berlin, where she has lived for the last five years, but to her new home on the shore of Lake Geneva, only half an hour from the home of the Paderewskis. They selected the house for her. She spent several days with them, and she heard part of Paderewski's new symphony. It will be finished in time for him to come to this country in January to have the work played by the Boston Symphony Orchestra. He is delighted to have the work first produced in the United States.

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Newspaper Cutting Bureau in the World
From AMERICAN
PHILADELPHIA, PA
Address
Date OCT 25 1908

RARE MUSICAL PROGRAM AT ACADEMY THIS WEEK

Back From Triumph in New York, Pohlig Will Give, for First Time, Berlioz's "Romeo and Juliet" Symphony

CARL POHLIG'S enlarged and rejuvenated Philadelphia Orchestra bids fair this season to come into its own, taking its fitting station as one of the most important and most valuable of New World media for artistic musical expression. Last week Mr. Pohlig took his musicians over to New York and gave concerts in Carnegie Hall and at the new Brooklyn Academy of Music, the houses being crowded by music-lovers of the metropolis. Henry T. Fincke, New York's leading musical critic, said of Mr. Pohlig's interpretation of Liszt's "Faust" symphony:

"The performance of this colossal work was one of the most impressive ever given in this city. Hans von Bulow's remark to pianists that they should strive to play a piece first correctly, then beautifully, then interestingly, applies also to orchestral performances. The Philadelphians showed their technical skill in playing correctly; they revealed the exquisite sensuous beauty of the Marguerite movement; and Mr. Pohlig's individual interpretation made it the more interesting.

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This was the general tenor of critical comment at this time—a significant indication that before long metropolitan concertgoers will be clamoring for a series of symphonic concerts under Conductor Pohlig's direction.

The program for the orchestra's concerts at the Academy this week includes Tschaikowsky's "Overture Solennelle," Greig's "Peer Gynt" suite, Rymsky-Korsakoff's "Espagnole" caprice, and Berlioz's "Romeo and Juliet" symphony—the latter a first performance in public by Mr. Pohlig's musicians. The work presents enormous technical difficulties—in so far that many a vexed conductor has wished that it were not only difficult, but impossible as well.

Mr. Pohlig has Berlioz's own full warrant for its selection, for, said the eccentric composer in his autobiography, "its proper interpretation requires a conductor of the highest rank"—an exact description of the Philadelphia band's gifted leader.

Grand Opera Portents.

There is preliminary bubbling of the dual grand opera caldron, soon to increase to a veritable volcanic eruption, in which great stars of world-wide fame will be tossed about like so many bits of red-hot lava. Everything but the building (and that very nearly), is ready for Mr. Hammerstein's sensational opening of his new uptown opera house with "Carmen," introducing the golden-throated beauty, Mme. Labia, in the title role. Not since the Academy of Music was dedicated with "Il Trovatore," more than half a century ago, has such a momentous event loomed on the local opera horizon.

For the opening of the Metropolitan Opera's series of twenty performances on Tuesday nights, at the Academy, "La Boheme" has been selected by the opera committee, which is to be given carte blanche this season by the Metropolitan management in the matter of selecting operas for production here. Mr. Conried never would permit this, but always insisted that the work to be given should be taken from the list of operas performed at the Metropolitan during the preceding week.

Caruso is to be the Rudolphe in "La Boheme," of course—Philadelphia is likely to hear this tenor often during the forthcoming season, also, by the same token, Geraldine Farrar, who is likely to be the Mimi in the "Boheme" production. Following this, on November 24, will be a Dippel-Casazza headliner, "Aida," with Caruso, Emmy Destinn and the new Italian barytone, Amato, in the cast. This performance will also serve to introduce to the Philadelphia public the Metropolitan's famous conductor from La Scala, Signor Toscanini.

Toscanini signalized his first introduction to the Metropolitan orchestral force last week by conducting a rehearsal of Wagner's "Goetterdaemmerung" without a score—an extraordinary feat of musical memory. The musicians were amazed, and gave the conductor a rousing orchestral "fanfare" at the close of the rehearsal.

Mme. Gadski began her concert season auspiciously in New York last week, singing songs with the lightness and spontaneity of a veteran concert star, and with but scant reminders of the intense dramatic feeling which befits an operatic favorite. The program for her concert at the Academy tomorrow afternoon is made up of German, French and English songs, ranging from an eighteenth century minuet to the vocal complexities of Richard Strauss. Her time of private mourning is over, and her audiences are to see some stunning costumes, worn as only Gadski could wear them. One is described as "a Watteau gown in flame color, its quietest note all gold lace, in full royal bands; broad black velvet hat bow with loops pendant nearly to the ground, and a Marsovian wrap of deep imperial purple with an extensive trail."

Pianist Frank La Forge, who plays Mme. Gadski's accompaniments, is a song composer of much merit. Two of his compositions are on the singer's program for tomorrow's concert.

At the Grand Opera House the Abramson Company has caught the fancy of the music-loving public in standard Italian repertoire. The operas announced for the current week are "Il Trovatore" on Monday night; Tuesday, "Rigoletto"; Wednesday, "Lucia de Lammermoor"; Thursday matinee, "Cavalleria Rusticana" and "I Pagliacci"; Thursday night, "Aida"; Friday, "La Traviata"; Saturday matinee, "Carmen" and Saturday night, "La Gioconda"—the latter opera with Mme. Helene Therry as Gioconda, Mme. Bossi as La Cieca, Bari as Enzo Frimaldo, Pacini as Barnabam, Gravina as Alvise Badero, Gralani as Isepo, and Frascona as Zuane.

Organ Recitals Begin.

Organist Frederick Maxson, of the First Baptist Church, Seventeenth and Sansom streets, announces four free organ recitals for Saturday afternoons, at 3.45, November 7, 14, 21 and 28. At the first recital Mr. Maxson will be assisted by Emil Hahl, viola, of the Philadelphia Orchestra. The following program will be given:

Allegro maestoso.....Bergquist
Spring song, "From the South" (new).Lemare
Viola solo, Aria in F.....Ph. Scharwenka
Mr. Emil Hahl.
Toccata in F.....Bach
Pastorale.....Guilmant
Fanfare.....Bridge
Viola solo, Andante religiosa.....Golterman
Mr. Emil Hahl.
Cantilene.....Rogers
Allegretto in A.....Tours
Symphonic poem, "Finlandia".....Sibelius

For the first concert of the Boston Orchestra's local series of five performances at the Academy of Music Conductor Max Fiedler will use the same program in which he introduced himself to the Boston public: Leonore No. 3 overture; Brahms' C minor symphony; the love scene from Richard Strauss' opera, "Feuersnoth," and the "Tannhauser" overture. The single seat sale begins next Wednesday.

Walter Damrosch is announced in a lecture recital on Debussy's "Pelleas and Melisande," to be given on Wednesday afternoon, November 25, at Witherspoon Hall. This lecture met with such success in New York that Mr. Damrosch was compelled to give it six times over.

Pianist Arthur Whiting is to give three interesting recitals at Witherspoon Hall, November 14, 30 and December 14, showing the evolution of the pianoforte—abominated by so many great composers as great music's direst foe.

The choir of the Arch Street Church, at Eighteenth and Arch streets, is to give a special musical service on the last Sunday evening of each month during the season, beginning this evening.

Frederic Rees is to sing the part of San Bris in the Operatic Society's forthcoming performances of "The Huguenots." William J. Baird, who was cast for San Bris, and who studied the role in Paris last summer, has been constrained through illness to give up the part. There are to be two dress rehearsals of the opera at the Academy of Music before the first production, November 5 next.

Arthur Hartman, violinist, and Alfred Calzin, pianist, will be heard in concert next Wednesday at the New Century Drawing Rooms, under the auspices of the Young Men's Hebrew Association.

The Chaminade Club in its prospectus for the current season announces Mme. Cecile Chaminade in her only recital in Philadelphia, to be given at the Academy of Music on Wednesday evening, December 9. Mme. Chaminade will bring with her two assisting artists, Yvonne de St. Andre, soprano, and Ernest Groom, barytone. The entire program will consist of the works of the distinguished woman composer. Besides the Chaminade recital, the club will give two public concerts. For the first is announced "The Legend of Granada," by Henry Hadley, and for the second "The Vendetta," by Von Fielitz.

Forthcoming concerts by the Van den Beemt Quartet—Hedda van den Beemt and Emil Hahl, violins; Paul Krummeich, viola and Bartrand Austin, 'cello—will be given at the New Century Rooms, November 20, with Harriet T. Bagley, soprano, and December 11, with Mrs. Russell King Miller, contralto, as assisting artists.

From GRAPH
Address NEW YORK CITY
OCT 25 1908
Date

News of Wolfsohn's Artists.

Henry Wolfsohn announces that he has arranged for the Hess-Schroeder String Quartette to give a series of three chamber music concerts in Mendelssohn Hall on the evenings of January 14, February 10 and March 3. The quartette is also to give five chamber music concerts in Boston. No tours will be made by this organization until April, when it will make a four weeks' trip in the Middle West.

Mischa Elman has chosen the Tschaikowsky Concerto for his American introduction with the Russian Symphony Orchestra in Carnegie Hall on December 10. He is also to be heard in a second number with orchestral accompaniment.

Alwin Schroeder is to be the soloist with the Boston Symphony Orchestra in Boston this coming week. His first New York appearance will be with the New York Symphony Orchestra on November 29.

Janet Spencer, the American contralto, is singing in Berlin this Sunday with Geraldine Farrar, and will sail for home on next Tuesday. Henry Wolfsohn announces that she will give a song recital in Mendelssohn Hall late in November.

Emilio de Gogorza has finished his tour in the Northwest and in British Columbia and next week will open his California trip with three recitals in that State. The popular baritone is not to return East again until the middle of December.

Newspaper Cutting Bureau in the World
From THE MORNING TELEGRAPH
Address NEW YORK CITY
Date OCT 25 1908

Boston Symphony Orchestra.

The first pair of concerts by the Boston Symphony Orchestra in New York will be given in Carnegie Hall on Thursday evening, November 5, and Saturday afternoon, November 7. Mr. Fiedler is not certain about the programme, but he will probably use for the Thursday evening programme that which was his introductory entertainment in Boston. It comprises the "Leonore" No. 3 overture by Beethoven, Brahms' C Minor Symphony, the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhaeuser" overture. He is thinking of playing on Saturday afternoon Rimsky-Korsakoff's symphonic suite, "Scheherazade" and the "Eroica" symphony.

Mr. Fiedler has unquestionably made a great and popular success in Boston, and his first appearance in New York at the head of the Boston Symphony Orchestra is awaited with keenest interest by all music lovers.

From SUN,
New York City.
Address
Date OCT 25 1908

The first Boston Symphony concerts will take place at Carnegie Hall on November 5 and November 7. The programmes are not yet decided, but probably the Brahms C minor will be the symphony at the Thursday evening concert and the "Eroica" on Saturday afternoon.

Established ... New York, 1887

From TRIBUNE
New York City.
Address
OCT 25 1908

Mme. Chaminade will appear at the Opera House in the New Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences, on Thursday evening. She will play her own compositions entirely. Mme. Yvonne de St. André, mezzo-soprano, and M. Ernest Groome, barytone, will assist her. On Saturday afternoon and evening, Dr. John C. Bowker, of Yale University, will give the third in his course of illustrated lectures on travel. His topic will be "Albion in Africa." The Boston Symphony Orchestra will give the first of a series of five Philharmonic concerts in the Opera House on the evening of [illegible]

Newspaper Cutting Bureau in the World
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Estab 1

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From NORTH AMERICAN PHILADELPHIA, PA
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Caruso is to be the Rudolphe in "La Boheme," of course—Philadelphia is likely to hear this tenor often during the forthcoming season, also, by the same token, Geraldine Farrar, who is likely to be the Mimi in the "Boheme" production. Following this, on November 24, will be a Dippel-Casazza headliner, "Aida," with Caruso, Emmy Destinn and the new Italian barytone, Amató, in the cast. This performance will also serve to introduce to the Philadelphia public the Metropolitan's famous conductor from La Scala, Signor Toscanini.

Toscanini signalized his first introduction to the Metropolitan orchestral force last week by conducting a rehearsal of Wagner's "Goetterdaemmerung" without a score—an extraordinary feat of musical memory. The musicians were amazed, and gave the conductor a rousing orchestral "fanfare" at the close of the rehearsal.

Mme. Gadski began her concert season auspiciously in New York last week, singing songs with the lightness and spontaneity of a veteran concert star, and with but scant reminders of the intense dramatic feeling which befits an operatic favorite. The program for her concert at the Academy tomorrow afternoon is made up of German, French and English songs, ranging from an eighteenth century minuet to the vocal complexities of Richard Strauss. Her time of private mourning is over, and her audiences are to see some stunning costumes, worn as only Gadski could wear them. One is described as "a Watteau gown in flame color, its quietest note all gold lace, in full royal bands; broad black velvet hat bow with loops pendant nearly to the ground, and a Marsovian wrap of deep imperial purple with an extensive trail."

Pianist Frank La Forge, who plays Mme. Gadski's accompaniments, is a song composer of much merit. Two of his compositions are on the singer's program for tomorrow's concert.

At the Grand Opera House the Abramson Company has caught the fancy of the music-loving public in standard Italian repertoire. The operas announced for the current week are "Il Trovatore" on Monday night; Tuesday, "Rigoletto"; Wednesday, "Lucia de Lammermoor"; Thursday matinee, "Cavalleria Rusticana" and "I Pagliacci"; Thursday night, "Aida"; Friday, "La Traviata"; Saturday matinee, "Carmen" and Saturday night, "La Gioconda"—the latter opera with Mme. Helene Therry as Gioconda, Mme. Bossi as La Cieca, Bari as Enzo Frimaldo, Pacini as Barnabam, Gravina as Alvise Badero, Gralani as Isepo, and Frascona as Zuane.

Organ Recitals Begin.

Organist Frederick Maxson, of the First Baptist Church, Seventeenth and Sansom streets, announces four free organ recitals for Saturday afternoons, at 3.45, November 7, 14, 21 and 28. At the first recital Mr. Maxson will be assisted by Emil Hahl, viola, of the Philadelphia Orchestra. The following program will be given:

Allegro maestoso.....Bergquist
Spring song, "From the South" (new).Lemare
Viola solo, Aria in F.....Ph. Scharwenka
Mr. Emil Hahl.
Toccata in F.....Bach
Pastorale.....Guilmant
Fanfare.....Bridge
Viola solo, Andante religiosa.....Golterman
Mr. Emil Hahl.
Cantilene.....Rogers
Allegretto in A.....Tours
Symphonic poem, "Finlandia".....Sibelius

For the first concert of the Boston Orchestra's local series of five performances at the Academy of Music Conductor Max Fiedler will use the same program in which he introduced himself to the Boston public: Leonore No. 3 overture; Brahms' C minor symphony; the love scene from Richard Strauss' opera, "Feuersneth," and the "Tannhauser" overture. The single seat sale begins next Wednesday.

Walter Damrosch is announced in a lecture recital on Debussy's "Pelleas and Melisande," to be given on Wednesday afternoon, November 25, at Witherspoon Hall. This lecture met with such success in New York that Mr. Damrosch was compelled to give it six times over.

Pianist Arthur Whiting is to give three interesting recitals at Witherspoon Hall, November 14, 30 and December 14, showing the evolution of the pianoforte—abominated by so many great composers as great music's direst foe.

The choir of the Arch Street Church, at Eighteenth and Arch streets, is to give a special musical service on the last Sunday evening of each month during the season, beginning this evening.

Frederic Rees is to sing the part of San Bris in the Operatic Society's forthcoming performances of "The Huguenots." William J. Baird, who was cast for San Bris, and who studied the role in Paris last summer, has been constrained through illness to give up the part. There are to be two dress rehearsals of the opera at the Academy of Music before the first production, November 5 next.

Arthur Hartman, violinist, and Alfred Calzin, pianist, will be heard in concert next Wednesday at the New Century Drawing Rooms, under the auspices of the Young Men's Hebrew Association.

The Chaminade Club in its prospectus for the current season announces Mme. Cecile Chaminade in her only recital in Philadelphia, to be given at the Academy of Music on Wednesday evening, December 9. Mme. Chaminade will bring with her two assisting artists, Yvonne de St. Andre, soprano, and Ernest Groom, barytone. The entire program will consist of the works of the distinguished woman composer. Besides the Chaminade recital, the club will give two public concerts. For the first is announced "The Legend of Granada," by Henry Hadley, and for the second "The Vendetta," by Von Fielitz.

Forthcoming concerts by the Van den Beemt Quartet—Hedda van den Beemt and Emil Hahl, violins; Paul Krummeich, viola and Bartrand Austin, 'cello—will be given at the New Century Rooms, November 20, with Harriet T. Bagley, soprano, and December 11, with Mrs. Russell King Miller, contralto, as assisting artists.

From THE MORNING TELEGRAPH
Address NEW YORK CITY
OCT 25 1908
Date
Estab 84

News of Wolfsohn's Artists.

Henry Wolfsohn announces that he has arranged for the Hess-Schroeder String Quartette to give a series of three chamber music concerts in Mendelssohn Hall on the evenings of January 14, February 10 and March 3. The quartette is also to give five chamber music concerts in Boston. No tours will be made by this organization until April, when it will make a four weeks' trip in the Middle West.

Mischa Elman has chosen the Tschaikowsky Concerto for his American introduction with the Russian Symphony Orchestra in Carnegie Hall on December 10. He is also to be heard in a second number with orchestral accompaniment.

Alwin Schroeder is to be the soloist with the Boston Symphony Orchestra in Boston this coming week. His first New York appearance will be with the New York Symphony Orchestra on November 29.

Janet Spencer, the American contralto, is singing in Berlin this Sunday with Geraldine Farrar, and will sail for home on next Tuesday. Henry Wolfsohn announces that she will give a song recital in Mendelssohn Hall late in November.

Emilio de Gogorza has finished his tour in the Northwest and in British Columbia and next week will open his California trip with three recitals in that State. The popular baritone is not to return East again until the middle of December.

Newspaper Cutting Bureau in the World
From
Address NEW YORK CITY
Date
Estab 1884

Boston Symphony Orchestra.

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Mr. Fiedler has unquestionably made a great and popular success in Boston, and his first appearance in New York at the head of the Boston Symphony Orchestra is awaited with keenest interest by all music lovers.

From SUN,
New York City.
Address
Date
Established

The first Boston Symphony concerts will take place at Carnegie Hall on November 5 and November 7. The programmes are not yet decided, but probably the Brahms C minor will be the symphony at the Thursday evening concert and the "Eroica" on Saturday afternoon.

From TRIBUNE
New York City.
Address
OCT 25 1908

Mme. Chaminade will appear at the Opera House in the New Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences, on Thursday evening. She will play her own compositions entirely. Mme. Yvonne de St. André, mezzo-soprano, and M. Ernest Groome, barytone, will assist her. On Saturday afternoon and evening, Dr. John C. Bowker, of Yale University, will give the third in his course of illustrated lectures on travel. His topic will be "Albion to Africa." The Boston Symphony Orchestra will give the first of a series of five Philharmonic concerts in the Opera House on the evening of Friday, November 6.

[55]

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Establ ... 1884

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From Standard Union,
Address Brooklyn, N. Y.
Date OCT 26 1908

Musical Notes.

The first of the Philharmonic concerts by the Boston Symphony Orchestra will be given at the new opera house of the Academy of Music on Friday evening, Nov. 6.

From TIMES,
Address WASHINGTON, D. C.
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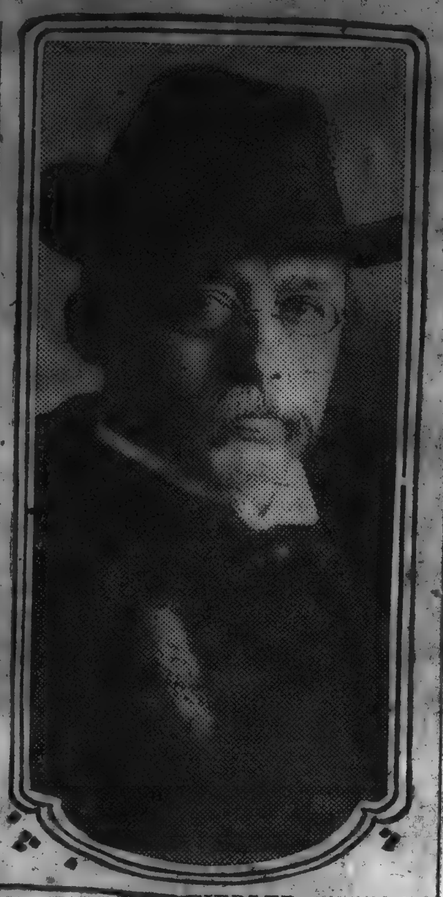
First Concert of the Annual Series Will Be Given Next Week.

UNDER DIRECTION OF MAX FIEDLER

Leader Will Open With Program That Won Great Success at Home.

The first concert of the annual series by the Boston Symphony Orchestra will be given in the National Theater, at 4:30 o'clock Tuesday afternoon, November 3, under the direction of Max Fiedler, successor to Dr. Carl Muck.

It will be the debut of Mr. Fiedler in Washington and he will use the same program with which he recently opened the symphony season in Boston. It comprises the "Leonore" No. 3, overture by Beethoven; Brahm's C-Minor symphony; the Love Scene from Richard Strauss' opera "Feuersnot," and the "Tannhauser" overture. Mr. Fiedler has made a very popular success in Boston, so much so that the season promises to be an unusually interesting one.



MAX FIEDLER,
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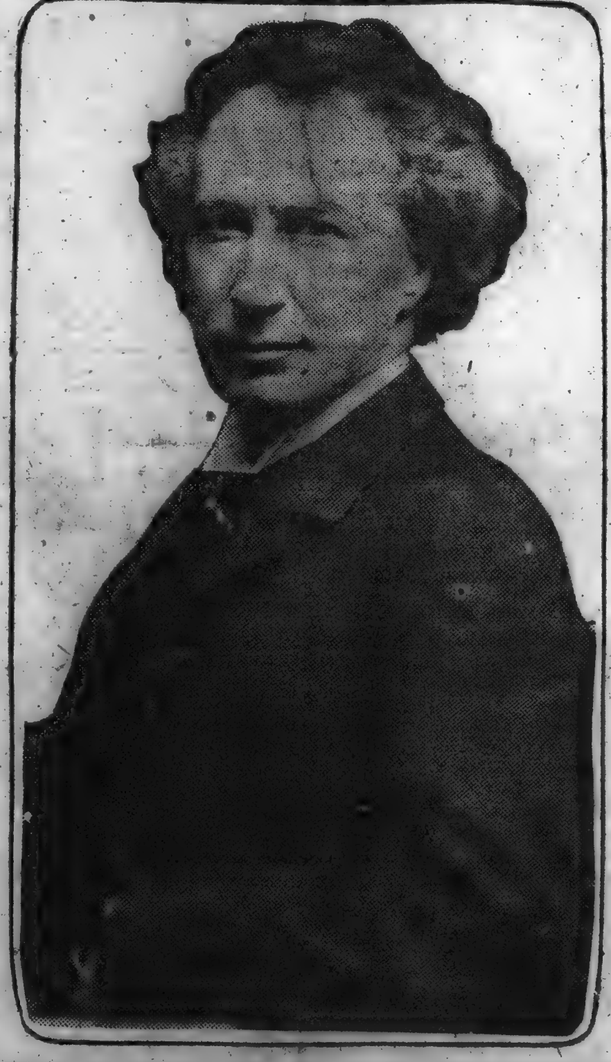

SAUER AT THE PIANO.

EMIL SAUER, the Dresden pianist and composer, who is making his first visit to this country in ten years, will be heard in the initial recital of his present tour in Mendelssohn Hall on next Saturday afternoon, playing some of his own compositions, works that have not been heard before here. Chief of these will be his D minor sonata, one of the two that he has written since he was last in America and of which Sauer himself says, "It is my most important work."

Although he has only appeared at two concerts in this city, with the Philadelphia Orchestra, and has played twice with the Boston Symphony Orchestra in their home town, the critics of the two cities have been uniformly warm in praise of Sauer's playing. The beauty of his tone, the perfection of his technique, before which all ordinary pianistic difficulties flee, have charmed all musicians, and they look forward with interest to hearing his new sonata on next Saturday. In addition to his musicianship Sauer charms his audiences, tired of displays of the "artistic temperament," by the evidences he gives of the fact that he is a man before he is either a pianist or a composer.

From STAATS ZEITUNG,
Address New York City.
Date OCT 25 1908

Kommende Konzerte und Reigen.

Die New York Symphonie-Gesellschaft, welche gegenwärtig eine Vorsaison von 12 Konzerten in Pennsylvania und dem mittleren Westen absolvirt, beginnt den Reigen ihrer New Yorker Konzerte am 1. November Nachmittags in Carnegie Hall, wobei Herr Lhévinne als Solist fungiren wird. Außer den für New York angekündigten 16 Sonntag Nachmittag-, 8 Dinstag Abend- und 6 Donnerstag Nachmittag-Konzerten, welch letztere für eine Wiederholung des vorjährigen Beethoven-Zyklus bestimmt sind, wird das Orchester unter Leitung von Herrn Walter Damrosch in Brooklyn Konzerte geben, von denen 5 ein

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Establ 34

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The first of the five Philharmonic concerts which will be given by the Boston Symphony Orchestra in the new opera house of the Academy of Music will take place on Friday evening, Nov. 6, at 8:15 o'clock. Although there have been concerts given in this beautiful new home of music, in a sense this will serve as the serious dedication of the house. As already has been pointed out, for the first time since the burning of the old Academy of Music, Brooklyn patrons of the Boston Symphony Orchestra will hear that splendid organization in its entirety, for under the conditions which prevailed during the last few years it was never possible to bring the whole orchestra to Brooklyn, owing to the lack of room on the stage of the Baptist Temple. This year the orchestra returns in better condition than it ever was. The salutary changes made in its personnel a year ago by Dr. Muck are now showing results, and with the exception of the return of Prof. Willy Hess to the first desk of the violins, and the coming of a new second concertmaster, Mr. Noack, the orchestra, to all intents and purposes, is the same as Dr. Muck left it last spring. Those who have heard it in Boston this fall profess to believe that never has its tonal beauty been more gorgeous and its virtuosity more complete. Two years ago Brooklyn gave a most cordial and hearty greeting to Dr. Muck when he first came to this city, and this year it will unquestionably give as cordial and hearty a greeting to his successor, Max Fiedler. It is not going too far to say that Mr. Fiedler in the concerts he has conducted in Boston has made a most profound impression upon the very critical audiences that are found each week in Symphony Hall. As a musician he is fully equipped at all points. As a conductor he has the innate authority required of a man in such a position. A profound student, he is a man of lively imagination and of decided poetic fancy. No warmer applause has ever been heard in Symphony Hall than that which this year has been given to him, and once more the management of the Boston Symphony Orchestra has the satisfaction of knowing that it has brought to America another great man. For his introductory programme in Brooklyn Mr. Fiedler has chosen that which he used as the introductory programme in Boston. It comprises the "Leonore" Overture, No. 3, by Beethoven; the symphony in C minor, No. 1, by Brahms; the love scene from Richard Straus' opera, "Feuersnot," and the "Tannhauser" overture. In this programme Mr. Fiedler pays tribute to the three great composers of the nineteenth century, and to the one who seems to be the greatest composer of the twentieth. Beethoven, Brahms and Wagner represent the greatest heights of absolute and operatic music of the last century, while Richard Strauss (however the future may hold him) is to-day the most notable figure in music. The only unfamiliar work on the programme is the Strauss opera, which is a thrilling orchestral piece that lasts about eight minutes, and tries the virtuosity of the orchestra to the utmost. The other three are well-known, and it is an interesting fact, speaking of this programme, that Mr. Fiedler remarked apropos the "Tannhauser" overture, "Yes, it is old and hackneyed; that I know. But the more I play it the greater is my admiration for it, and the more I am convinced that it is the greatest of all Wagner's overtures, barring none, and with the exception of "Leonore," No. 3, the greatest of all overtures." At the second Boston Symphony concert, Dec. 4, the soloist will be Ossip Gabrilowitsch, the Russian pianist.

EVENING TRANSCRIPT.

HURSDAY, OCTOBER 29, 1908

Symphony Orchestra in New England

is part of the plans of the Symphony chestra for the current year to increase number of its concerts in the cities of ew England outside Boston. Mr. Fiedler willing to undertake the additional work; fashion of conducting and his programmes are likely to commend him to ocional audiences; and there is reason to lieve that a numerous and an eager blic awaits such concerts. The orches- made a beginning with them at Springld, last Monday, and the result justified experiment. The audience was large interested, and programme and perrmance were well received. The Springld Republican writes warmly of the conrt, and the article is interesting in parular for its statement of the likings of ese audiences in the smaller cities, and the satisfaction Mr. Fiedler as conductor d programme-maker, may give them. rahms's symphony in C minor, the orestral scene from Strauss's "Feuersnot," e overtures to "Oberon" and to "Tannuser" and sundry songs with Miss Orond for the singer made the programme. ys the Republican: "The concert last ght came very close to the ideal for a y which hears little orchestral music, d feels disappointed if what it hears is t of the best. The programme represented old and new, and contained nothing t was merely curious or novel. This well: what the public just now needs bat of all is vital, interesting music, reardless of period, regardless of nationality, regardless of familiarity. The work of a cal orchestra cannot be made too broad

STAATS ZEITUNG,

ss New York City.

Aus der Musikwelt.

Beginn der Musik-Saison. — Eröffnung des Manhattan Opera House. — Dr. Ludwig Wüllner. — Heutige Konzerte. — Kommende Konzerte und Notizen.

Ein Kausalnexus zwischen dem Fußballspiel und der musikalischen Saison? Wie reimt sich das zusammen? Nun denn: man sagt gewöhnlich, daß das Musiziren anfängt, wenn das Fußballspiel aufhört, ein Erfahrungssatz, der sich in diesem

Pianist Joseph Lhévinne.

Jahr wohl bewähren dürfte, denn der edle Fußballsport hört in 8 bis 10 Tagen auf, während dieselbe Epoche den ernsten Beginn der musikalischen Veranstaltungen bedeutet. Am 31. Oktober treten gleich zwei bedeutende Pianisten auf: Herr Emil Sauer und Herr Joseph Lhévinne, jeder in einem eigenen Recital, nachdem Sauer schon vor Wochenfrist sein diesmaliges New Yorker Debut mit gewaltigem Erfolg bestanden hat. Am 1. November beginnt die schwerste musikalische Kost, die Symphonie-Konzerte. Als erstes tritt das New Yorker Symphonie-Orchester unter der Leitung von Herrn Walter Damrosch auf den Plan. Es folgen die Bostoner am 5. und 7. November unter der Leitung von Herrn Max Fiedler. Am 6. November ist das erste People's Symphony Konzert. Die Philharmoniker und die Russen treten später im Monat ein. Da es auch Volpe'sche Symphonie-Konzerte giebt, und auch das Dresdner Orchester hier gastiren soll, so müssen wir uns auf eine ganz ungewöhnlich große Zahl von Symphonie-Konzerten gefaßt machen: die New Yorker Symphonie mit 30, Bostoner 10, die Philharmoniker 16, People's 6, Russen 4, Volpe 3, zusammen über 70.

BOSTON GLOBE-

-SATURDAY, OCTOBER 31, 1908.

NO HATS IN SYMPHONY HALL.

Some Women Rebel Against New Concert Regulation, but Most of Them Obey It.

Women patrons yesterday afternoon received a shock when they entered Symphony hall and noticed artistically printed placards about the walls requesting that hats be removed during the concert.

It was the first day of the new regulation and although many of the fair ones displayed some indignation when the ushers politely slipped smaller cards into their hands after they had taken their seats, most of them soon removed their hats. Some refused to comply with the request after being handed the card, but the management does not anticipate any unpleasantness in the future over the new regulation.

"The regulation is not a new theory by any means," said manager Comee last evening, "but is the result of much study and thought. Our action is the result of a series of complaints and requests and our patrons will no doubt heartily indorse the regulation when they become accustomed to it."

BOSTON HERALD-

-FRIDAY, OCTOBER 30, 19

"HATS OFF" RULE FOR WOMEN AT SYMPHONY

Tone Poems in Millinery Forbidden for First Time at Public Rehearsal This Afternoon.

"WHAT BAD FORM," SAY WEARERS, BUT OBEY

The only symphonies which will be allowed in Symphony Hall in the future will be those gi[ven] by the orchestra. Women who have tone poems in mauve, Copenhagen blue and cerise, with allegretto ostrich plumes and feathers a la scherzo, will be obliged to check them with the manager as they do umbrellas at the Art Museum, or promise faithfully that they will wear them in their laps instead of on their heads.

At this afternoon's public rehearsal the new regulation went into effect. It is the result of agitation of years by the men concert-goers, but up to this season all efforts to have the women remove their hats have been in vain.

The conservative supporters of the Boston Symphony Orchestra listened to Richard Strauss' symphonies, but drew the line at the modern school of millinery.

Accordingly, the edict went forth and the printer was ordered to strike off a few hundred placards of various sizes.

When the audience began to arrive at the hall this afternoon they found that the walls were dotted with placards requesting ladies to remove their hats.

A number proved conveniently near sighted, while others gazed at the offending notices through lorgnettes and murmured "What bad form."

The extreme cases were quickly brought to terms by the ushers, who picked them out by their towering headgear and handed to each of them a smaller card bearing the same inscription. When the concert began all hats were off.

A number of women objected to removing their hats at a concert, urging that there is nothing to see and no reason why one can't be satisfied with hearing. Most of the concert-goers, however, do not enjoy themselves thoroughly unless then can see the conductor and follow his baton, while the soloist is always an object of great interest.

One young woman almost tearfully declares that the management should have announced the regulation before they sold season tickets.

"I wouldn't have paid half so much money for my ticket," she said. "if I had known that I couldn't wear all my new hats."

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1908

THE BOSTON HERALD—THURSDAY, OCTOBER 29, 1908.

DRAMA AND MUSIC

Mr. Alwyn Schroeder's reappearance at the Symphony concerts this week will be welcomed by all. He will play for the first time at these concerts Tschaikowsky's Variations on a Rococo theme. Strange to say, in the city of culture there has been a painstaking inquiry into the precise meaning of the word "rococo" in connection with this piece. Rococo in Italian simply means "old-fashioned." There is no need of talk about Louis Quinze or overelaboration in ornamentation. Tschaikowsky was a lover of Mozart, and the 'cello theme is after the manner of that composer.

Mr. Schroeder's last appearance here with the Boston Symphony orchestra as a solo player was on Jan. 10, 1903, when he played Saint-Saens' first 'cello concerto. At the end of that season he and his colleagues of the Kneisel quartet left the orchestra. The withdrawal of the four was thought at the time to be a serious loss—some spoke of it as irreparable—but the orchestra still exists, and when Dr. Muck left it was an almost perfect and most eloquent body of musicians. We say "almost perfect," for the first horn and the clarinets might have been bettered. Mr. Schroeder was not too happy in New York, and he was not at all happy in Frankfort, where he spent last year. He is indeed welcome back to Boston, and as a farewell concert was given to him in the spring of 1907, so there might now be a "greeting concert" to him, with another gift and another speech of presentation by Mr. H. G. Tucker.

Mr. Schroeder gave a concert Oct. 22 in Brooklyn and one of his daughters assisted him. The Eagle said that Miss Hedwig, a pianist, is "a young woman of distinguished appearance, with poetic features framed in masses of black hair." It also informed us that she was dressed in white and that she had "a facile touch and pure intonation." It is a pleasure to learn that she played in tune on the piano. The Eagle might have mentioned the tuner's name.

POST, SATURDAY, OCTOBER 31, 1908

4th Symphony Rehearsal

BO[illegible] By Olin Downes

After an absence of nearly six years, Alwin Schroeder, the veteran 'cellist and former member of the Symphony Orchestra, returned yesterday afternoon to appear as soloist with that body at the fourth rehearsal of the season in Symphony Hall.

Prgramme: "The Moldau," symphonic poem (No. 2 of cycle, "My Country"; Smetana; Italian serenade for small orchestra, Hugo Wolf; variations on a rococo theme for violoncello, with orchestral accompanifent, Tschaikowsky; symphony in D minor, Schumann.

This programme, tactfully constructed, containing nothing to rouse the ire of conservative or ultra-modern, or cause the esthetic to tremble, gave much pleasure to an attentive audience.

Smetana, an ardent patriot, wrote his cycle of Symphonic poems that his country might be immortalized in tones. The work heard yesterday speaks of the nighty river "Moldan," its origin in the two springs that "gush forth in the shade of the Bohemian forest," and its historic shores. The genuineness, the warmth and the fervor of this music, its naive, ancestral simplicity, characteristic color and panoramic style—these things could not, and did not, fail in making a marked impression upon the auditors, an impression which was enhanced by a graphic performance.

The "Italian Serenade" and the 'cello concerto are both pleasantly entertaining, if small. The former is thin spun in places, but it is piquant, both harmonically and in its scoring, and it was, moreover, a great treat to the ear, if only on account of the superb manner in which several virtuosi of the orchestra, notably Mr. Ferir, the first viola, played their solo passages.

Mr. Schroeder as he entered was given the heartiest of greetings by orchestra and audience. Who, among the 'cellists of today, have such a mature grasp of everything that they play, such a virile tone, such fresh enthusiasm tempered by both breadth and finesse of style? The Tschaikowsky variations, played for the first time at these concerts, are pleasing trifles. The theme has flavor; the variations are many, but rarely unindividual or uninteresting. The instrumental accompaniment is sketched in with a light and dextrous hand. The piece was interpreted con amore, and again the beloved virtuoso was applauded and recalled a number of times.

Mr. Fiedler's conception of the Schumann Symphony is not without fault. The introduction of the first movement, the transition from the scherzo to the finale, and some pages in that section, were very telling, but during the entire opening movement there was the suggestion of roughness and physical force utterly at variance, to our mind, with the characteristic speech of a tone poet who was a disciple of beauty and whose emotions were of the spirit. The sentiment was often exaggerated. The second theme of the finale, especially, was wofully sentimentalized.

There will be no rehearsal and concert next week.

SUNDAY POST, NOVEMBER 1, 1908

The Symphony Concert

The fourth Symphony concert of the season afforded much entertainment to those who attended, for Mr. Alwin Schroeder, the 'cellist, the beloved veteran of a thousand concerts, appeared on this stage as soloist after some six years' absence; and the programme, skilfully constituted, was not one calculated to agitate or vex the sensibilities. Also, let it be said, it showed Mr. Fiedler in his strength and in the abuse of his strength.

One could hardly help warming to the simple and nobly sincere music that Smetana has given us in his symphonic poem: "The Moldau." Its fervor and good faith go straight to the heart. On the surface, in the depiction of the growth of the mighty river Moldau, and the historic scenes through which it passes, the piece might be called panoramic, were it not for the deep note of strong emotion that is always to be felt; the impressive speech of ancestral memories, the finished workmanship, the felicitous art of an inspired melodist. This is music by a Bohemian composer in praise of Bohemia, but it has its origin in the touch of nature that makes all mankind akin. It was, we should judge, music that made a strong appeal to the conductor. Its performance was full of color and splendidly eloquent.

Mr. Schroeder's greeting was only warmer than that accorded him on Friday afternoon; and Tschaikowsky's entertaining variations proved a toothsome novelty. It was good to give Wolf's ingeniously scored Italian serenade, for it called into play the prowess as soloists of various of the great virtuosi of the orchestra. Scored for small orchestra, it was played with more finesse and sheer beauty than the band had yet exhibited this season.

But the Schumann Symphony was far from an unalloyed delight. Yes, Schumann was a flaming romanticist, and he is not to be interpreted by rule of thumb, but we feel that he conceived one of his most romantic creations in vastly different spirit from that in which it was given yesterday. The agitated measures of the opening movement were played with harshness and physical violence. That is not strength, and Schumann in his most intense mood would fain keep within the limits of beautiful music. The Romanza was beautifully sung. The introduction to the first movement and the transitional measures from the Scherzo to the finale have been praised before today. The last movement—the tempo and the spirit of it were exhilarating, pulses beat to the joyous rythm until the second theme arrived. Then, miserable man, you slackened the tempo, you mooned and maundered. This alone would have been enough, but why such a triumph of brutal force at the conclusion? Why such exaggerated sentiments—and this last remark applies to the performance as a whole—why such shouting from the housetops, when we would but celebrate the joy of a poet come into his own?

BOSTON DAILY ADVERTISER, SATURDAY MORNING, OCTOBER 31, 1908

MR. SCHROEDER'S TRIUMPH IN THIS WEEK'S SYMPHONY

RECEIVES WARM WELCOME AND PLAYS MAGNIFICENTLY

Mr. Fiedler's Conservative Reading of Schumann's D Minor Symphony—"Hats Off."

By Louis C. Elson.

PROGRAMME.

Smetana—Symphonic Poem, "Moldau."
Hugo Wolf—"Italian Serenade."
Tschaikowsky—Variations for Violoncello and Orchestra.
Soloist, Mr. Alwyn Schroeder.
Schumann—Symphony in D minor.

The chief triumph of the concert was won by the soloist. This is not to be wondered at, when one remembers all that Mr. Alwyn Schroeder has been to Boston in the past. As orchestral player, as chamber musician, and as soloist, he has won his laurels, and municipalities are not, like republics, ungrateful. Mr. Schroeder was welcomed as if he had been the prodigal son. He has tested Europe, and made German triumphs recently, but he prefers Boston (around which orchestral America revolves) and has come back to us with undimmed powers, wherefore the audience killed the fatted calf with much applause before and after the work.

The theme which Tschaikowsky treats is quaintly antique in flavor and is easily followed through its transformations. It is one of the prime requisites of a theme used for variations, that it should have some ear-marks which lead to its identification under all disguises, and this "rococo" theme had many such. It was besides, very well-suited to its instrument; it was a true 'cello theme, and its variations displayed most of the technical points of the instrument. There was broad work for the C string, there were high positions and harmonics: there was double-stopping and pizzicato, and everything else that goes to make up violoncello pyrotechnics. But the work remains rather a virtuoso piece than great music, and one has learned to expect much greater orchestral results from the composer of the "Symphonie Pathetique," which we are to have in the next concert.

The theme itself was a square-cut "two-period with partial return" melody, which kept its prim shape through all the variations. But Mr. Schroeder played it without the slightest effort, and overcame all technical difficulties without turning a hair. Small wonder that he was recalled three times after the close of the work.

The name Smetana (accent on the first syllable) is Bohemian for "Cream," and Smetana is certainly the cream of Bohemian music. His pupil Dvorak may have attained greater orchestral routine and more contrapuntal skill, but in intensity and fire Smetana is his superior, and on the altar of the latter the fire of patriotism is never extinguished. Mr. Fiedler brought out the rippling wave figure with much delicacy, and his shading at the end was masterly. His unaffected catching-up of the folk-melodies in the work deserves especial praise. These ought always to be given in a simple, straightforward fashion, as they were on this occasion. The ripple of the river makes almost as persistent a rhythm as the Rhine in the beginning of "Rheingold," and this pleasant monotony was also well portrayed.

The excellence of the work makes us long for a performance of some of the less known numbers of this national set of symphonic poems, for this is but one number of a set of six. Bohemia deserves noble music if the old saying that "Music is the child of Sorrow" is true, for no land has been scourged as this country has been in the past. Poor Hugo Wolf! His history is so tragic and pathetic that one can scarcely shake off the feeling of sadness in listening to any of his works. But this "Italian Serenade" is not intrinsically sad; nor is it as marked a stroke of genius as many of the songs of the unfortunate master. He could not swing the orchestra as Richard Strauss and the great modern symphonists (or "symphonic poem" makers) do. Yet the work is much better as an orchestral piece than as a string quartette. When the Kneisels gave it in the latter guise, it resolved itself into an accompanied violin solo.

In the orchestral version one can hear birds singing and peasants dancing. Yet there is nothing so graphic in it as we find, for example, in Charpentier's picture of Italy, while Strauss' "Aus Italien" is much stronger in spite of its distortion of "Funicoli-Funicola," its serving macaroni with Rhine wine. The work is fragmentary and often bizarre. It does not gain on repeated hearing. But it was so delicately performed that Mr. Fiedler was recalled and the orchestra forced to rise.

Schumann's D minor symphony is less strong, to us, than his first, or second, or his "Cologne" symphony. But it served to show Mr. Fiedler, our new conductor, in a new light. He has been growing a trifle too emphatic in some of his work. An Arabian steed needs no whip and spur, and our noble orchestra requires no such lashing on as it has once or twice received at its conductor's hands. A little more reserve, a little less dynamic force, would be a move in the right direction.

And this Schumann reading was more conservative, less extreme, than some of Mr. Fiedler's interpretations. There was no such attempt, for example, to spin out sorrow (in the Romance) as in the Funeral March of the preceding concert; (that corpse must have been rather gamey before the procession reached the grave); there was no such forcing of brasses as we have at least once noted. All through the concert there was this welcome repression and subtlety. A little more of shading within the phrase, and we shall have all the subtlety of the pristine days of our orchestra.

Mr. Fiedler, as above intimated, did not dawdle the Romance, one period of whose 'cello theme was worth the whole Tschaikowsky work. The Scherzo too was given with Schumannesque earnestness, for that composer wrote more than one serious scherzo and could not be as light-hearted as Mendelssohn or as grotesque as Beethoven sometimes became in such movements. It was a good reading of a fine work, for Schumann at his symphonic weakest is still a glorious composer.

But there was something of far more import than Schumann, or Smetana, or Wolf, or Schroeder at this concert. There was revolt!! The gentle male who had been gazing at the back of a millinery cart-wheel during the last three rehearsals, suddenly rebelled, and a request to remove feminine head-gear was visible at all the doors! Not that this disturbed the minds of all the top-heavy ones present. One gentle dame sat sturdily near the storm centre beneath an inverted bath-tub, and enjoyed (doubly enjoyed) the entire programme. But the event might give a good subject for some of our native composers who are languishing for American subjects. The new work might be entitled "Hatzoff. An American Tone-poem." poem."

It might begin with the "request-motif," followed by deep mutterings in the woodwind. A very long round might typify a Merry Widow hat and the trombones might give the Theme of Defiance. The approach of the usher might now be depicted ('Timoroso e tremolando") and the defiance theme might respond to it—"Allegro Feroce." A final apotheosis of the hat-theme smothering a feeble flute theme in minor might indicate the retreat of the usher.

And the trombones loud blare,
And the trumpet's fierce air,
Gave proof, at the end, that the hat was still there.

A few fragments of the "request-motif" might portray an unfortunate auditor (by no means a spectator) tickled in the nose

SUNDAY GLOBE—NOVEMBER 1.

MUSIC AND MUSICIANS

Fourth of the Season's Symphony Concerts.

Mr Alwin Schroeder was given a flattering reception on his appearance as soloist with the Symphony orchestra at the fourth rehearsal and concert, a greeting which carried with it a tribute of appreciation for the man as well as for the musician. The popular 'cellist was so long identified with the musical life of this city that his departure from Boston was sincerely regretted by a large circle of friends.

It is gratifying to know that he has reconsidered his intention of making his home in Germany and will again take up his residence in this country. His contribution to the Symphony program was Tschaikowsky's variations on a rococo theme, given for the first time at these concerts.

The Russian composer, who has taken a simple old-time melody and varied it in seven ways for solo instrument and orchestra, has rather held himself in reserve, for there is very little of the so-called Slav characteristic harshness in any of the movements. And in all the variations Mr Schroeder showed the same artistic poise and ability that has made him one of the foremost 'cellists of the day.

His impeccable fingering and rapidity of execution, splendid bowing and perfect command of the instrument's resources enabled him to do full justice to the showy composition and won the usual hearty plaudits that have been showered upon him in times past. He was recalled a half dozen times at least.

The remaining selections were "The Moldau," a part of Smetana's symphonic poem, entitled "My Country"; Hugo Wolf's "Italian Serenade" and Schumann's fourth symphony. "The Moldau," or river, as a pastoral picture suggesting rippling waters, the hunt, a wedding of rustics, wood and water nymphs, etc, and giving opportunities mainly for delicate and buoyant work by the orchestra.

Mr Fiedler again showed his talent for what might be called the gentler forms of musical art, for the contrasts were beautifully brought out, each one proportioned to the other, and the fortissimo moderated to its proper relation with the whole subject.

Wolf's "Italian Serenade" has been heard in both forms here, as a string quartet and for small orchestra. It is a brilliant little piece, a vivid tone picture delightfully naive and fantastic. The themes by the viola, flute and 'cello deserve mention, being prominent though the whole work was played with charming grace and abandon. The "small orchestra" was called upon to rise in acknowledgment of plaudits. An admirable performance of Schumann's fourth symphony, which Mr Fiedler conducted from memory, closed the program.

At last the complaints about the enormous and view-obstructing headgear worn by some of the fair sex at the matinees have been heeded by the management, and at the last rehearsal there were numerous cards placed conspicuously in the corridors, requesting ladies to remove their hats during the concert. There was a general, but not universal, compliance with the request, and it is to be hoped that in a short time the former inattention to a regulation of the city of Boston will be a thing of the past.

The orchestra leaves tonight on the first of its monthly trips to New York, Philadelphia, Baltimore, Brooklyn and Washington and will not return until Wednesday, Nov 11. Monday night, Nov 9, it will give for the first time in its history, a concert in Princeton, and Tuesday, Nov 10, it will give the first of its three concerts in Hartford. At the next Boston concerts, Nov 13 and 14, the soloist will be Miss Jeanne Gerville-Reache.

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THE SYMPHONY CONCERT

MR. SCHROEDER AND A LIGHT PROGRAMME

A Symphony by Schumann for the First Time in Two Years—Smetana's "Moldau" and Wolf's "Italian Serenade"—Mr. Fiedler Conducts with a Less Heavy Hand—Mr. Schroeder Plays Tschaikovski's Variations for Violoncello—The Episode of the Hats—A Courteous and Reasonable Attempt to Enforce the Long Neglected Rule

In the ideal concerts of a musical Utopia the mood of the audience should match the mood of the programme, and yesterday afternoon at the fourth Symphony Concert Mr. Fiedler began tranquilly enough. The first piece was Smetana's symphonic poem, "The Moldau," his picture in tones of the changeful flow and the changeful banks of the chief river of his beloved Bohemia. Lightly the stream begins its course in the bright, smooth tone of the flutes and the ripple of the violins. The denoting melody of the Moldau shapes itself gently and slowly. The audience, however, was in no such mood, and its evident excitement had no musical cause. All unexpectedly, the day had brought a little revolution in the manners and customs of the afternoon concerts, and satisfaction or irritation over it was keen. On every door stood a placard clear and unmistakable. Large placards hung from the walls of the corridors and the balustrade of the stairs. They asked courteously but firmly for the removal of the long-obstructing, the long-offending hats. Complaining letters had come in numbers to the management; oral protest had been as frequent and emphatic. The matter was indeed delicate; but the demand for action was no less imperative. The result would test the discretion of the managerial appeal, and in the main it justified it. Many hats were removed willingly; some were laid aside reluctantly; a considerable number remained obstinately fixed in their places. There were promises to put them by when the wearers, at future concerts, came prepared for the new dispensation. There were audible retorts of feminine petulance, selfishness and self-will. There was wordy protest—and gradual submission which after all was the main thing. Oftenest, however, a courteous and necessary request was courteously and considerately received. At no afternoon concert in years have the orchestra and the soloist been so generally and easily visible. Some, as the talk of the lobbies ran in the intermission, saw Mr. Fiedler clearly for the first time. On the floor and in the balconies the general satisfaction seemingly exceeded the passing annoyance, and for a week at least the management had the victory of courage and courtesy. What the theatres have long and effectively done, Symphony Hall had at last begun to do.

Mr. Fiedler, in the good fashion that Mr. Gericke sometimes followed and that a series of twenty-four concerts plausibly warrants, had made a short and a light programme. It began with Smetana's tone-poem; proceeded with Hugo Wolf's "Italian Serenade" and Tschaikovski's variations for violoncello and orchestra, and ended with Schumann's symphony in D minor, the first of his symphonies to be played at the concerts in two years. In all Dr. Muck's conductorship, he put only three pieces by Schumann on his programmes—the symphony of the spring and the overtures to "Manfred" and to "Genoveva." Perhaps, like Weingartner and other conductors with the ultra-modern instinct and eagerness for incisive and colorful instrumentation at their finger-tips, he counted Schumann's orchestral scoring thick, muddy, and inept. Perhaps, he believed that Schumann's truer and finer traits play more freely and characteristically in the smaller musical forms. Mr. Gericke, on the other hand, was plentiful with Schumann, and Mr. Fiedler, to whom his symphonies warmly appeal, bids fair to restore them to their old place in the repertory of the orchestra. Certainly, the symphony in D minor was good to hear again. Mr. Fiedler, as Schumann wished, led it without pause. He took it as well with a gusto that often suited the romantic energy of the music. Here and there he might have been clearer of outline, smoother of phrase, more adroit of tonal coloring; and the performance little lessened Schumann's familiar orchestral shortcomings. On the other hand, Mr. Fiedler did not overdrive his men or force their tone. The slow movement kept its wistful and dreamy beauty. The finale began in broad declamation and proceeded with stirring rhythmical energy; the trio to the scherzo was warmly sung, and throughout the symphony Mr. Fiedler kept the intensity of mood, the eagerness of expression that are vital qualities in Schumann's music to us of another generation. How Schumann believed in it with his whole heart, and yesterday we [illegible] believed as well.

pleasure and agreeable diversion, less or more, as music and performance went. The melody of the Moldau returned as captivatingly and as graphically as of old, and Smetana's series of little tone-pictures ran their enticing and illusive course. In a sense "The Moldau" is simple-minded music, as much delineative music goes nowadays; but it is none the worse for such moderation and reticence. It accomplishes its end fitly and fully. It gives the pleasure it would impart. It has a freshness, almost an innocence, of its own. It is a kind of a musical picture book, and its quickly turning leaves are more alluring than the ponderous paragraphs of many a graver musical treatise. Happily Mr. Fiedler took it with thoughtful lightness, and he was as free from undue emphasis with Wolf's "Italian Serenade." Perhaps he missed something of its nervous elegance, of the emotional quiver that is in the music, of its quick flashes of white fire, but he wrought it, as he had wrought "The Moldau," with a clear sense of design and detail, of curve and shade. The heady zest, the tremulous intensity and the racing fancy of the music spoke for themselves, and there are pretty feats of virtuosity in it for such an orchestra as ours.

Tschaikovski's variations for violoncello and orchestra in turn brought two sorts of pleasure—the light charm of the piece itself and the deeper delight of Mr. Schroeder's playing. A "rococo" theme, Tschaikovski calls his principal melody, meaning thereby a simple, graceful, frankly pretty musical thought meet for light and supple play. Mozartian might have been a clearer epithet, and Italian might almost have been the word, so lucid, songful and frankly engaging are the melody and the seven variations that spring from it. When Wolf turns Latin, he is nervous, fiery, tautly strung. When Tschaikovski forgets that he is a Slav, he is playful, gay, elegant and adroit. The music runs with light-fingered dexterity; it has little quaintnesses, almost affectatious, as in the ritornello that separates the variations; it is as changeful as fancy itself and as spontaneous. It is steadily and delicately sympathetic to the just quality and the range of the violoncello, and all these traits together make a smiling mask for its insistent and intricate demands on the skill of the violoncellist and on his finer feeling for his instrument. It were a late day to note and to applaud these qualities in Mr. Schroeder. Again, he played with an endless and effortless skill. He neither commanded nor constrained his instrument. His virtuosity hid its finesse, its surety, its adroitness in its perfect fusion with the music that it would impart. It left only the impression of its poised elegance, its just sense of style. Mr. Schroeder's 'cello neither capers heavily nor sings thickly. He persuades it to sensitive and elastic brilliance. He caresses it into undulating and transparent song. He justifies the 'cello as a solo instrument, and the 'cellist outside his choir in the strings. At the beginning, his hearers welcomed him anew to old and familiar place. At the end they were warmer still to his present achievement.

CONCERTS NEXT WEEK

Mr. Fiedler's First Journey to New York—Mr. Sauer's Recital and Its Novel Programme—The Annual Return of Mme. Sembrich

Tomorrow evening, the Symphony Orchestra departs on its first regular journey of the year to give concerts in New York, Brooklyn, Philadelphia, Washington and Baltimore. In each city Mr. Fiedler will appear for the first time as the conductor of the orchestra, and in all but New York he will be wholly new to his audiences. At five or the six concerts, he will repeat the programme for his first appearance here—Brahms's symphony in C minor, Beethoven's third "Leonore" overture, the orchestral fragment of Strauss's "Feuersnot" and Wagner's overture to "Tannhäuser." In New York where the orchestra gives two concerts he will divide the second between Rimsky-Korsakoff's "Scheherazade," MacDowell's new tone-poem, "Lamia," and Schumann's symphony in D minor. It will be interesting to see how his audiences and the reviewers in New York receive him. Before it returns to Boston on Nov. 11, the orchestra will give concerts also at Princeton College and at Hartford.

THE BOSTON JOURNAL—MONDAY, NOVEMBER 2, 1908

SCHROEDER AND HIS 'CELLO AT SYMPHONY

He Returns to Boston to Receive a Fine Greeting.

Alwin Schroeder, the 'cellist, was the hero of the fourth Symphony concert. Out of compliment to him gathered the biggest audience seen so far this season. Warm applause greeted him when he came out to play the Tschaiwoksky "Variations on a Rococo Theme," and as he sat down, smiling and blushing with pleasure, what a long train of recollections must have flashed across his mind. For twelve years, from 1891 to 1903, Mr. Schroeder was the solo 'celist of the orchestra. Then he went to New York with Franz Kneisel. Then, last year, he decided to spend the rest of his days in his native Germany, and so a year ago last April, Boston farewelled him in grand style. But last summer came the reaction. After all, there was no place like Boston. And so this admirable artist is back again upon the scene of his most numerous and most memorable successes. With Mr. Hess, the concert master of the Symphony Orchestra, he has organized a quartet, and from now on he will be on Boston's roll of distinguished residents.

This was the first performance of the Tschaikowsky variations at a Symphony concert, but the work of itself is not impressive. The chief interest of the audience lay in the beautiful playing of the soloist.

The other numbers on the program were Smetana's symphonic poem, "The Moldau," which might be called an exhibition of musical moving pictures; Hugo Wolf's "Italian Serenade," which may seem Italian to those who have had chianti for dinner, and the Schumann symphony in D minor, which was played with no pauses between the movements. It was a light and short entertainment. Hearty applause indicated that the audience relished it.

Newspaper Cutting Bureau in the World

REPUBLICAN, SPRINGFIELD, MASS. OCT 25 1908

The Boston Symphony Orchestra Concert To-morrow Evening.

A warm welcome will be given to the Boston symphony orchestra when it appears under its new conductor, Max Fiedler, in Court Square theater to-morrow evening. A great audience is assured—Springfield, in fact, has always supported these concerts with hearty enthusiasm, and the omission of this city from the orchestra's visiting list was due not to any local indifference, but to Dr Carl Muck's delicate health, which made him averse to one-night engagements. Mr Fiedler seems to be free from neuritis, and is thought in Boston to be a very fine conductor into the bargain. It is to be hoped that the new policy of making the splendid Boston orchestra the educational force it should be in New England will be maintained, and it behooves the public to show its appreciation. The orchestra brings here this time a singer who will delight her hearers, and surprise those who have not heard of her. She is Miss Lilla Ormond, a Boston contralto who is just coming to the fore. She is a native of Boston, and her musical studies have been entirely in that city; she and her career are purely American. She made her debut in New York lately with extraordinary success, and at the Worcester festival, though little had been known of her, she so surprised and delighted her hearers that she at once took rank with the stars. She will sing two numbers at the concert to-morrow evening, a "Concert scene" by the French composer, Coquard, entitled "The Complaint of Ariadne," and that most stunning aria by Tschaikowsky, "Air des adieux," from "Jeanne d'Arc."

Mr Fiedler pays a compliment to Springfield by playing here what was practically his introductory program in Boston and will be in New York, Philadelphia, Baltimore, Washington and Brooklyn. He has made only one change, substituting for Beethoven's "Leonore" No 3 overture, Weber's "Oberon" overture. This will be the first number. The second number will be Brahms's first symphony in C minor, the work which Von Buelow called the Tenth symphony, thus placing it in the same category with the immortal nine of Beethoven. It is a work of great importance and beauty, and Mr Fiedler's interpretation of it has won for him highest praise.

The most striking figure in the music of to-day is Richard Strauss. It seems as if he has at last given us something new in music and has broken away from the traditions of the past. His monumental tone poems stand by themselves as being unlike anything else in music. His three operas, at least the last two of his three operas (for "Guntram," his first, is in conventional form), hold a similar position in operatic literature. His second opera was entitled "Feuersnot," the best translation for which is "The Fire Famine." It is based on a quaint old medieval legend of Belgium, and it created an enormous sensation, almost equal to that created by his "Salome," not only on account of the unconventional musical treatment, but on account of the unconventional subject. The climax of the opera is reached in a short love scene which is largely instrumental, and Mr Fiedler has chosen this for the fourth work of the program. It is a gorgeously brilliant piece of instrumentation, built on a simple folk-tune which is more than pleasing to the ear. The final number on the program will be the ever-popular and ever-welcome "Tannhaeuser" overture. The full program is as follows:—

Overture, "Oberon" ..... Weber
Symphony in C minor, No 1 ..... Brahms
Aria, "Plainte d'Ariane" ..... Coquard
Miss Ormond.
Love Scene from the opera "Feuersnot," Richard Strauss
Air des adieux ("Jeanne d'Arc"), Tschaikowsky
Miss Ormond.
Overture, "Tannhaeuser" ..... Wagner

Newspaper Cutting Bureau in the World

OCT 24 1908

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From DEMOCRAT

Address PROVIDENCE, R. I.

Date OCT 24 1908

Boston Symphony Orchestra

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Newspaper Cutting Bureau in the World

From

Address BUFFALO, N. Y.

Date OCT 25 1908.

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This week's program book of the Boston Symphony Orchestra contains considerable information about the composition of "Lamia," MacDowell's symphonic poem, which was played for the first time by the Boston orchestra. Mr. Hale states:

"I am indebted to Mrs. Edward MacDowell for the following information concerning the composition and history of the work: 'It ("Lamia") was written in 1888, that is to say practically finished, though the score was not in shape until the following year. We are in Wiesbaden, then, living in the little cottage we had on the edge of the forest. Edward worked feverishly on the 'Lamia,' realizing that his few free years were coming to an end. Both Shelley and Keats had taken hold of him that year, for, strange to say, they were unknown to him before we were married. He read them with the vivid imagination with which the unreal always filled him, though in a way the 'Lamia' seemed a strange subject for him to choose. It was never published until now for the simple reason that, when he would have been glad to see it in print, he did not have the money necessary, nor had he had the opportunity of hearing it played.

"As the years rolled on, newer music pushed 'Lamia' aside, though it was always on the list of his printed works. Finally, his feeling was that it was too late for it to appear as a recent work, too soon to stand as a youthful one. Repeatedly, he said to me, 'When I am old, I shall have it printed, though there is a lot in the orchestration I should like to change.' This he said of his printed works as well.

"I hope I shall not be misunderstood in this matter. There has not been one particle of vanity in wishing to add to Edward's published works, and fine as the 'Lamia' may or may not be, I think I am not wrong in saying that his reputation in the future will rest greatly on the work he did in the twelve years between 1890 and 1902. The 'Lamia' was written when he was twenty-six.

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EVENING TRANSCRIPT, SATURDAY, OCTOBER 31, 1908

THE SYMPHONY CONCERT

MR. SCHROEDER AND A LIGHT PROGRAMME

A Symphony by Schumann for the First Time in Two Years—Smetana's "Moldau" and Wolf's "Italian Serenade"—Mr. Fiedler Conducts with a Less Heavy Hand—Mr. Schroeder Plays Tschaikovski's Variations for Violoncello—The Episode of the Hats—A Courteous and Reasonable Attempt to Enforce the Long Neglected Rule

In the ideal concerts of a musical Utopia the mood of the audience should match the mood of the programme, and yesterday afternoon at the fourth Symphony Concert Mr. Fiedler began tranquilly enough. The first piece was Smetana's symphonic poem, "The Moldau," his picture in tones of the changeful flow and the changeful banks of the chief river of his beloved Bohemia. Lightly the stream begins its course in the bright, smooth tone of the flutes and the ripple of the violins. The denoting melody of the Moldau shapes itself gently and slowly. The audience, however, was in no such mood, and its evident excitement had no musical cause. All unexpectedly, the day had brought a little revolution in the manners and customs of the afternoon concerts, and satisfaction or irritation over it was keen. On every door stood a placard clear and unmistakable. Large placards hung from the walls of the corridors and the balustrade of the stairs. They asked courteously but firmly for the removal of the long-obstructing, the long-offending hats. Complaining letters had come in numbers to the management; oral protest had been as frequent and emphatic. The matter was indeed delicate; but the demand for action was no less imperative. The result would test the discretion of the managerial appeal, and in the main it justified it. Many hats were removed willingly; some were laid aside reluctantly; a considerable number remained obstinately fixed in their places. There were promises to put them by when the wearers, at future concerts, came prepared for the new dispensation. There were audible retorts of feminine petulance, selfishness and self-will. There was wordy protest—and gradual submission which after all was the main thing. Oftenest, however, a courteous and necessary request was courteously and considerately received. At no afternoon concert in years have the orchestra and the soloist been so generally and easily visible. Some, as the talk of the lobbies ran in the intermission, saw Mr. Fiedler clearly for the first time. On the floor and in the balconies the general satisfaction seemingly exceeded the passing annoyance, and for a week at least the management had the victory of courage and courtesy. What the theatres have long and effectively done, Symphony Hall had at last begun to do.

Mr. Fiedler, in the good fashion that Mr. Gericke sometimes followed and that a series of twenty-four concerts plausibly warrants, had made a short and a light programme. It began with Smetana's tone-poem; proceeded with Hugo Wolf's "Italian Serenade" and Tschaikovski's variations for violoncello and orchestra, and ended with Schumann's symphony in D minor, the first of his symphonies to be played at the concerts in two years. In all Dr. Muck's conductorship, he put only three pieces by Schumann on his programmes—the symphony of the spring and the overtures to "Manfred" and to "Genoveva." Perhaps, like Weingartner and other conductors with the ultra-modern instinct and eagerness for incisive and colorful instrumentation at their finger-tips, he counted Schumann's orchestral scoring thick, muddy, and inept. Perhaps, he believed that Schumann's truer and finer traits play more freely and characteristically in the smaller musical forms. Mr. Gericke, on the other hand, was plentiful with Schumann, and Mr. Fiedler, to whom his symphonies warmly appeal, bids fair to restore them to their old place in the repertory of the orchestra. Certainly, the symphony in D minor was good to hear again. Mr. Fiedler, as Schumann wished, led it without pause. He took it as well with a gusto that often suited the romantic energy of the music. Here and there he might have been clearer of outline, smoother of phrase, more adroit of tonal coloring; and the performance little lessened Schumann's familiar orchestral shortcomings. On the other hand, Mr. Fiedler did not overdrive his men or force their tone. The slow movement kept its wistful and dreamy beauty. The finale began in broad declamation and proceeded with stirring rhythmical energy; the trio in the scherzo was warmly sung, and throughout the symphony Mr. Fiedler kept the intensity of mood, the eagerness of expression that are vital qualities in Schumann's music to us of another generation. How Schumann believed in it with his whole heart, and yesterday we listeners believed as well.

The [illegible] pleasure and agreeable diversion, less or more, as music and performance went. The melody of the Moldau returned as captivatingly and as graphically as of old, and Smetana's series of little tone-pictures ran their enticing and illusive course. In a sense "The Moldau" is simple-minded music, as much delineative music goes nowadays; but it is none the worse for such moderation and reticence. It accomplishes its end fitly and fully. It gives the pleasure it would impart. It has a freshness, almost an innocence, of its own. It is a kind of a musical picture book, and its quickly turning leaves are more alluring than the ponderous paragraphs of many a graver musical treatise. Happily Mr. Fiedler took it with thoughtful lightness, and he was as free from undue emphasis with Wolf's "Italian Serenade." Perhaps he missed something of its nervous elegance, of the emotional quiver that is in the music, of its quick flashes of white fire, but he wrought it, as he had wrought "The Moldau," with a clear sense of design and detail, of curve and shade. The heady zest, the tremulous intensity and the racing fancy of the music spoke for themselves, and there are pretty feats of virtuosity in it for such an orchestra as ours.

Tschaikovski's variations for violoncello and orchestra in turn brought two sorts of pleasure—the light charm of the piece itself and the deeper delight of Mr. Schroeder's playing. A "rococo" theme, Tschaikovski calls his principal melody, meaning thereby a simple, graceful, frankly pretty musical thought meet for light and supple play. Mozartian might have been a clearer epithet, and Italian might almost have been the word, so lucid, songful and frankly engaging are the melody and the seven variations that spring from it. When Wolf turns Latin, he is nervous, fiery, tautly strung. When Tschaikovski forgets that he is a Slav, he is playful, gay, elegant and adroit. The music runs with light-fingered dexterity; it has little quaintnesses, almost affectatious, as in the ritornello that separates the variations; it is as changeful as fancy itself and as spontaneous. It is steadily and delicately sympathetic to the just quality and the range of the violoncello, and all these traits together make a smiling mask for its insistent and intricate demands on the skill of the violoncellist and on his finer feeling for his instrument. It were a late day to note and to applaud these qualities in Mr. Schroeder. Again, he played with an endless and effortless skill. He neither commanded nor constrained his instrument. His virtuosity hid its finesse, its surety, its adroitness in its perfect fusion with the music that it would impart. It left only the impression of its poised elegance, its just sense of style. Mr. Schroeder's 'cello neither capers heavily nor sings thickly. He persuades it to sensitive and elastic brilliance. He caresses it into undulating and transparent song. He justifies the 'cello as a solo instrument, and the 'cellist outside his choir in the strings. At the beginning, his hearers welcomed him anew to old and familiar place. At the end they were warmer still to his present achievement.

CONCERTS NEXT WEEK

Mr. Fiedler's First Journey to New York—Mr. Sauer's Recital and Its Novel Programme—The Annual Return of Mme. Sembrich

Tomorrow evening, the Symphony Orchestra departs on its first regular journey of the year to give concerts in New York, Brooklyn, Philadelphia, Washington and Baltimore. In each city Mr. Fiedler will appear for the first time as the conductor of the orchestra, and in all but New York he will be wholly new to his audiences. At five of the six concerts, he will repeat the programme for his first appearance here—Brahms's symphony in C minor, Beethoven's third "Leonore" overture, the orchestral fragment of Strauss's "Feuersnot" and Wagner's overture to "Tannhäuser." In New York where the orchestra gives two concerts he will divide the second between Rimsky-Korsakoff's "Scheherazade," MacDowell's new tone-poem, "Lamia," and Schumann's symphony in D minor. It will be interesting to see how his audiences and the reviewers in New York receive him. Before it returns to Boston on Nov. 11, the orchestra will give concerts also at Princeton College and at Hartford.

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Boston Symphony Orchestra

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E BOSTON JOURNAL—MONDAY, NOVEMBER 2, 1908.

SCHROEDER AND HIS 'CELLO AT SYMPHONY

He Returns to Boston to Receive a Fine Greeting.

Alwin Schroeder, the 'cellist, was the hero of the fourth Symphony concert. Out of compliment to him gathered the biggest audience seen so far this season. Warm applause greeted him when he came out to play the Tschaiwoksky "Variations on a Rococo Theme," and as he sat down, smiling and blushing with pleasure, what a long train of recollections must have flashed across his mind. For twelve years, from 1891 to 1903, Mr. Schroeder was the solo 'celist of the orchestra. Then he went to New York with Franz Kneisel. Then, last year, he decided to spend the rest of his days in his native Germany, and so, a year ago last April, Boston farewelled him in grand style. But last summer came the reaction. After all, there was no place like Boston. And so this admirable artist is back again upon the scene of his most numerous and most memorable successes. With Mr. Hess, the concert master of the Symphony Orchestra, he has organized a quartet, and from now on he will be on Boston's roll of distinguished residents.

This was the first performance of the Tschaikowsky variations at a Symphony concert, but the work of itself is not impressive. The chief interest of the audience lay in the beautiful playing of the soloist.

The other numbers on the program were Smetana's symphonic poem, "The Moldau," which might be called an exhibition of musical moving pictures; Hugo Wolf's "Italian Serenade," which may seem Italian to those who have had chianti for dinner, and the Schumann symphony in D minor, which was played with no pauses between the movements. It was a light and short entertainment. Hearty applause indicated that the audience relished it.

paper Cutting Bureau in the World

OCT 24

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Address BOSTON, MASS.

Date OCT 25 1908

The Boston Symphony Orchestra Concert To-morrow Evening.

A warm welcome will be given to the Boston symphony orchestra when it appears under its new conductor, Max Fiedler, in Court Square theater to-morrow evening. A great audience is assured —Springfield, in fact, has always supported these concerts with hearty enthusiasm, and the omission of this city from the orchestra's visiting list was due not to any local indifference, but to Dr Carl Muck's delicate health, which made him averse to one-night engagements. Mr Fiedler seems to be free from neuritis, and is thought in Boston to be a very fine conductor into the bargain. It is to be hoped that the new policy of making the splendid Boston orchestra the educational force it should be in New England will be maintained, and it behooves the public to show its appreciation. The orchestra brings here this time a singer who will delight her hearers, and surprise those who have not heard of her. She is Miss Lilla Ormond, a Boston contralto who is just coming to the fore. She is a native of Boston, and her musical studies have been entirely in that city; she and her career are purely American. She made her debut in New York lately with extraordinary success, and at the Worcester festival, though little had been known of her, she so surprised and delighted her hearers that she at once took rank with the stars. She will sing two numbers at the concert to-morrow evening, a "Concert scene" by the French composer, Coquard, entitled "The Complaint of Ariadne," and that most stunning aria by Tschaikowsky, "Air des adieux," from "Jeanne d'Arc."

Mr Fiedler pays a compliment to Springfield by playing here what was practically his introductory program in Boston and will be in New York, Philadelphia, Baltimore, Washington and Brooklyn. He has made only one change, substituting for Beethoven's "Leonore" No 3 overture, Weber's "Oberon" overture. This will be the first number. The second number will be Brahms's first symphony in C minor, the work which Von Buelow called the Tenth symphony, thus placing it in the same category with the immortal nine of Beethoven. It is a work of great importance and beauty, and Mr Fiedler's interpretation of it has won for him highest praise.

The most striking figure in the music of to-day is Richard Strauss. It seems as if he has at last given us something new in music and has broken away from the traditions of the past. His monumental tone poems stand by themselves as being unlike anything else in music. His three operas, at least the last two of his three operas (for "Guntram," his first, is in conventional form), hold a similar position in operatic literature. His second opera was entitled "Feuersnot," the best translation for which is "The Fire Famine." It is based on a quaint old medieval legend of Belgium, and it created an enormous sensation, almost equal to that created by his "Salome," not only on account of the unconventional musical treatment, but on account of the unconventional subject. The climax of the opera is reached in a short love scene which is largely instrumental, and Mr Fiedler has chosen this for the fourth work of the program. It is a gorgeously brilliant piece of instrumentation, built on a simple folk-tune which is more than pleasing to the ear. The final number on the program will be the ever-popular and ever-welcome "Tannhaeuser" overture. The full program is as follows:—

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Aria, "Plainte d'Ariane" ..... Coquard
Miss Ormond.
Love Scene from the opera "Feuersnot," Richard Strauss
Air des adieux ("Jeanne d'Arc"), Tschaikowsky
Miss Ormond.
Overture, "Tannhaeuser" ..... Wagner

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"As the years rolled on, newer music pushed 'Lamia' aside, though it was always on the list of his printed works. Finally, his feeling was that it was too late for it to appear as a recent work, too soon to stand as a youthful one. Repeatedly, he said to me, 'When I am old, I shall have it printed, though there is a lot in the orchestration I should like to change.' This he said of his printed works as well.

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SUNDAY HERALD—BOSTON.
NOVEMBER 1, 1908.

MOLDAU IS FOURTH SYMPHONY CONCERT

Programme of Romantic Works Under Direction of Mr. Fiedler.

ALWIN SCHROEDER, 'CELLIST, RETURNS

Comments on Talent of Hugo Wolf Suggested by His "Italian Serenade."

By PHILIP HALE.

The Boston Symphony orchestra, Mr. Fiedler conductor, gave its fourth concert last night in Symphony Hall. The programme was as follows:

Symphonic Poem, "The Moldau".....Smetana
Italian Serenade.....Wolf
Variations on a Rococo Theme for 'cello, Tschaikowsky
Symphony in D minor, No. 4.....Schumann

Smetana's "Moldau" had not been played here for nearly 10 years. It was a pleasure to hear again this music by a Czech who for a time was underestimated out of his own land, if not ignored, while his fellow-countryman, Dvorak was overpraised. Of the two, Smetana was the musician of the greater imagination. Dvorak made a more direct appeal to popularity. His earlier and better music was irresistibly tuneful in folk fashion. It had the impetuous dash and swing of the peasant dances. It sparkled and glowed with color, for Dvorak was a born colorist in tones. Like Antaeus of old, he refreshed himself by touching the soil. When he would fain soar in singing robes, his flight was labored and he was quickly weary.

A simple, wholesome man, he was musically ill at ease when he was not moved to compose by the thought of Bohemian songs and dances. An abstract idea, a poetic thought led him into contract labor. He wrote cantatas for English festivals. He wrote serious and perfunctory works. Lured to New York and at the head of a conservatory he was urged to found, forsooth, an American school of composition by writing a symphony and chamber music based on negro tunes, and some now insist that there will be no "American music" worthy the name until our composers use Congo, Indian, Creole, Mexican tunes for thematic material.

Dvorak was a picturesque apparition in the musical work, a composer of indisputable talent in his early and creative years, a name to be mentioned always with respect, but Smetana had a broader vision, and his flight was far higher and more sure. He, too, was a sturdy patriot, and he wished to serve Bohemia and extol her through his music, but as a "national" composer he was neither chauvinistic nor a bore. He and Dvorak wrote symphonic poems suggested by natural scenery, historical episodes or legends of their country, and in these works Smetana is disclosed as the more poetic, the more dramatic, the man of firmer grasp, of more skilful arrangement of detail.

"The Moldau" has an argument, but the title is enough to put the hearer in a receptive mood. The argument is minute; the music is something more than panoramic. The hearer is not obliged to identify this or that passage with a hunting scene, a rustic dance, moonlight. The music starts with the source and flows with the river. And now the citadel Vysehrad is passed. What wonder if Smetana bethought him of the motive of his first symphonic poem and introduced it, haughty and sonorous! "The Moldau" was finely played, and it deserved warmer approval.

Hugo Wolf's "Italian Serenade" is more effective in the quartet version. He was not a master of orchestration—his "Penthesilea," in other respects an amateurish composition, shows this. His ambition to construct works of breadth and importance o'erleaped his technical ability, and hence his enthusiasm seems now, in these instances, impotent. His talent—truly his own and conspicuous—was in setting music to songs. Give him verses, a voice and a piano, and he could express that which is tender, beautiful, noble. He was especially fortunate in his treatment of the piano accompaniment, so that Mr. Spanuth had good reason to protest when Julia Culp sang recently in Berlin some of Wolf's masterpieces with the piano accompaniment orchestrated.

The serenade gave opportunity for exquisite solo work, and thus it afforded pleasure.

Mr. Schroeder, who has not played here with the Symphony orchestra for over five years, was welcomed most heartily. The welcome was a tribute of respect and affection. There was the thought of his long and honorable service as a member of the orchestra; of his never-failing art, displayed as leader of the 'cellos, or in the incidental solo work, or in the triumphant performance of a set and appointed concerto. He chose last evening Tschaikowsky's variations on a rococo theme, which, dated the year of the same composer's "Francesca da Rimini," had not yet been played at these concerts.

The music is not characteristically Tschaikowskian, and when Tschaikowsky is not himself, his music is ordinary. No doubt he was moved to write these variations for his friend Fitzenhagen, the 'cellist, who perhaps importuned him for a display piece. The piece is dull. The theme is rococo by courtesy and the variations are for the most part toil and trouble. The most interesting portions are the orchestral interludes. Mr. Schroeder's tone was generally full and rich and the audience was generous with applause.

...were some fine moments in the performance of the Symphony, especially in the three last movements. On the other hand the brass was often coarse and blatant in the first movement and in the finale. There has been no truly memorable performance of this symphony here since Mr. Nikisch left the city. The music of Schumann appealed to him singularly. It awakened his better, and sincere musical nature. In those days he was too often inclined to read Mozart, Haydn, Beethoven after the Hungarian manner; to be intensely emotional when the music called for quietly of treatment or a rapture that was only moderate; to be careless and indifferent when the composition did not interest him.

But certain performances led by him, as those of Tschaikowsky's "Romeo and Juliet" and this symphony, still haunt and delight the memory, quicken the pulse, stir the innermost being. Never shall I forget the manner in which he interpreted by subtle control of the rhythm and by nuances of sentiment the trio of the scherzo, this trio charged with the indescribable tenderness of longing peculiar to Schumann, with passages of twilight romanticism that do not end in a despairing cry and yet at the climax are "wild with all regret."

In his reading of the Romanze and the Scherzo, Mr. Fiedler came nearer the interpretation of Mr. Nikisch than did any one of his three predecessors.

There will be no concerts this week. The programme of the concerts of the 13th and 14th will be as follows: Tschaikowsky's "Pathetic" symphony. Three Dances from "Cephale et Procris," Gretry-Mottl; Beethoven, overture to "Egmont." Miss Jeanne Gerville-Reache of the Manhattan Opera House will sing two arias.

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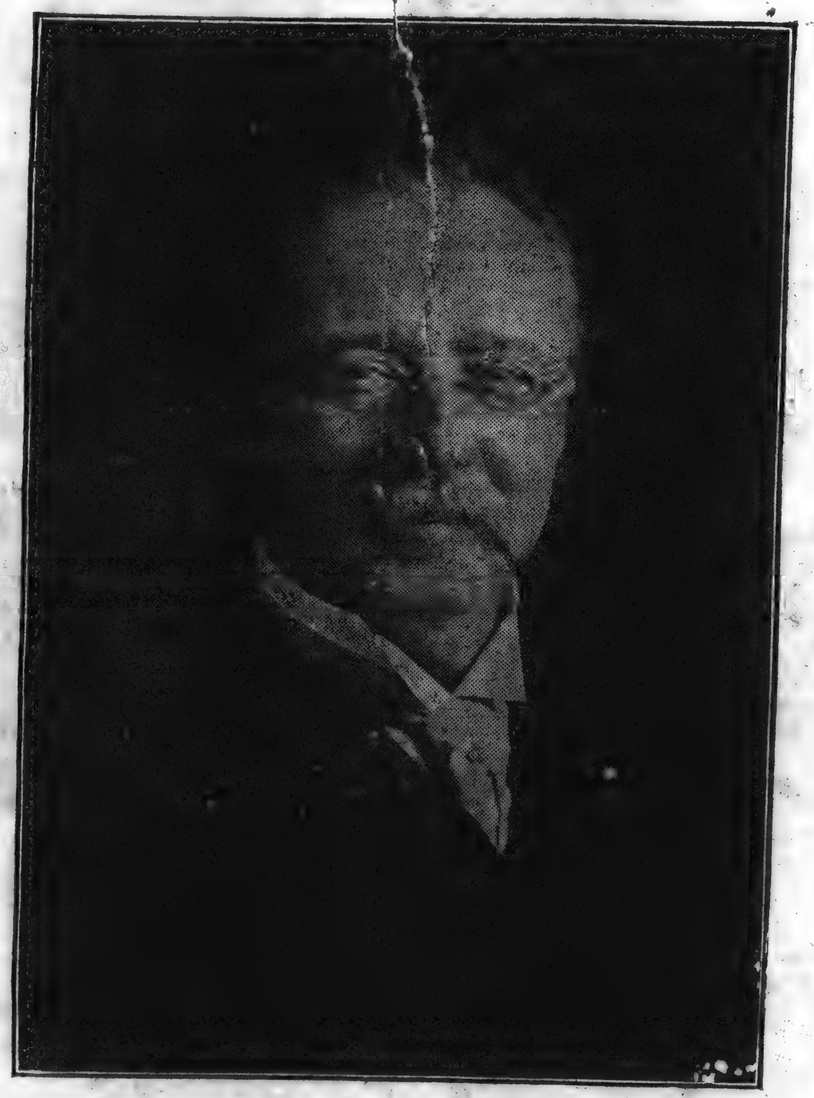
OCT 25 1908



MAX FIEDLER
Conductor of Boston Symphony Orchestra.

Newspaper Cutting Bureau in the World
From JOURNAL
Address PROVIDENCE, R. I.
Date OCT 25 1908

The Boston Symphony Orchestra, with Max Fiedler of Hamburg as its conductor, will give its usual quota of three concerts in Providence during the coming season, the dates being Tuesday evenings, Nov. 24, Dec. 29, and Feb. 2.

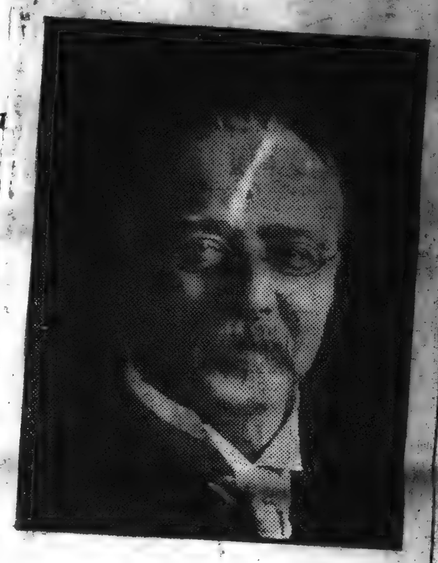
Established London, 1861; New York, 1884

From
Address
Date

MacDowell's Symphonic poem "Lamia," was given its first performance anywhere at the third concert of the Boston Symphony Orchestra last week. The composer has, of course, never heard his work, which has only been published during the last month by Arthur Schmidt. A copy sent to Mr. Fiedler, the new conductor of the Boston orchestra, so impressed him, that an alteration was made in the third program in order that Boston might have the honor of the first performance. The work was a product of the time when MacDowell was living in Wiesbaden, and is the composer's third composition of the kind, being preceded by "Hamlet and Ophelia," and "Launcelot and Elaine." "Lamia" is said to have been written under the inspiration of Keats' poem.

Established London, 1861; New York, 1884

From REPUBLICAN
Address SPRINGFIELD, MASS
Date OCT 25 1908



MAX FIEDLER.
[New conductor of the Boston symphony orchestra.]
Photo by Garo.

Boston Symphony Orchestra.

The musical and social event of the week will be the Boston Symphony concert which will be given in the Court Square theater tomorrow evening at 8.15 o'clock. After a season during which the premier orchestra of America failed to visit Springfield, the music lovers of this city are more than keen to hear it again, and this is all the more true since the concert brings an element of novelty in the new conductor of the orchestra and a soloist of whom much has been written in praise during the last two years.

Lilla Ormond, the soloist, is a young woman, a native of Boston, whose entire musical education was obtained in Boston and whose entire career has been in this country. She is the possessor of a contralto voice of far more than usual beauty and her singing is full of that indefinite but important quality, which for lack of a better term is called "temperament." Last fall she was one of the principal soloists at the Worcester festival and recently she made her debut in New York with extraordinary success, getting notices of very warm praise from critics of that city who are notoriously the most exacting in the country. She will sing two numbers at the concert tomorrow (Monday) evening. A "Concert-Scene" by the French composer, Coquard, entitled "The Complaint of Ariadne" and that most stunning aria by Tschaikowsky, "Air des Adieux" from "Jeanne d'Arc."

Mr. Fiedler pays a pretty compliment to Springfield by playing here what was practically his introductory program in Boston and will be in New York, Philadelphia, Baltimore, Washington and Brooklyn. He has made only one change, substituting for Beethoven's "Leonore" No. 3 Overture, Weber's "Oberon" overture. This will be the first number. The second number will be Brahms' first symphony in C minor, the work which Von Bulow has called the Tenth symphony, thus placing it in the same category with the immortal nine of Beethoven. It is a work of huge importance and great beauty and Mr. Fiedler's interpretation of it has won for him highest praise.

The most striking figure in the music of today is Richard Strauss. It seems as if he has at last given us something new in music and has broken away from the traditions of the past. His monumental tone poems stand by themselves as being unlike anything else in music. His three operas, at least the last two of his three operas (for "Guntram" his first, is in conventional form), hold a similar position in operatic literature. His second opera was entitled "Feuersnot," the best translation for which is "The Fire Famine." It is based on a quaint old medieval legend of Belgium and it created an enormous sensation, almost equal to that created by his "Salome," not only on account of the unconventional musical treatment but on account of the unconventional subject. The climax of the opera is reached in a short love scene which is largely instrumental and Mr. Fiedler has chosen this for the fourth work on the program. It is a gorgeously brilliant piece of instrumentation, built on a simple folk-tune which is more than pleasing to the ear.

The final number on the program will be the ever-popular and ever-welcome "Tannhauser" overture. The full program is as follows:

Overture, "Oberon," Weber
Symphony in C Minor, No. 1 Brahms
Aria, "Plainte d'Ariadne," Coquard
Miss Ormond.
Love Scene from the opera "Feuersnot," Richard Strauss
Air des adieux, Tschaikowsky
(Jeanne d'Arc.)
Miss Ormond.
Overture, "Tannhauser," Wagner

Newspaper Cutting Bureau in the World
BALTIMORE, MD
OCT 25 1908

Boston Symphony Orchestra.

The first concert of the Boston Symphony Orchestra in Baltimore this year will be given in the Lyric Theater on Wednesday evening, November 4, and Baltimore will then have its first opportunity to hear the orchestra under its new conductor, Max Fiedler. Mr. Fiedler has about decided to give the same program here for his first concert as he used for his introductory concert in Boston. It comprises the "Leonore" No. 3 overture by Beethoven; Brahms' C-Minor Symphony; the love scene from Richard Strauss' opera, "Feuersnot" and the "Tannhauser" overture.

Mr. Fiedler has had a most popular success in Boston.

Newspaper Cutting Bureau in the World
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OCT 25 1908

Boston Symphony Orchestra.

The first of this season's Boston Symphony concerts will be given in the New National Theater Tuesday afternoon, November 3, at 4:30 o'clock. Mr. Fiedler, the new conductor, will then make his debut in Washington and will use the same program with which he made his debut in Boston earlier this month. It comprises the "Leonore No. 3 Overture," by Beethoven; Brahms' "C Minor Symphony," the love scene from Richard Strauss' opera "Feuersnot" and the "Tannhauser" overture. Mr. Fiedler has made a very popular success in Boston, so much so that the season promises to be an unusually interesting one. The ticket office for the Boston Symphony concerts is now located in the store of the W. F. Frederick Music Company, 1328 F street.

OCT 27 1908

BOSTON SYMPHONY CONCERT

WITH MR FIEDLER AS CONDUCTOR

A Large and Enthusiastic Audience at Court Square Theater Hears a Fine Program—The Success of a Young American Singer.

There was a new stir in the air at the Boston symphony orchestra's concert in Court square theater last evening; it was like turning over a fresh leaf in local musical history. What had happened? Many things, but first of all let it be set down that this was the first appearance here of the orchestra's new conductor, Max Fiedler, fresh from Hamburg, and that a Springfield audience has seldom made so enthusiastic a demonstration in a conductor's behalf. There are reasons—reasons for the great audience that except for a few front seats quite filled the theater, reasons for the close attention given to a solid and worthy program, reasons for enthusiasm which followed even a relatively unpopular symphony. For the first time in a good many years conductor, orchestra and audience are en rapport, and the prospect of an annual series of three concerts under such auspices is really like the beginning of a new musical era for Springfield. If it were left to the vote of last night's audience Mr Fiedler would be engaged immediately for a long term. His predecessors, Mr Gericke and Dr Muck, are admirable conductors, but they have never shown such a disposition to meet the public half-way.

It is largely, of course, a question of program making. The concert last night came very close to the ideal for a city which hears little orchestral music and feels disappointed if what it hears is not of the best. At a symphony concert the American public demands not popular music, but great music. Last night its demand was richly supplied. The audience was won before the orchestra had finished the lovely and thrilling "Oberon" overture by Weber, one of the most exquisite blossoms of the poetic period of romance that flowered a century ago. After such a propitiation it was in a mood to get the full good of the Brahms C minor symphony, which followed. It is not the popular favorite, it is less pleasing to the general public than the D major by the same composer; it would hardly figure in a list of a dozen symphonic works chosen by concert-goers. And yet last night it was made apparent to all that it is a noble, serious and moving work, one of the really great things in modern music. The first movement is a little hard to grasp, but the second is charming, and the finale full of inspiration; it really for once took hold of the audience; orchestra as well as conductor had to bow their recognition of long-sustained applause. More immediate and intense, of course, was the thrill given by Richard Strauss's brilliantly dramatic scene from the opera "Feuersnot." It gave the touch of modernity needed, and all could unite in enjoying once more the universally favorite "Tannhauser" overture. Thus the program, which except for the first number was that chosen by Mr Fiedler for his first Boston concert represented old and new and contained nothing that was merely curious or novel. This is well; what the public just now needs most of all is vital, interesting music, regardless of period, regardless of nationality, regardless of familiarity. The work of a great orchestra cannot be made too broad in its appeal. Metropolitan conductors, constantly saturated with music, are apt to become at once blase and arrogant, disdaining to consider what the public needs and making up their programs to fit their own whims. From this self-centered habit Mr Fiedler seems fortunately free.

His conducting, too, is of a sort to hold the interest and inspire the confidence of the public. His manner is more emphatic and his efforts more conspicuous than those of either Mr Gericke or Dr Muck. It is a mistake to think of Mr Gericke as a mere drillmaster. He made, to be sure, the orchestra a marvelous mechanism, but he gave in a quiet, dignified way admirable interpretations of a wide range of works; year in and year out few conductors have worn so well. Dr Muck found a beautiful instrument ready to his hand, and discoursed upon it with skill and refinement, adding a certain freedom and charm which Mr Gericke's austere taste had kept sternly down. But Dr Muck too shunned the obvious, the popular, the dramatic. He had his notions of climax, but they were negative—as, for example, to make a brilliant finale of a dull work by putting upon it things duller yet. With Mr Fiedler Boston has had a new sensation. He is not an erratic or wantonly egotistic conductor, but he is downright, positive, tremendously emphatic. He has had operatic experience and does not scorn obvious effects. He conducts without a score and puts every ounce of his physical energy into his work, enforcing his intention with much gesture of the entire body. Yet so earnest is his purpose that his postures and gesticulations never give the effect of an appeal to the gallery. It is always the music that he is thinking of—that shows in his admirable beat, strong, positive, clear cut. In making his broad effects he does not smear the details, and his accompaniments were wonderfully supple and elastic. How a conductor will "wear" can never be told in advance of experience; it is like judging a preacher by one sermon. But the first impression of Mr Fiedler confirms the fine things that have been said of him abroad, and he is unquestionably fitted to make the Boston orchestra more widely popular and therefore more useful than it has ever been before.

It was good judgment to return to the earlier practice of supplying a soloist. Ideally, there is much to be said for Dr Muck's theory that the orchestral sequence leading up to the calculated climax should be unbroken. Practically, this is a refinement in advance of the present stage of musical culture in America. A concert with solo numbers attracts more people, is listened to with closer attention, and does more to awaken musical interest. The change is one of the hopeful things in the presentation. The orchestra was fortunate this time in [illegible]; for and a new Orrmond, a Boston contralto, who is virtually making her debut this year. A native of Boston, she received all her musical education there, and affords fresh proof that it is no longer necessary for an American singer to go abroad in order to win signal success. She is probably the most notable young singer who has come forward since the appearance of Mrs Corinne Rider-Kelsey, whose training was also entirely American. Attractive in appearance and stage presence, and gifted with a voice of ample volume and good quality, Miss Ormond has also more of the dramatic spirit than is usually found in American contraltos, who as a class incline to the sedate and the churchly. She sang splendidly the fine concert aria by Coquard, "Plainte d'Ariane," with which she made so successful an appearance at the Worcester festival earlier in the month. She did not appear to quite such advantage in the great aria from Tschaikowsky's "Jeanne d'Arc," which used to be Gertrude May Stein's favorite. It makes a severe tax on upper notes which she has, but which are not yet completely developed; she will sing this much better in a few years. But her singing has style, distinction and power; she will go far. On the whole, this must be set down as among the very best concerts of any sort which Springfield has been privileged to enjoy. Its success should insure a great attendance for the two remaining concerts. And by next year it should be possible to arrange for the season tickets which many people would be glad to buy. A hundred students came from Mount Holyoke college, and many from Smith and from the Westfield normal school.

From EVENING SUN,

Address New York City.

Date OCT 28 1908

Max Fiedler's debut as a Bostonian of the Boston Symphony's first tour here and southward, is eight days away.

His introductory here, as in Boston, will be in Beethoven's "Leonore" overture No. 3, Brahms's C-minor symphony, the love scene from Richard Strauss's "Feuersnot" and Wagner's "Tannhäuser" overture. The first Saturday matinée music is Rimsky-Korsakoff's "Scheherazade" and Beethoven's "Hero" symphony.

Between the first pair of Bostonian concerts, there will be the first visit to Brooklyn. According to the practice established during the last two years, there will be no soloist at all three events, the programme across the Bridge being also purely orchestral.

The new Boston conductor, Max Fiedler of Hamburg, will be remembered as having conducted a pair of Philharmonic concerts in this city three years ago.

From Daily Times,

Address Brooklyn, N. Y.

Date OCT 28 1908

The First Established and Most Complete Newspaper Cutting Bureau in the World

From Daily Eagle,

Address Brooklyn, N. Y.

Date OCT 28 1908

WOMEN'S AUXILIARY MEETS.

Mrs. Camden C. Dike presided at a well attended meeting of the Women's Auxiliary to the Philharmonic Society, held yesterday, at 3 P.M., in the Art Hall of the Brooklyn Institute, Academy of Music. In the absence of the secretary, Mrs. Frank M. Lupton, that office was filled by Mrs. Charles F. Pray. It was the first meeting this season. Mrs. Alexander Robb of Manhattan, a former Brooklynite, was added to the membership. Plans were discussed for the reception to be given Max Fiedler, the new conductor of the Boston Symphony Orchestra, by the Brooklyn Philharmonic Society, with which the auxiliary will co-operate. It will be held in the banquet hall directly after the concert of Friday evening, November 6. It was voted to petition the Brooklyn Rapid Transit to open the Lafayette Avenue Station of the elevated road for the convenience of persons attending affairs at the Academy of Music.

MUSICAL NOTES.

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From GLOBE & COMMERCIAL ADVERTISER,

Address New York City.

Date OCT 30 1908

From Standard Union,

Address Brooklyn, N. Y.

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Standard Union,

Brooklyn, N. Y.

OCT 31 1908

Next Friday evening the first concert of the Boston Symphony Orchestra in Brooklyn will take place at the Academy of Music.

Established: London, 1881; New York, 18

THE management of the People's Symphony Concerts announce today that the mysterious novelty to be played at the first of the concerts, Friday evening, Nov. 6, in Carnegie Hall, is no less a work than the symphonic poem "Lamia" (after Keats) by the late Edward MacDowell. This symphonic poem, which the composer left without final revision, had its first production last Friday afternoon in Boston at the third public rehearsal this season of the Boston Symphony Orchestra. Mr. Fiedler has included it in the second New York programme of the Boston orchestra for the concert to be given in Carnegie Hall Saturday afternoon, Nov. 7. Thus Mr. Ahrens, musical director of the People's Symphony Concerts, anticipates Mr. Fiedler by eighteen hours in the rush to acquaint New York with an unheard work of the best composer America has produced. Let us hope these gentlemen in their eagerness do honor to the dead.

The First Established and Most Complete Newspaper Cutting Bureau in the World

STAR

HATS OFF OR NO MUSIC

Boston Society Forced to Bow to Will of Symphony Orchestra Conductor.

Boston, October 31.—[Special]—Leading women of Boston society were indignant at Symphony Hall yesterday afternoon, when they found staring placards on every side at the rehearsal warning them that they must remove their hats.

The new order has been talked of for years, but the management did not muster up courage to put it into effect until yesterday, and for sometime it seemed likely that it could not be carried out.

The scores of women positively refused to remove their hats. Ushers tiptoed from one recalcitrant woman to another, whispering that "Conductor Fiedler positively will not begin until hats are removed."

After half an hour's delay the last hat was off.

[illegible] ork,

First Established and Most Complete Newspaper Cutting Bureau in the World

PROVIDENCE, R. I.

OCT 25 1908

MUSICAL NOTES.

An Infantry Hall Suggestion to Symphony Subscribers.

The attention of last year's subscribers of the Boston Symphony concerts in Providence is called to the fact that during the past summer the seats in Infantry Hall have been renumbered. Instead of going from right to left, 1 to 34, they new go from left to right. Therefore, subscribers who renew their subscriptions and ask for the same seats will find that their seats have different numbers from those they had in past seasons, but the location of the seats will be exactly the same.

Renewals are coming in constantly and it is the wish of the management to avoid any confusion in this matter. As in past years, all renewals should be addressed to C. A. Ellis, care of M. Steinert & Sons, Westminster street, Providence.

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REPUBLICAN

From

Address SPRINGFIELD, MASS

Date OCT 25 1908

Other Note and Comment.

When Mr Toscanini, the new Italian conductor at the Metropolitan opera house in New York, had his first rehearsal with the orchestra there, for four hours he went over the first act of Wagner's "Gotterdammerung" with his men, conducting on his feet—the first conductor at the Metropolitan to stand since Seidl's time, and using a score only to indicate the divisions of the music. To the surprise of the players, he spoke English to them. English? English? What is that? It's one of the native jargons—Yiddish is another. Still, even in New York a good many people speak English—it is a handy tongue for a musician to know.

Now that Mr Hess and Mr Schroeder have at last overcome the difficulties that beset them—and through no fault of their own—in the organization of their new string quartet, says the Boston Transcript, they are pressing steadily forward with their plans. They have found an able viola player in Mr Ferir of the Symphony orchestra; Mr Theodorowicz will be the second violinist of the new quartet as he was so long and so admirably with Mr Kneisel; and the brilliancy of Mr Hess as the leader will have due foil and complement in the solidity of Mr Schroeder as the 'cellist. Already the quartet announces five concerts in Boston, three in New York, and a tour through the middle West late in the spring. Here in Boston the concerts will take place in Chickering hall on the evenings of Tuesdays, November 17, December 22, January 19, March 2 and March 23. The program of the first concert, when the new quartet will be proving its mettle and will be as interesting for itself as for what it plays, comprises three classics—Mozart's quartet in G major, No 1; Beethoven's quartet in E minor (opus 59, No 2), and Haydn's quartet in C major, opus 33. Thereafter Mr Hess and Mr Schroeder will make their programs from a long and varied list of classic, modern and novel pieces, and with "assisting artists" to be duly announced.

[61]

OCT 27 1908

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The First Established and Most Complete Newspaper Cutting Bureau in the World

From Daily Eagle, Brooklyn, N. Y.

Address

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ork, 188

From Union, Brooklyn, N. Y.

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Max Fiedler's début as a Bostonian on the Boston Symphony's first tour here and southward, is eight days away.

His introductory here, as in Boston, will be in Beethoven's "Leonore" overture No. 3, Brahms's C-minor symphony, the love scene from Richard Strauss's "Feuersnot" and Wagner's "Tannhäuser overture. The first Saturday matinée music is Rimsky-Korsakoff's "Scheherazade" and Beethoven's "Hero" symphony.

Between the first pair of Bostonian concerts, there will be the first visit to Brooklyn. According to the practice established during the last two years, there will be no soloist at all three events, the programme across the Bridge being also purely orchestral.

The new Boston conductor, Max Fiedler of Hamburg, will be remembered as having conducted a pair of Philharmonic concerts in this city three years ago.

rk, 188

From Daily Times, Brooklyn, N. Y.

Address

Date OCT 28 1908

MUSICAL NOTES.

Mrs. Camden C. Dike presided at a well attended meeting of the Women's Auxiliary to the Philharmonic Concerts, held yesterday afternoon in the Art Hall of the Brooklyn Institute, Academy of Music. In the absence of the Secretary, Mrs. Frank M. Lupton, that office was filled by Mrs. Charles F. Pray. It was the first meeting this season. Mrs. Alexander Robb, of Manhattan, a former Brooklynite, was added to the membership. Plans were discussed for the reception to be given Max Fiedler, the new conductor of the Boston Symphony Orchestra, by the Brooklyn Philharmonic Society, with which the auxiliary will co-operate. It will be held in the banquet hall directly after the concert of Friday evening, November 6. John E. Leech, President of the Philharmonic Society, will introduce the guests, and Robinson Leech will head the committee of ushers. Announcement was made that the usual interpretative programme of the Boston Symphony Orchestra concerts will be sent in advance, by mail, to each subscriber.

ork,

First Established and Most Complete paper Cutting Bureau in the World

From GLOBE & COMMERCIAL ADVERTISER,

Address New York City.

Date

MUSICAL NOTES.

An Infantry Hall Suggestion to Symphony Subscribers.

The attention of last year's subscribers of the Boston Symphony concerts in Providence is called to the fact that during the past summer the seats in Infantry Hall have been renumbered. Instead of going from right to left, 1 to 34, they new go from left to right. Therefore, subscribers who renew their subscriptions and ask for the same seats will find that their seats have different numbers from those they had in past seasons, but the location of the seats will be exactly the same.

Renewals are coming in constantly and it is the wish of the management to avoid any confusion in this matter. As in past years, all renewals should be addressed to C. A. Ellis, care of M. Steinert & Sons, Westminster street, Providence.

The First Established and Most Complete Newspaper Cutting Bureau in the World

From

Address

Date OCT 25

Other Note and Comment.

When Mr Toscanini, the new Italian conductor at the Metropolitan opera house in New York, had his first rehearsal with the orchestra there, for four hours he went over the first act of Wagner's "Gotterdammerung" with his men, conducting on his feet—the first conductor at the Metropolitan to stand since Seidl's time, and using a score only to indicate the divisions of the music. To the surprise of the players, he spoke English to them. English? English? What is that? It's one of the native jargons—Yiddish is another. Still, even in New York a good many people speak English—it is a handy tongue for a musician to know.

k, 1884

Now that Mr Hess and Mr Schroeder have at last overcome the difficulties that beset them—and through no fault of their own—in the organization of their new string quartet, says the Boston Transcript, they are pressing steadily forward with their plans. They have found an able viola player in Mr Ferir of the Symphony orchestra; Mr Theodorowicz will be the second violinist of the new quartet as he was so long and so admirably with Mr Kneisel; and the brilliancy of Mr Hess as the leader will have due foil and complement in the solidity of Mr Schroeder as the 'cellist. Already the quartet announces five concerts in Boston, three in New York, and a tour through the middle West late in the spring. Here in Boston the concerts will take place in Chickering hall on the evenings of Tuesdays, November 17, December 22, January 19, March 2 and March 23. The program of the first concert, when the new quartet will be proving its mettle and will be as interesting for itself as for what it plays, comprises three classics—Mozart's quartet in G major, No 1; Beethoven's quartet in E minor (opus 59, No 2), and Haydn's quartet in C major, opus 33. Thereafter Mr Hess and Mr Schroeder will make their programs from a long and varied list of classic, modern and novel pieces, and with "assisting artists" to be duly announced.

HATS OFF OR NO MUSIC

Boston Society Forced to Bow to Will of Symphony Orchestra Conductor.

Boston, October 31.—[Special]—Leading women of Boston society were indignant at Symphony Hall yesterday afternoon, when they found staring placards on every side at the rehearsal warning them that they must remove their hats.

The new order has been talked of for years, but the management did not muster up courage to put it into effect until yesterday, and for sometime it seemed likely that it could not be carried out.

The scores of women positively refused to remove their hats. Ushers tiptoed from one recalcitrant woman to another, whispering that "Conductor Fielder positively will not begin until hats are removed."

After half an hour's delay the last hat was off.

THE management of the People's Symphony Concerts announce today that the mysterious novelty to be played at the first of the concerts, Friday evening, Nov. 6, in Carnegie Hall, is no less a work than the symphonic poem "Lamia" (after Keats) by the late Edward MacDowell. This symphonic poem, which the composer left without final revision, had its first production last Friday afternoon in Boston at the third public rehearsal this season of the Boston Symphony Orchestra. Mr. Fiedler has included it in the second New York programme of the Boston orchestra for the concert to be given in Carnegie Hall Saturday afternoon, Nov. 7. Thus Mr. Ahrens, musical director of the People's Symphony Concerts, anticipates Mr. Fiedler by eighteen hours in the rush to acquaint New York with an unheard work of the best composer America has produced. Let us hope these gentlemen in their eagerness do honor to the dead.

Newspaper Cutting Bureau in the World

om ..... BULLETIN

dress PHILADELPHIA, Pa

te ..... OCT 31 1908

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1884

The First Established and Most Complete Newspaper Cutting Bureau in the World

From ..... NEWS

Address .....

Date .....

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884

...West 26th St. N. Y. City.

CABLE ADDRESS, "ROMEIKE" NEW YORK — NEW YO

The First Established and Most Complete Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

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At the second concert, in December, the soloist will be Lhevinne, the great Russian pianist, who has never been heard with the orchestra. It is impossible at this time to announce the soloist for the third concert, but negotiations are in progress with a very brilliant woman pianist, who, if her services can be obtained, is bound to make a sensation here.

The season sale of seats will open at M. Steinert & Sons, on Monday morning Nov. 16th.

18

PHILADELPHIA, PA

OCT 31 1908

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[illegible] overture, "Leonore," No. 3 [illegible] No. 1 [illegible] overture.

NEW YORK HERALD

BROOKLYN EDIT.

OCT 31 1908

Boston Orchestra Concert Friday

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Overture, "Leonore," No. 3, op. 72.....Beethoven
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I—Un poco sostenuto; Allegro.
II—Andante sostenuto.
III—Un poco allegretto e grazioso.
IV—Adagio; Allegro non troppo, ma con brio.
Love scene from the Opera "Feuersnot," op. 50.....Richard Strauss
Overture to "Tannhaeuser".....Wagner

EVENING JOURNAL,

From .....

New York City.

Address .....

Date ..... OCT 31 1908

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GLOBE & COMMERCIAL ADVERTISER,

ss ..... New York City.

OCT 30 1908

MAX FIEDLER, the new conductor of the Boston Symphony Orchestra, has not yet won unqualified praise from the Boston reviewers. Mr. Fiedler, by all accounts, belongs to the strenuous school of conducting, and the men that write about music for the papers seem inclined to regret the refinement and polish of Mr. Gericke and Dr. Muck. But the audiences, according to Mr. Parker of the Transcript, are revelling in the thunders Mr. Fiedler is letting loose.

"Again, on Saturday evening at the Symphony concert," he says, "Mr. Fiedler's audience received all that he did with spontaneous, warm, and insistent applause. No new conductor, it is safe to say, that has come to the Symphony concerts has been so quickly and so eagerly liked, so generally and so warmly praised as he.

"And that is the wonder of it all. For eight years, from 1898 to 1906, Mr. Gericke was the conductor of the Symphony Orchestra. Then for two years Dr. Muck succeeded him. They had many differing traits, but they each sought in their performances the utmost beauty, balance, and euphony of tone. They heeded warmth; they gained poetry and emotion of expression; but they never attained it at the price of overemphasis, or at the cost of the quality of tone that they treasured. Similarly they studied the nicest adjustment of details, the broader proportioning of each part to the whole; they were masters of orchestral design. They cultivated breadth and vigor where the music asked those qualities; they cultivated no less elegance and adroitness where these were its seeming traits. These ten years were a long education for the public of the Symphony concerts in these things. Perhaps it was too long.

"Comes Mr. Fiedler and reverses nearly all the methods that his predecessors, since Mr. Paur's time, have followed. He conducts with the utmost physical exuberance. He seeks and he gains a big and sweeping, or an incisive and penetrating, tone. He moves from broad effect to broad effect. He heaps emphasis upon emphasis; he intensifies contrast with all the arts of the orchestral rhetorician. He hurtles through grandiose climaxes. He achieves a rigid precision, a hard exactitude of detail. Everything that he does is bold and bare, obvious and emphatic.

"He steadily seeks bigness—bigness of tone, bigness of effect, bigness of mood, bigness of power, bigness of response. His conducting is as clear in purpose, as able in execution, as full in achievement, as admirable generally in its kind, as was Mr. Gericke's or Dr. Muck's, but it is conducting of an entirely different sort. Theoretically, by all the precedents of the past, it seems to be conducting for which his audiences would not care. In fact, they have received it with an eagerness and a fulness of response such as none of his predecessors so quickly gained. At each concert Mr. Fiedler has conquered his hearers. Had they had enough of the other school of conducting and thus welcome the more warmly so decisive a change to the opposite sort? It is very difficult to do so."

From Daily Times,

Address Brooklyn,

Date OCT 31 1908

Brooklyn will have its first concert of the season by the Boston Symphony Orchestra next Friday night at the Academy of Music, and, all things considered the occasion is likely to be of great local interest. It has already been pointed out that for the first time since the burning of the old Academy of Music, Brooklyn patrons of the Boston Symphony Orchestra will hear that splendid organization in its entirety, for under the conditions which prevailed during the last few years, it was never possible to bring the whole orchestra to Brooklyn, owing to the lack of room on the stage of the Baptist Temple, and then the concert will introduce here Max Fiedler, the new conductor of the orchestra.

For his introductory programme in Brooklyn, Mr. Fiedler has chosen that which he used as the introductory programme in Boston. It comprises the "Leonore" overture No. 3, by Beethoven; the Symphony in C Minor No. 1, by Brahms; the Love Scene, from Richard Strauss' opera "Feuersnot," and the "Tannhauser" overture.

In this programme Mr. Fiedler pays tribute to three great composers of the nineteenth century, and to the one who has cut the largest figure in the twentieth. The only unfamiliar work on the programme is the Strauss opera, which is an elaborate orchestral piece that lasts about eight minutes, and tries the virtuosity of the orchestra to the utmost. The other three are well known, and it is an interesting fact, speaking of this programme, that Mr. Fiedler remarked apropos the "Tannhauser" overture: "Yes, it is old and hackneyed, that I know. But the more I play it the greater is my admiration for it, and the more I am convinced that it is the greatest of all Wagner's overtures, barring none, and with the exception of "Leonore" No. 3 the greatest of all overtures."

There will be no soloist at the coming concert, and Mr. Fiedler will be allowed the fullest individual appeal to the attention of an audience that a conductor can make. Boston assures us that the orchestra returns in better condition than ever. We are told that changes made in its personnel a year ago by Dr. Muck are now showing results, and with the exception of the return of Prof. Willy Hess to the first desk of the violins, and the joining of a new second concert master, Mr. Nosek, the orchestra is practically the same as Dr. Muck left it last spring. Those who have heard it in Boston this fall profess to believe that never has its tonal beauty been more gorgeous, and its virtuosity more complete.

Arrangements have been made for a reception to Mr. Fiedler after the concert.

Daily Eagle,

Brooklyn, N. Y.

OCT 31 1908

Arthur Whiting of Manhattan will give the preliminary lecture recital on the programme to be given by the Boston Symphony Orchestra at the Philharmonic concert on Friday evening. The lecture recital will be set in music hall, Academy of Music, Thursday, at 4 o'clock, and is the first of a series of five, which are under the joint auspices of the Philharmonic Society and the Brooklyn Institute.

GLOBE & COMMERCIAL ADVERTISER,

s ..... New York City.

OCT 31 1908

The Boston Symphony Orchestra will give its first New York concerts of the season Thursday evening, Nov. 5, and Saturday afternoon, Nov. 7, at Carnegie Hall. Mr. Fiedler, the new conductor of the orchestra, will make his first appearance here since his American début as guest conductor with the New York Philharmonic Society three years ago. The programme for Thursday evening comprises Beethoven's third "Leonore" overture, Brahms's C minor symphony, the love-scene from Richard Strauss's "Feuersnoth," and the overture to Wagner's "Tannhäuser." The programme for Saturday afternoon comprises Rimsky-Korsakoff's "Scheherazade" suite, MacDowell's tone poem "Lamia," and Schumann's D minor symphony.

884

[62]

FIRST BOSTON CONCERT ON FRIDAY NIGHT

Programme Without a Soloist and a Reception to Max Fiedler.

ORGAN RECITAL ON SUNDAY

Attractive Concerts in Manhattan and Notes on Musical Matters.

The first concert of the Boston Symphony Orchestra in the new opera house of the Academy of Music will be given on Friday evening, November 6, beginning at 8:15 o'clock. Then Brooklyn will have its first opportunity to hear the orchestra under Max Fiedler, the new conductor, who has had such a popular and gratifying success in Boston. Mr. Fiedler has chosen for his first Brooklyn programme, that which he used at his introductory concert in Boston. It comprises Beethoven's "Leonore," No. 3 overture; Brahm's C Minor Symphony, the love scene from Richard Strauss' opera "Feuersnot," and the "Tannhauser" overture.

Because of the size of the stage of the Academy of Music, the entire orchestra will be present, ninety-eight members in all. They were not able to be seated on the stage at the Baptist Temple.

After the concert there will be a reception to Mr. Fiedler by the Philharmonic subscribers in the new banquet hall of the Academy of Music, from 10 until 12 o'clock. The sale of season seats has been very large, and is satisfactory in every respect.

Newspaper Cutting Bureau in the World

D... BROOKLYN, N. Y.

ess ..... BR...

OCT 31 1908

IN THE MUSICAL WORLD

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From EVENING MAIL,

Address New York City.

Date OCT 31

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Newspaper Cutting Bureau in the World

om ..... BULLETIN

dress ..... PHILADELPHIA, Pa

te ..... OCT 31 1903

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PHILADELPHIA, Pa

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Brahms.....Symphony in C Minor, No. 1
Richard Strauss.....Love scene from "Feuersnot"
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NEW YORK HERALD

BROOKLYN EDIT

OCT 31 19

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EVENING JOURNAL,

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New York City.

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There will be no soloist at the coming concert, and Mr. Fiedler will be allowed the fullest individual appeal to the attention of an audience that a conductor can make. Boston assures us that the orchestra returns in better condition than ever. We are told that changes made in its personnel a year ago by Dr. Muck are now showing results, and with the exception of the return of Prof. Willy Hess to the first desk of the violins, and the coming of a new second concert master—Mr. Nozuk—the orchestra is practically the same as Dr. Muck left it last spring. Those who have heard it in Boston this fall profess to believe that never has its tonal beauty been more gorgeous, and its virtuosity more complete.

Arrangements have been made for a reception to Mr. Fiedler after the concert.

ess .....

Arthur Whiting of Manhattan will give the preliminary lecture recital on the programme to be given by the Boston Symphony Orchestra at the Philharmonic concert on Friday evening. The lecture recital will be set in music hall, Academy of Music, Thursday, at 4 o'clock, and is the first of a series of five, which are under the joi[nt] auspices of the Philharmo[nic] Society and the Brooklyn Institute. 18

GLOBE & COMMERCIAL ADVERTISER,

s ..... New York City.

The Boston Symphony Orchestra will give its first New York concerts of the season Thursday evening, Nov. 5, and Saturday afternoon, Nov. 7, at Carnegie Hall Mr. Fiedler, the new conductor of the orchestra, will make his first appearance here since his American début as guest conductor with the New York Philharmonic Society three years ago. The programme for Thursday evening comprises Beethoven's third "Leonore" overture, Brahms's C minor symphony, the love-scene from Richard Strauss's "Feuersnoth," and the overture to Wagner's "Tannhäuser." The programme for Saturday afternoon comprises Rimsky-Korsakoff's "Scheherazade" suite, MacDowell's tone poem "Lamia," and Schumann's D minor symphony. 1884

[62]

Newspaper Cutting Bureau in the World

ss ..... Brooklyn, N. Y.

FIRST BOSTON CONCERT ON FRIDAY NIGHT

Programme Without a Soloist and a Reception to Max Fiedler.

ORGAN RECITAL ON SUNDAY.

Attractive Concerts in Manhattan and Notes on Musical Matters.

The first concert of the Boston Symphony Orchestra in the new opera house of the Academy of Music will be given on Friday evening, November 6, beginning at 8:15 o'clock. Then Brooklyn will have its first opportunity to hear the orchestra under Max Fiedler, the new conductor, who has had such a popular and gratifying success in Boston. Mr. Fiedler has chosen for his first Brooklyn programme, that which he used at his introductory concert in Boston. It comprises Beethoven's "Leonore," No. 3, overture; Brahm's C Minor Symphony; the love scene from Richard Strauss' opera "Feuersnot," and the "Tannhauser" overture.

Because of the size of the stage of the Academy of Music, the entire orchestra will be present, ninety-eight members in all. They were not able to be seated on the stage at the Baptist Temple.

After the concert there will be a reception to Mr. Fiedler by the Philharmonic subscribers in the new banquet hall of the Academy of Music, from 10 until 12 o'clock. The sale of season seats has been very large, and is satisfactory in every respect.

Newspaper Cutting Bureau in the World

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ess .....

IN THE MUSICAL WORLD

The first concert of the Boston Symphony Orchestra in the new opera house of the Academy of Music will be given on Friday evening, Nov. 6, beginning at 8:15 o'clock. Then Brooklyn will have its first opportunity to hear the orchestra under Mr. Max Fiedler, the new conductor, who has had such a popular and gratifying success in Boston. Mr. Fiedler has chosen for his first Brooklyn programme that which he used at his introductory concert in Boston. It comprises Beethoven's "Leonore" No. 3 overture, Brahm's C. Minor symphony, the love scene from Richard Strauss' opera, "Feuersnot", and the "Tannhauser" overture. After the concert there will be a reception to Mr. Fiedler by the Philharmonic subscribers in the new banquet hall of the Academy of Music from 10 until 12 o'clock. The sale of season seats has been very large, indeed, and is satisfactory in every respect. Because of the size of the stage of the Academy of Music the entire orchestra will be present, ninety-eight members in all. They were not able to be seated on the stage at the Baptist Temple.

Arthur Whiting, of Manhattan, will give the preliminary lecture recital on the programme to be given by the Boston Symphony Orchestra at the Philharmonic concert on Friday evening. The lecture recital will be set in Music Hall, Academy of Music, on Thursday, at 4 o'clock, and is the first of a series of five which are under the joint auspices of the Philharmonic Society and the Brooklyn Institute.

From EVENING MAIL,

Address New York City.

Date OCT 31

The first pair of Boston Symphony concerts under Max Fiedler will be given Thursday evening and Saturday afternoon. The first programme is as follows: Overture, Leonore, No. 3, Beethoven; C minor symphony, Brahms; love scene from "Feuersnot," Richard Strauss; overture from "Tannhauser." Saturday the programme will include Rinsky-Korsakoff's "Scheherazade," MacDowell's symphonic poem, "Lamia," given for the first time in New York, and Schumann's symphony in D minor.

From EVENING POST,

Address New York City.

Date OCT 31 1908

MUSICAL NEWS AND GOSSIP

MacDowell's "Lamia"—Grieg's Operatic Fragment—Tetrazzini and Patti—Elgar's Symphony—The Theodore Thomas Library—Sullivan Letters—Whistling—Strauss's New Opera

Edward MacDowell's "Lamia" will have its second hearing in New York next Saturday afternoon, when it will be played at Carnegie Hall by the Boston Symphony Orchestra. It will be preceded by Rimsky-Korsakoff's suite, "Scheherazade," and Schumann's D minor symphony. For the Thursday concert the orchestra's new conductor, Mr. Fiedler, has chosen Beethoven's "Leonore" overture No. 3, Brahms's first symphony, the love scene from Strauss's opera, "Feuersnot," and Wagner's "Tannhäuser" overture. Mr. Fiedler, it will be remembered, was one of our Philharmonic Orchestra's conductors a few years ago.

From EVENING SUN,

Address New York City.

Date OCT 31 1908

MacDowell's "Lamia," after Keats, a posthumous tone poem of keen interest to the city of America's chief musician, is after all to be heard here one week from to-day. In order to play it in the first Boston Symphony matinée with the Rimsky-Korsakoff "Scheherazade," it was decided to drop the hackneyed "Hero" symphony of Beethoven for Schumann's pleasanter symphony in D minor. So much the better does Conductor Fiedler already know his New York.

As New York's guest, three years ago, Mr. Fiedler was recognized as one of the Philharmonic star conductors out of Germany. Five years a favorite in St. Petersburg, he yet declined a permanent post as Russian Imperial Symphony leader. He has visited regularly, London, Paris, Berlin Dresden, Turin, Rome and Madrid.

Born in Zittau, Saxony, in 1859, he studied at home with his father and won, at 17 years, the Holstein scholarship that took him to Leipsic as classmate of Muck. He planned to be a concert pianist. Much practising had hurt one of his arms, and, two years after quitting Leipsic, he was invited to Hamburg Conservatory by Director von Bernuth.

Hamburg has been his home. He succeeded Von Bernuth in 1894 and organized the Fiedler concerts, only one the first year, then four, six and eight, and finally, in 1904, he annexed the Hamburg Philharmonic.

Fiedler's first Manhattan and also his Brooklyn programme will be that of his Boston début, on Oct. 9, without change. The symphony is the first of Brahms.

Newspaper Cutting Bureau in the World

From [illegible]

Address [illegible]

Date NOV 1 1908

Boston Symphony Orchestra.

The five concerts of the Boston Symphony Orchestra which are given in the New National Theater during the winter have become such an integral part of Washington's social and musical season that the announcement of each concert is always awaited with keen interest. The first concert of the five will be given next Tuesday afternoon, in the New National Theater, at the usual hour, 4:30 o'clock. The orchestra returns in better condition than it ever was. The salutary changes made in its personnel a year ago by Dr. Muck are now showing results, and with the exception of the return of Prof. Willy Hess to the first desk of the violins and the coming of a new second concert master, Mr. Noack, the orchestra, to all intents and purposes, is the same as Dr. Muck left it last spring. Those who have heard it in Boston this fall profess to believe that never has its tonal beauty been more gorgeous and its virtuosity more complete. Two years ago Washington gave a most cordial and hearty greeting to Dr. Muck when he first came to this city, and this year it will unquestionably give as cordial and hearty a greeting to his successor, Max Fiedler. It is not going too far to say that Mr. Fiedler, in the concerts he has conducted in Boston, has made a most profound impression upon the very critical audiences that are found each week in Symphony Hall. As a musician he is fully equipped at all points. As a conductor he has the innate authority required of a man in such a position. A profound student, he is a man of lively imagination and of decided poetic fancy. No warmer applause has ever been heard in Symphony Hall than that which this year has been given to him, and once more the management of the Boston Symphony Orchestra has the satisfaction of knowing that it has brought to America another great man.

For his introductory programme in Washington Mr. Fiedler has chosen that which he used as the introductory programme in Boston. It comprises the "Leonore" overture No. 3, by Beethoven; the symphony in C minor, No. 1, by Brahms; the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhauser" overture. In this programme Mr. Fiedler pays tribute to the three great composers of the nineteenth century and to the one who seems to be the greatest composer of the twentieth. Beethoven, Brahms, and Wagner represent the greatest heights of absolute and operatic music of the last century, while Richard Strauss, however the future may hold him, is to-day the most notable figure in music. The unfamiliar work on the programme is the Strauss opera, which is a thrilling orchestra piece that lasts about eight minutes and tries the virtuosity of the orchestra to the utmost. The other three are well known, and it is an interesting fact, speaking of this programme, that Mr. Fiedler remarked, apropos of the "Tannhauser" overture: "Yes, it is old and hackneyed; that I know. But the more I play it the greater is my admiration for it and the more I am convinced that it is the greatest of all Wagner's overtures, barring none, and with the exception of the 'Leonore' No. 3, the greatest of all overtures."

From THE MORNING TELEGRAPH

Address NEW YORK CITY

Date NOV 1- 1908

Boston Symphony Orchestra.

The first pair of Boston Symphony concerts will be given this week on Thursday evening, November 5, and Saturday afternoon, November 7. According to the practice established during the last two years, there will be no soloist at either of these first concerts, the programme being purely orchestral. On the other hand, the orchestra will present for the first time as its conductor, Max Fiedler, of Hamburg, who is remembered as having conducted two Philharmonic concerts in this city three years ago. For Thursday evening he has chosen the programme which he used at his introductory concert in Boston. It is as follows:

Beethoven's Overture "Leonore" No. 3.

Brahms' Symphony in C Minor, No. 1.

Richard Strauss' Love Scene from his opera "Feuersnot."

Wagner's Overture, "Tannhaeuser."

On Saturday afternoon the following will be played:

Rimsky-Korsakoff's Symphonic Suite "Scheherazade."

MacDowell's Symphonic Poem "Lamia." (First time in New York.)

Schumann's Symphony in D. Minor.

From EVENING TELEGRAM,

Address New York City.

Date OCT 31 1908

The first concerts of the Boston Symphony Orchestra in New York under Mr. Fiedler's baton are scheduled for next Thursday evening and Saturday afternoon. The programme for the latter includes Rimsky-Korsakoff's symphonic suite, Scheherazade; MacDowell's symphonic poem, Lamia (for the first time in New York), and Schumann's Symphony in D minor.

From EVENING SUN,

Address New York City.

Date OCT 31 1908

MUSIC AND MUSICIANS

FIEDLER'S MACDOWELL, WALTER DAMROSCH'S DANCES.

Arens Beats Their Symphonies of Beethoven and Brahms, but New York and Boston Orchestras Are Bringing Novelties Also—People's Symphonies at Carnegie Hall and Strange Names at Little Mendelssohn—German Chorus and Metropolitan Sousa in Sunday "Pops."

Here's a state of things: The new "Lamia" music, Edward MacDowell's op. 29 and his third symphonic poem, is to have a double première.

Either F. X. Arens stole a march on all rivals by withholding the name of a promised "novelty" until to-day, or else there is going to be a howl from away down East presently. At any rate, the People's Symphony Society announces the new music next Friday, just eighteen hours before the great Boston Symphony Orchestra in Carnegie Hall.

From STAR

Address WASHINGTON, D. C.

Date NOV 1

Boston Symphony Orchestra.

The first of the five Boston Symphony concert series for this season, will be given next Tuesday afternoon in the New National Theater at the usual hour, 4:30 o'clock. With the exception of the return of Prof. Willy Hess to the first desk of the violins, and the coming of a new second concert master—Mr. Noack—the orchestra to all intents and purposes is the same as Dr. Muck left it last spring.

Two years ago Washington gave a most cordial greeting to Dr. Muck when he first came to this city, and there is every evidence that this year it will give as cordial a greeting to his successor—Max Fiedler.

For his introductory program in Washington Mr. Fiedler has chosen that which he used as the introductory program in Boston. It comprises the "Leonore" overture No. 3, by Beethoven; the Symphony in C minor No. 1, by Brahms; the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhauser" overture.

The unfamiliar work on the program is the Strauss opera, which lasts about eight minutes. The other three are well known. It is a ninteresting fact that Mr. Fiedler remarked apropos the "Tannhauser" overture: "Yes, it is old and hackneyed; that I know. But the more I play it the greater is my admiration for it and the more I am convinced that it is the greatest of all Wagner's overtures, barring none, and with the exception of the 'Leonore' No. 3, the greatest of all overtures."

Newspaper Cutting Bureau in the World

From [illegible]

Address PHILADELPHIA

Date [illegible]

The Boston Symphony Orchestra will give the first of its local season's concerts to-morrow evening at 8.15 o'clock in the Academy of Music. Chief interest will be in the first appearance here of Max Fiedler, of Hamburg, who was appointed last winter as successor of Conductor Muck. Fiedler has had a most popular success in Boston. The program is the same that was used for the introductory concert in Boston and is as follows:

Beethoven.....Overture "Leonore," No. 3
Brahms.....Symphony in C miner, No. 1
Richard Strauss..Love scene from "Feuersnot"
Wagner.....Overture, "Tannhauser"

* * *

From STAATS ZEITUNG,

Address New York City.

Date NOV - 1

Kommende Konzerte.

Kapellmeister Max Fiedler hat für die beiden ersten New Yorker Konzerte des Bostoner Symphonie-Orchesters folgende Programme festgestellt. Für den 5. November Abend wurde Beethovens „Leonoren"-Ouverture No. 3; Brahms erste Symphonie in C-moll; Richard Strauß, Liebesszene aus der Oper „Feuersnoth" und Wagner, „Tannhäuser"-Ouverture bestimmt. Für den 7. November Nachmittag Rimsky-Korsakoff, symphonische Suite „Sheherazade"; MacDowell, symphonisches Poem „Lamia" (zum erstenmal) und Schuman, D-moll-Symphonie.

Establ.

From [illegible]

Address [illegible]

Date NOV 1 1908

Die Bostoner unter Max Fiedler's Leitung folgen mit zwei Concerten am 5., 6. und 7. November. Wie in Boston wird das erste Concert Beethovens dritte Leonoren-Ouverture, die C-Moll-Symphonie von Brahms, Liebesscene aus „Feuersnoth" von Richard Strauss, und die „Tannhäuser"-Ouvertüre bringen. In der Samstag Matinee folgt Beethovens „Eroica" sowie „Scheherazade" von Rimsky-Korsakoff. Zwischen beiden Concerten spielen die Bostoner am 6. in Brooklyn. Wie stets werden an allen drei Tagen keine Solisten mitwirken. Herr Fiedler ist übrigens hier kein Unbekannter. Wie erinnerlich, dirigirte er vor drei Jahren in New York mehrere Philharmonische Concerte.

Newspaper Cutting Bureau in the World

From [illegible]

Address [illegible]

Date NOV 1 1908

Boston Symphony Orchestra.

The first of the five concerts which the Boston Symphony Orchestra will give in Philadelphia during the present season will take place in the Academy of Music tomorrow evening, beginning at 8.15 o'clock. The chief interest of the concert centres in the first appearance in Philadelphia of Max Fiedler, of Hamburg, who is at the head of the orchestra for this season, having been appointed last winter in succession to Dr. Muck. Following the practice established during the past two years, there will be no soloist out this occasion, the program being composed entirely of orchestral music, as follows:

Beethoven .....Overture "Leonore" No. 3
Brahms .....Symphony in C minor, No. 1
Richard Strauss, Love Scene from "Feuersnot"
Wagner .....Overture, "Tannhauser"

From [illegible]

Address [illegible]

Date

MUSICAL NOTES.

Student's Course Prospectus.—Boston Symphony Concerts.—Organ Recitals.

The Providence Musical Association announces another attractive "Student's Course" of concerts for the coming season, the dates being on Friday evenings, Dec. 4, Jan. 1, Jan. 15 and Feb. 5. The first concert will present Mme. Fannie Bloomfield-Zeisler in piano recital. This fine artist, who has long been recognized as America's leading pianist, has never been heard here in recital, and her engagement for this course will be generally welcomed by music-lovers. The second entertainment will offer Providence people the pleasure of hearing in recital Mischa Elman, the remarkable young Russian violinist, whose sudden rise and amazing art were the talk of the musical world last season. Managers esteem him the greatest drawing card now before the public, proof of which may be found in his engagement for 10 concerts with the Boston Symphony Orchestra, and by Oscar Hammerstein for seven Sunday night concerts at the Metropolitan Opera House. Miss Susan Metcalfe, a peculiarly charming singer in recital, will be presented at the third concert, and the final concert of the course will be given by the newly organized Hess-Schroeder string quartet, an organization which the lovers of chamber music will be gratified to hear. A more attractive course could hardly be imagined. The management of these concerts has won the confidence of the public by the invariably high character of the artists it has brought here, and the present course presents in addition the attraction of novelty in the appearance of artists whose reputation is established but who have not been heard in our concerts.

* * *

The three concerts of the Boston Symphony Orchestra in Providence, which are scheduled to take place in Infantry Hall on Nov. 24, Dec. 29 and Feb. 2, will bring two soloists. The practice of the last two years in which the first concert is made purely orchestral will again prevail, for it has been found that a very considerable part of the patrons of the orchestra want one concert of that kind.

At the second concert in December the soloist will be Lhevinne, the great Russian pianist, who has never been heard with the orchestra. It is impossible at this time to announce the soloist for the third concert, but negotiations are in progress with a very brilliant woman pianist. The season sale of seats will open at M. Steinert & Sons on Monday morning, Nov. 16.

Newspaper Cutting Bureau in the World

From [illegible]

Address SPRINGFIELD, MASS.

Date NOV 1- 1908

Of the Boston symphony orchestra's recent concert in this city the Boston Transcript says:—

It is part of the plans of the Symphony orchestra for the current year to increase the number of its concerts in the cities of New England outside Boston. Mr Fiedler is willing to undertake the additional work; his fashion of conducting and his programs are likely to commend him to occasional audiences; and there is reason to believe that a numerous and an eager public awaits such concerts. The orchestra made a beginning with them at Springfield, last Monday, and the result justified the experiment. The audience was large and interested, and program and performance were well received.

From [illegible]

Address PHILADELPHIA, PA

Date NOV 1- 1908

Boston Symphony Orchestra

The first of the five concerts which the Boston Symphony Orchestra will give in Philadelphia during the present season will take place in the Academy of Music tomorrow evening, beginning at 8.15 o'clock. The chief interest of the concert centres in the first appearance in Philadelphia of Max Fiedler, of Hamburg, who is at the head of the orchestra for this season, having been appointed last winter in succession to Dr. Muck. Following the practice established during the past two years, there will be no soloist out this occasion, the program being composed entirely of orchestral music, as follows:

Beethoven .....Overture "Leonore" No. 3
Brahms .....Symphony in C minor, No. 1
Richard Strauss, Love Scene from "Feuersnot"
Wagner .....Overture, "Tannhauser"

[63]

From EVENING POST,

Address New York City.

Date

MUSICAL NEWS AND GOSSIP

MacDowell's "Lamia"—Grieg's Operatic Fragment—Tetrazzini and Patti—Elgar's Symphony—The Theodore Thomas Library—Sullivan Letters—Whistling—Strauss's New Opera

Edward MacDowell's "Lamia" will have its second hearing in New York next Saturday afternoon, when it will be played at Carnegie Hall by the Boston Symphony Orchestra. It will be preceded by Rimsky-Korsakoff's suite, "Scheherazade," and Schumann's D minor symphony. For the Thursday concert the orchestra's new conductor, Mr. Fiedler, has chosen Beethoven's "Leonore" overture No. 3, Brahms's first symphony, the love scene from Strauss's opera, "Feuersnot," and Wagner's "Tannhäuser" overture. Mr. Fiedler, it will be remembered, was one of our Philharmonic Orchestra's conductors a few years ago.

The

From EVENING TELEGRAM,

Address New York City.

Date

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From EVENING SUN,

Address New York City.

Date

MUSIC AND MUSICIANS

FIEDLER'S MACDOWELL, WALTER DAMROSCH'S DANCES.

Arens Beats Their Symphonies of Beethoven and Brahms, but New York and Boston Orchestras Are Bringing Novelties Also—People's Symphonies at Carnegie Hall and Strange Names at Little Mendelssohn—German Chorus and Metropolitan Sousa in Sunday "Pops."

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From

Address

Date

Boston Symphony Orchestra.

The first of the five Boston Symphony concert series for this season, will be given next Tuesday afternoon in the New National Theater at the usual hour, 4:30 o'clock. With the exception of the return of Prof. Willy Hess to the first desk of the violins, and the coming of a new second concert master—Mr. Noack—the orchestra to all intents and purposes is the same as Dr. Muck left it last spring.

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For his introductory program in Washington Mr. Fiedler has chosen that which he used as the introductory program in Boston. It comprises the "Leonore" overture No. 3, by Beethoven; the Symphony in C minor No. 1, by Brahms; the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhauser" overture.

The unfamiliar work on the program is the Strauss opera, which lasts about eight minutes. The other three are well known. It is a ninteresting fact that Ma. Fiedler remarked apropos the "Tannhauser" overture: "Yes, it is old and hackneyed; that I know. But the more I play it the greater is my admiration for it and the more I am convinced that it is the greatest of all Wagner's overtures, barring none, and with the exception of the "Leonore" No. 3 the greatest of all overtures."

From EVENING SUN,

Address New York City.

Date OCT 31 1908

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As New York's guest, three years ago, Mr. Fiedler was recognized as one of the Philharmonic star conductors out of Germany. Five years a favorite in St. Petersburg, he yet declined a permanent post as Russian Imperial Symphony leader. He has visited regularly, London, Paris, Berlin Dresden, Turin, Rome and Madrid.

Born in Zittau, Saxony, in 1859, he studied at home with his father and won, at 17 years, the Holstein scholarship that took him to Leipsic as classmate of Muck. He planned to be a concert pianist. Much practising had hurt one of his arms, and, two years after quitting Leipsic, he was invited to Hamburg Conservatory by Director von Bernuth.

Hamburg has been his home. He succeeded Von Bernuth in 1894 and organized the Fiedler concerts, only one the first year, then four, six and eight, and finally, in 1904, he annexed the Hamburg Philharmonic.

Fiedler's first Manhattan and also his Brooklyn programme will be that of his Boston début, on Oct. 9, without change. The symphony is the first of Brahms.

Newspaper Cutting Bureau in the World

From

Address

Date

Die Bostoner unter Max Fiedler's Leitung folgen mit zwei Concerten am 5., 6. und 7. November. Wie in Boston wird das erste Concert Beethovens dritte Leonoren-Ouverture, die C-Moll-Symphonie von Brahm's, Liebesscene aus „Feuersnoth" von Richard Straus, und die „Tannhäuser"-Ouvertüre bringen. In der Samstag Matinee folgt Beethovens „Eroika" sowie „Scheherazade" von Rimsky-Korsakoff. Zwischen beiden Concerten spielen die Bostoner am 6. in Brooklyn. Wie stets werden an allen drei Tagen keine Solisten mitwirken. Herr Fiedler ist übrigens hier kein Unbekannter. Wie erinnerlich, dirigirte er vor drei Jahren in New York mehrere Philharmonische Concerte.

Newspaper Cutting Bureau in the World

PHILADELPHIA

* * *

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Beethoven	Overture "Leonore," No. 3
Brahms	Symphony in C miner, No. 1
Richard Strauss	Love scene from "Feuersnot"
Wagner	Overture, "Tannhauser"

* * *

From STAATS ZEITUNG,

Address New York City.

Date

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Estabi

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Newspaper Cutting Bureau in the World

HERALD

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NOV 1

Boston Symphony Orchestra.

The five concerts of the Boston Symphony Orchestra which are given in the New National Theater during the winter have become such an integral part of Washington's social and musical season that the announcement of each concert is always awaited with keen interest. The first concert of the five will be given next Tuesday afternoon, in the New National Theater, at the usual hour, 4:30 o'clock. The orchestra returns in better condition than it ever was. The salutary changes made in its personnel a year ago by Dr. Muck are now showing results, and with the exception of the return of Prof. Willy Hess to the first desk of the violins and the coming of a new second concert master, Mr. Noack, the orchestra, to all intents and purposes, is the same as Dr. Muck left it last spring. Those who have heard it in Boston this fall profess to believe that never has its tonal beauty been more gorgeous and its virtuosity more complete. Two years ago Washington gave a most cordial and hearty greeting to Dr. Muck when he first came to this city, and this year it will unquestionably give as cordial and hearty a greeting to his successor, Max Fiedler. It is not going too far to say that Mr. Fiedler, in the concerts he has conducted in Boston, has made a most profound impression upon the very critical audiences that are found each week in Symphony Hall. As a musician he is fully equipped at all points. As a conductor he has the innate authority required of a man in such a position. A profound student, he is a man of lively imagination and of decided poetic fancy. No warmer applause has ever been heard in Symphony Hall than that which this year has been given to him, and once more the management of the Boston Symphony Orchestra has the satisfaction of knowing that it has brought to America another great man.

For his introductory programme in Washington Mr. Fiedler has chosen that which he used as the introductory programme in Boston. It comprises the "Leonore" overture No. 3, by Beethoven; the symphony in C minor, No. 1, by Brahms; the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhauser" overture. In this programme Mr. Fiedler pays tribute to the three great composers of the nineteenth century and to the one who seems to be the greatest composer of the twentieth. Beethoven, Brahms, and Wagner represent the greatest heights of absolute and operatic music of the last century, while Richard Strauss, however the future may hold him, is to-day the most notable figure in music. The unfamiliar work on the programme is the Strauss opera, which is a thrilling orchestra piece that lasts about eight minutes and tries the virtuosity of the orchestra to the utmost. The other three are well known, and it is an interesting fact, speaking of this programme, that Mr. Fiedler remarked, apropos of the "Tannhauser" overture: "Yes, it is old and hackneyed; that I know. But the more I play it the greater is my admiration for it and the more I am convinced that it is the greatest of all Wagner's overtures, barring none, and with the exception of the 'Leonore' No. 3, the greatest of all overtures."

Newspaper Cutting Bureau in the World

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Of the Boston symphony orchestra's recent concert in this city the Boston Transcript says:—

It is part of the plans of the Symphony orchestra for the current year to increase the number of its concerts in the cities of New England outside Boston. Mr Fiedler is willing to undertake the additional work; his fashion of conducting and his programs are likely to commend him to occasional audiences; and there is reason to believe that a numerous and an eager public awaits such concerts. The orchestra made a beginning with them at Springfield, last Monday, and the result justified the experiment. The audience was large and interested, and program and performance were well received.

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Boston Symphony Orchestra

The first of the five concerts which the Boston Symphony Orchestra will give in Philadelphia during the present season will take place in the Academy of Music tomorrow evening, beginning at 8.15 o'clock. The chief interest of the concert centres in the first appearance in Philadelphia of Max Fiedler, of Hamburg, who is at the head of the orchestra for this season, having been appointed last winter in succession to Dr. Muck. Following the practice established during the past two years, there will be no soloist out this occasion, the program being composed entirely of orchestral music, as follows:

Beethoven	Overture "Leonore" No. 3
Brahms	Symphony in C-minor, No. 1
Richard Strauss	Love Scene from "Feuersnot"
Wagner	Overture "Tannhaeuser"

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THE MORNING TELEGRAPH

NOV 1

Boston Symphony Orchestra.

The first pair of Boston Symphony concerts will be given this week on Thursday evening, November 5, and Saturday afternoon, November 7. According to the practice established during the last two years, there will be no soloist at either of these first concerts, the programme being purely orchestral. On the other hand, the orchestra will present for the first time as its conductor, Max Fiedler, of Hamburg, who is remembered as having conducted two Philharmonic concerts in this city three years ago. For Thursday evening he has chosen the programme which he used at his introductory concert in Boston. It is as follows:

Beethoven's Overture "Leonore" No. 3.
Brahms' Symphony in C-Minor, No. 1.
Richard Strauss' Love Scene from his opera "Feuersnot."
Wagner's Overture, "Tannhaeuser."

On Saturday afternoon the following will be played:

Rimsky-Korsakoff's Symphonic Suite "Scheherazade."
MacDowell's Symphonic Poem "Lamia." (First time in New York.)
Schumann's Symphony in D. Minor.

From

Address

Date

MUSICAL NOTES.

Student's Course Prospectus.—Boston Symphony Concerts.—Organ Recitals.

The Providence Musical Association announces another attractive "Student's Course" of concerts for the coming season, the dates being on Friday evenings, Dec. 4, Jan. 1, Jan. 15 and Feb. 5. The first concert will present Mme. Fannie Bloomfield-Zeisler in piano recital. This fine artist, who has long been recognized as America's leading pianist, has never been heard here in recital, and her engagement for this course will be generally welcomed by music-lovers. The second entertainment will offer Providence people the pleasure of hearing in recital Mischa Elman, the remarkable young Russian violinist, whose sudden rise and amazing art were the talk of the musical world last season. Managers esteem him the greatest drawing card now before the public, proof of which may be found in his engagement for 10 concerts with the Boston Symphony Orchestra, and by Oscar Hammerstein for seven Sunday night concerts at the Metropolitan Opera House. Miss Susan Metcalfe, a peculiarly charming singer in recital, will be presented at the third concert, and the final concert of the course will be given by the newly organized Hess-Schroeder string quartet, an organization which the lovers of chamber music will be gratified to hear. A more attractive course could hardly be imagined. The management of these concerts has won the confidence of the public by the invariably high character of the artists it has brought here, and the present course presents in addition the attraction of novelty in the appearance of artists whose reputation is established but who have not been heard in our concerts.

* * *

The three concerts of the Boston Symphony Orchestra in Providence, which are scheduled to take place in Infantry Hall on Nov. 24, Dec. 29 and Feb. 2, will bring two soloists. The practice of the last two years in which the first concert is made purely orchestral will again prevail, for it has been found that a very considerable part of the patrons of the orchestra want one concert of that kind.

At the second concert in December the soloist will be Lhevinne, the great Russian pianist, who has never been heard with the orchestra. It is impossible at this time to announce the soloist for the third concert, but negotiations are in progress with a very brilliant woman pianist. The season sale of seats will open at M. Steinert & Sons on Monday morning, Nov. 16.

[63]

Newspaper Cutting Bureau in the World
From AMERICAN
Address
Date
Established:

Boston Symphony Orchestra.

Music lovers of baltimore will welcome the return on Wednesday night of the Boston Symphony Orchestra, which begins its twenty-fourth season in this city with the concert in the Lyric, beginning at 8:15 o'clock.

This year the orchestra returns in better condition than it ever was. The chief interest of the concert is centered in Max Fiedler, the new conductor. Two years ago Baltimore gave a most cordial and hearty greeting to Dr. Muck when he first came to this city and this year it will unquestionably give as cordial and hearty a greeting to Mr. Fiedler.

For his introductory program in Baltimore Mr. Fiedler has chosen that which he used as the introductory program in Boston. It comprises the "Leonore" overture No. 3 by Beethoven; the Symphony in C Minor No. 1 by Brahms; the "Love Scene" from Richard Strauss's opera "Feuersnot" and the "Tannhauser" overture.

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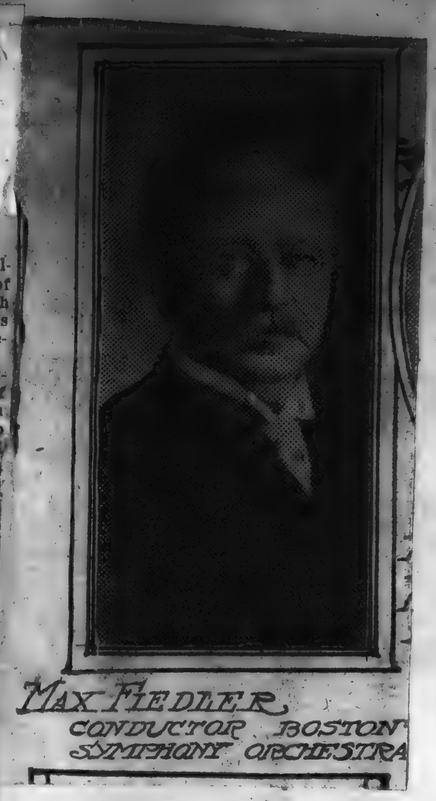
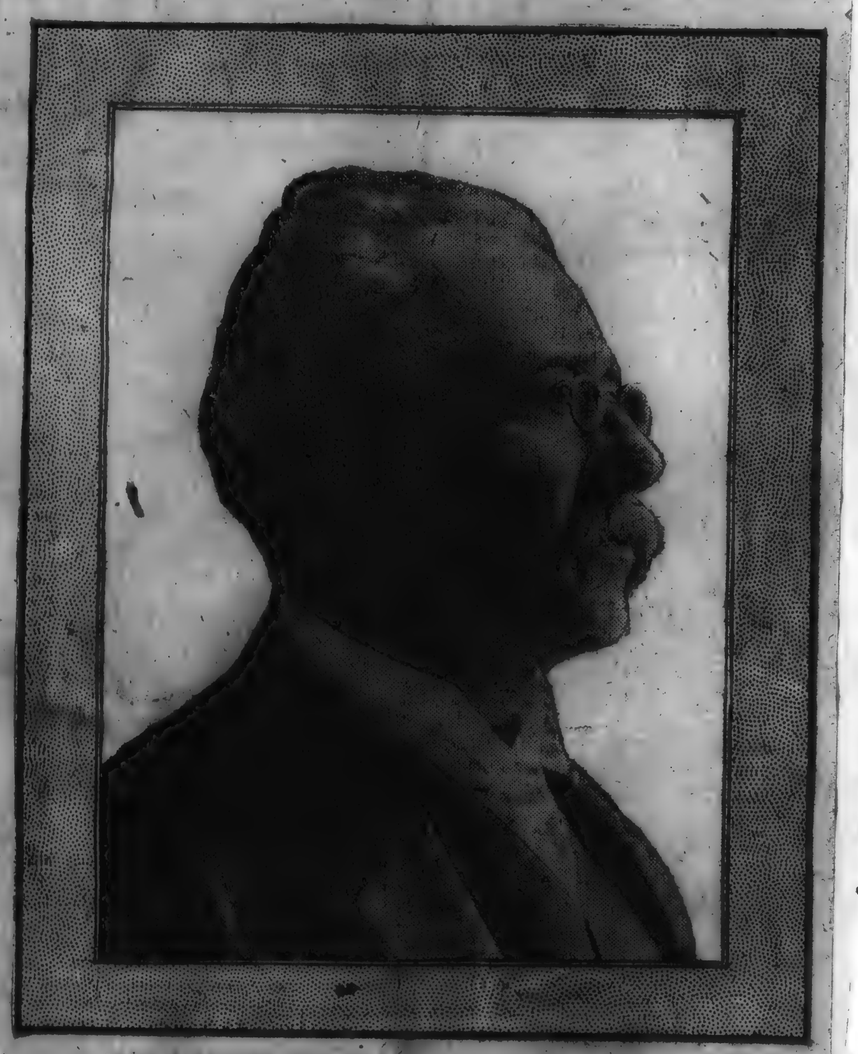


MAX FIEDLER
CONDUCTOR BOSTON
SYMPHONY ORCHESTRA

TIMES,
New York City.
NOV 1- 1908

MUSICAL SEASON



MAX FIEDLER, Conductor Boston Symphony Orchestra.
Photo. by Garo, Boston.

The Boston Symphony Orchestra will come to New York in the full confidence of retaining the place it has won for itself in the New York season, for its ten concerts offer a more perfect and complete enjoyment than any other orchestral concert in New York. They always have done so, and they bid fair to continue to do so under the new conductor, Max Fiedler, who began his duties a month ago in Boston, and who will bring his organization to New York already fully accustomed to his style and methods and desires, and, on his own part, familiar with the powers of his men and what he can accomplish with them. Mr. Fiedler will be remembered as one of the Philharmonic Society's "guest conductors" of three years ago; and it is also known that he was Dr. Muck's choice as his own successor at the head of the orchestra.

The First Established and Most Complete Newspaper Cutting Bureau in the World
From PUBLIC LEDGER
Address PHILADELPHIA PA
Date NOV 1- 1908

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Beethoven .....Overture, "Leonore," No. 3
Brahms .....Symphony in C minor, No. 1
Richard Strauss..Love Scene from "Feuersnot"
Wagner .....Overture, "Tannhaeuser"

Following the established custom of the past two years, there will be no soloist at this first concert. The occasion marks the first appearance in Philadelphia of Max Fiedler, of Hamburg, who succeeds Dr. Muck as conductor of the Boston

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From TIMES.
Address WASHINGTON, D. C
Date

WILL PAY TRIBUTE TO MAX FIELDER

New Leader of Boston Symphony, Here Tuesday, Anticipated With Pleasure by Music Lovers—Calve Recital Creates Interest.

The usual series of concerts in Washington by the Boston Symphony Orchestra is awaited with interest each season and this year, as in former seasons, a notable series of five recitals will be given. The first concert, under the direction of Max Fiedler, successor to Dr. Carl Muck, will be given next Tuesday afternoon in the National Theater at 4:30 o'clock.

Changes made in the orchestra last season by Dr. Muck are beginning to show their good results, and the organization is said to be better than ever before.

Local music lovers are expected to extend to Mr. Fiedler quite as cordial a welcome as they gave Dr. Muck two years ago. Mr. Fiedler's debut in Boston was exceptionally successful. His reception in Boston was cordial in the extreme. It is said Mr. Fiedler is a musician fully equipped at all points, and as a conductor, he has the authority required of a man in such a position. The management of the Boston Symphony is highly pleased in having made such a happy selection.

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Newspaper Cutting Bureau in the World
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Newspaper Cutting Bureau in the World
POST
WASHINGTON, D. C
NOV 1- 1908

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Newspaper Cutting Bureau in the World
HERALD
WASHINGTON, D. C
NOV 1- 1908

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SUN,
From
Address New York City.
Date NOV 1 1908

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TIMES,

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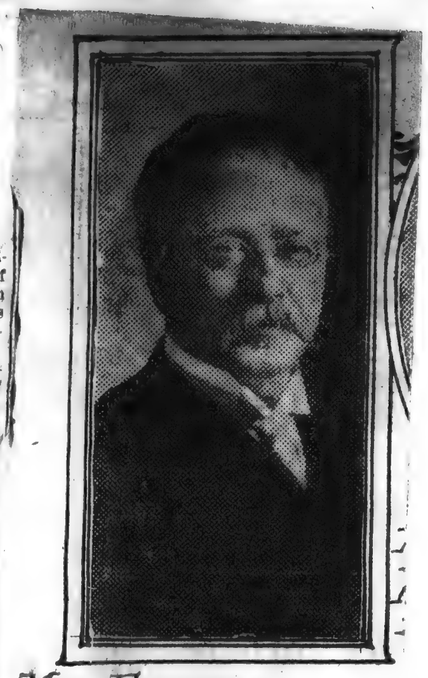

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MUSICAL SEASON

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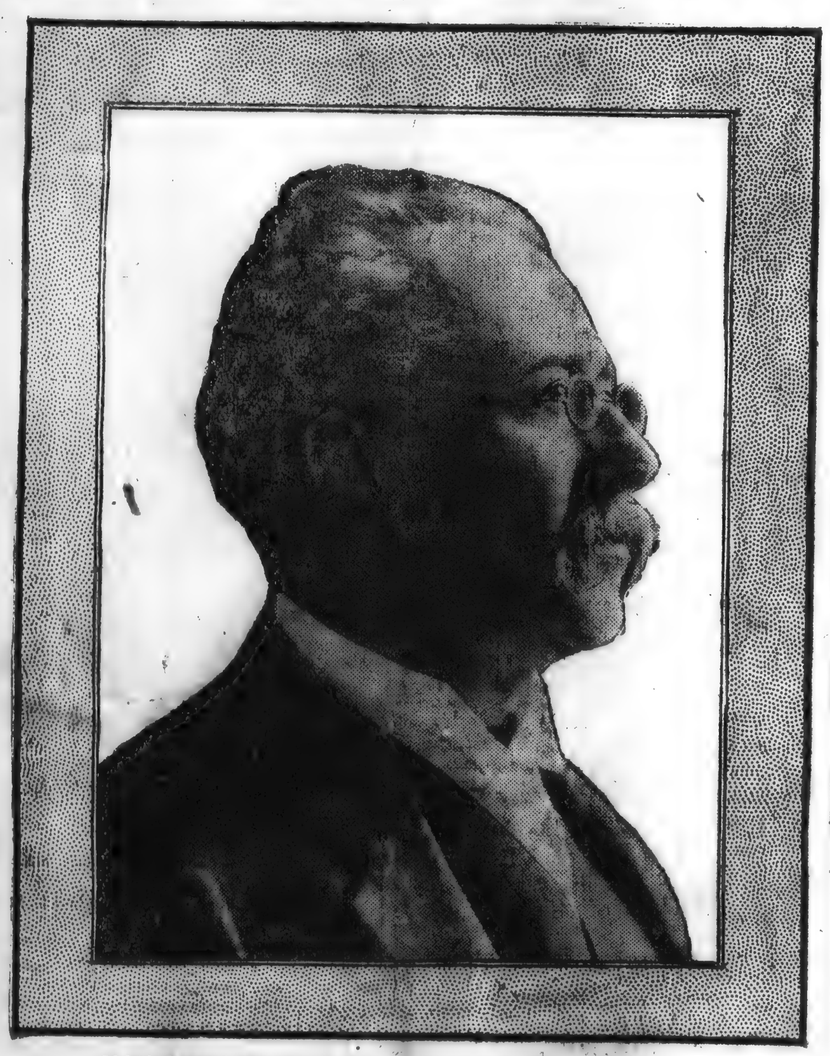

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Photo, by Caro, Boston.

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WASH. D. C.

NOV 1 - 1903

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Address .....

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[64]

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Date 1903

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From ...AMERICAN
NORTH
Address ...PHILADELPHIA, PA
Date ...NOV 1 - 1908

Conductor Max Fiedler.

Evidently the veteran players of the Boston Orchestra have been roused to unwonted artistic efforts by the new conductor from Hamburg, a person of abounding energy, with wide experience, original methods of interpretation and the art of commanding the highest endeavor of musicians under his control.

Conductor Fiedler was a sort of novelty in Boston. He was genial, approachable, enthusiastic, with nothing of the human metronome about him. Boston saw, heard, wondered and was conquered. Fiedler reciprocated with encomiums for players and people. Never had he heard such artistic instrumentation nor seen such intelligent audiences.

Tomorrow evening this new star among orchestral directors will bring his musicians to the Academy of Music—the first of a series of five concerts here under his direction. The program includes Brahms' first symphony in C minor; the Leonore No. 3 overture; the final love scene from Strauss' one-act opera, "Feuersnot"—a symphonic movement of wondrous beauty and haunting charm—and that orchestral war horse, the "Tannhaeuser" overture.

Evidently Mr. Fiedler knows one thing of which his predecessor was hopelessly ignorant—how to make an attractive orchestral programme.

...Opera.

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Standard Union,
Brooklyn, N. Y.
NOV 1 1908

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...m ...Standard Union,
...ress ...Brooklyn, N. Y.
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From ...NEW YORK HERALD
Address ...BROOKLYN EDIT.
Date ...NOV 1 1908

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Established: London, 1881; New York, 1884

From ...NEW YORK AMERICAN,
Address ...BROOKLYN EDIT. New York City.
Date ...NOV 1 1908

BOSTON SYMPHONY ORCHESTRA COMING

Famous Organization Will Be Heard at Academy—New Leader's Debut.

For the first time this season the Boston Symphony Orchestra will make its appearance in Brooklyn on Friday evening at the new Academy of Music, under the direction of the Brooklyn Institute and the Brooklyn Philharmonic Society.

Mr. Max Fiedler, the new leader of the orchestra, will direct the musicians for the first time here. It will be the first time since the burning of the old Academy the Bostonians will have played in a suitable hall here.

The programme for the evening is as follows:

Overture, "Leonora," No. 3, op. 72.....Beethoven
Symphony, No. 1, in C minor, op. 68.....Brahms
I—Un poco sostenuto; Allegro.
II—Andante sostenuto.
III—Un poco allegretto e grasioso.
IV.—Adagio; Allegro non troppo, ma con brio.
Love scene from the opera, "Feuersnot," op. 50, Richard Strauss
Overture to "Tannhaeuser".....Wagner

...spaper Cutting Bureau in the World
From ...NEW YORK...
Address ...
Date ...NOV 1 1908

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Mr. Max Fiedler, of Hamburg, one of the Philharmonic Society's guest conductors of three years ago, and now leader of the Boston Orchestra, will make his reappearance in New York at the head of that organization in Carnegie Hall on Thursday evening.

The impression made upon Boston by Mr. Fiedler has been excellent. His opening programme in Boston also will serve for New York and is as follows:—"Leonore" overture, No. 3, Beethoven; Brahms' C minor symphony; Love Scene from "Feuersnot," Richard Strauss; "Tannhäuser" overture, Wagner.

...k, 1884

From ...THE MORNING TELEGRAPH
Address ...NEW YORK CITY
Date ...NOV 1 - 1908

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C. A. Ellis, Paderewski's American manager, wishes to correct the impression that the great pianist intends to make an extensive tour when he comes over here after the first of the year. The first idea was that he was to give thirty concerts, including his appearances in the Boston Symphony Orchestra, the Chicago, the St. Paul and the Minneapolis orchestras. This number will be cut down to twenty, as European engagements compel him to cut short his stay in America. His chief reason in coming this year is to have his new symphony produced by the Boston Symphony Orchestra. Were it not for this he would have kept to his original plan and not returned until 1910 or 1911.

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From ...NEW YORK PRESS,
Address ...New York City.
Date ...NOV 1 1908

The first pair of Boston Symphony concerts will be given this week on Thursday evening and Saturday afternoon. There will be no soloist at either, the programme being purely orchestral. On the other hand, the orchestra will present for the first time as its conductor Max Fiedler of Hamburg, who is remembered as having conducted a pair of Philharmonic concerts in this city three years ago. For Thursday evening he has chosen the programme which he used at his introductory concert in Boston. It is as follows:

Beethoven's overture "Leonore" No. 3.
Brahms's symphony in C minor, No. 1.
Richard Strauss's Love Scene from his opera "Feuersnot."
Wagner's overture "Tannhaeuser."

...rk, 188

From ...WORLD,
Address ...New York City.
Date ...NOV 1 1908

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Boston Orchestra's New Conductor—Isadora Duncan With Damrosch.

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The numbers will be given on Thursday evening are a rejetition of the opening concert in Boston—Beethoven's overture "Leonore," No. 3; Brahm's Symphony in C minor No. 1; Richard Strauss's love scene from his opera "Feuersnot;" Wagner's overture "Tannhauser." On Saturday the Rimsky-Karsakoff symphony suite, "Scherazade," will be presented, with MacDowell's "Lamia," which will have its first New York rendering. The Schumann symphony in D minor completes the programme.

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...k, 1884

From ...STAR
Address ...WASHINGTON, D.
Date ...NOV 2 - 1908

Hats Off!

To the Editor of The Star:

For some years a city ordinance in Boston has prescrbed the removal of their hats by ladies at public places of amusement. And in other cities where there is no provision of the law on the subject it has become the general custom for ladies to remove their hats at evening performances. But neither in Boston nor elsewhere do women think it incumbent upon them to remove their hats at matinees. It scarcely need be said that persons sitting behind the two-story hats now in vogue can see through them no better in the afternoon than at night. Therefore there seems no reason why those who pay to see a performance and the performers should be dnied thir undoubted right, irrespective of the time. This is the view to which the management of the Boston Symphony Orchestra has arrived. At the first concert of the season in Boston last Friday afternoon a large placard was placed in a conspicuous position bearing the following: "Ladies are requested to remove their hats during the concert to obviate the cause of many complaints by subscribers whose view of the stage has been obstructed." In addition after the audience was seated the ushers pased down the aisle and handed to each lady a card bearing the same humble request. The Boston Symphony Orchestra will give its first concert of the season in Washington on Tuesday, November 3. If the management will follow here the example set in its own city it will receive the grateful appreciation of hundreds of sufferers.

F. A. RICHARDSON.

From ...TIMES,
Address ...New York City.
Date ...NOV 2 1908

BOSTON SYMPHONY CONCERTS

Orchestra to Come Here This Week for the First Time This Season.

The Boston Symphony Orchestra will make its first visit of the season to New York this week, and will be heard here for the first time under its new conductor, Max Fielder. Concerts will be given as usual on Thursday evening and Saturday afternoon in Carnegie Hall. There will be no soloists at either concert. For the Thursday evening concert this is the programme:

Overture, "Leonore," No. 3.....Beethoven
Symphony No. 1, C minor.....Brahms
Love scene from "Feuersnot".....Strauss
Overture, "Tannhaeuser".....Wagner

On Saturday afternoon this will be the programme:

Symphonic suite, "Scheherazade".....Rimsky-Korsakoff
Symphony poem, "Lamia".....Macdowell
Symphony No. 4, D minor.....Schumann

MacDowell's symphonic poem "Lamia" will be played for the first time in New York.

E...k, 188

[65]

From ...

Address ...

Date ...

Conductor Max Fiedler.

Evidently the veteran players of the Boston Orchestra have been roused to unwonted artistic efforts by the new conductor from Hamburg, a person of abounding energy, with wide experience, original methods of interpretation and the art of commanding the highest endeavor of musicians under his control.

Conductor Fiedler was a sort of novelty in Boston. He was genial, approachable, enthusiastic, with nothing of the human metronome about him. Boston saw, heard, wondered and was conquered. Fiedler reciprocated with encomiums for players and people. Never had he heard such artistic instrumentation nor seen such intelligent audiences.

Tomorrow evening this new star among orchestral directors will bring his musicians to the Academy of Music—the first of a series of five concerts here under his direction. The program includes Brahms' first symphony in C minor; the Leonore No. 3 overture; the final love scene from Strauss' one-act opera, "Feuersnot"—a symphonic movement of wondrous beauty and haunting charm—and that orchestral war horse, the "Tannhaeuser" overture.

Evidently Mr. Fiedler knows one thing of which his predecessor was hopelessly ignorant—how to make an attractive orchestral programme.

...Grand Opera.

...spaper Cutting Bureau in the World

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F. A. RICHARDSON.

From TIMES,

Address New York City.

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E... k, 188...

[65]

From RECORD

Address

Date NOV 2- 1908

WOMEN DEFY HAT RULE

Mrs. Jack Gardner Retains Headgear at Boston Symphony Concert.

Boston, Nov. 1.—Mrs. Jack Gardner last night refused to remove her hat at the symphony concert, despite the request of the management. She kept her millinery on her head despite the fact that everywhere she turned her eyes rested on placards requesting all women to remove their hats.

Several other society women joined Mrs. Gardner in defying the new rule. In the body of the house were six who kept their hats on, while those in the rear rows of the first and second balconies did likewise. Mrs. Gardner wore a large black hat trimmed with an immense cluster of osprey plumes.

An ordinance forbids women to wear their hats in Boston theatres, and from the day it was passed but few theatregoers have objected. The rule that women must remove their millinery at the symphony concerts is a new one.

From EVENING SUN,

Address New York City.

Date NOV 2- 1908

Hats at Concerts.

Here and there in the country, of late, in California, in the South, by the Lakes, sporadic shots have been fired by various popguns of brief authority at the hats of women. Parsons and playhouse managers alike have undertaken to delimit the privilege of women to wear hats so big as to hide the show, whatever it may be, if not the whole landscape, from those who sit behind them. There is something to be said, surely, in favor of allowing people who have given their money, or at least their time, to see the stage or the platform or the pulpit. But the action of Mr. MAX FIEDLER, the new leader of the Boston Symphony Orchestra, seems bumptious. He refused to begin his concert the other day in Symphony Hall until the last hat had been doffed, and it was half an hour before the last woman complied with his regulation. Pretty stiff, this. Was he afraid some lady would not see him? Is there nothing to be left to personal choice? When women have expended much time, thought and a distinctly awful quantity of money upon hats which they consider ornamental and suitable for wear upon the street or at a reception, is it to be supposed that, because they wish to spend an hour and a half listening to music, where no spectacle is presented, they will consider it reasonable to be asked to dishevel themselves, in public, in obedience to what they will probably consider an artist's whim? We doubt it, and—for once, for this once—are inclined to believe that the women have the best of the argument. Off with their hats in the theatre, as a matter of common sense and simple courtesy. But—in the concert room—? Even if the conductor be grown to consider his professional gymnastics an integral part of the performance.

We shall be much interested to observe the result of Mr. FIEDLER'S new ruling, if he shall venture to enforce it, when the Boston Symphony Orchestra again receives the applause of its friends at Carnegie Hall.

From EVENING SUN,

Address New York City.

Date NOV 2- 1908

F. R. Comee and the Boston Symphony Orchestra's ninety men passed by New York this morning on the first trip South with a new conductor. Max Fiedler of Hamburg went to Boston this year as the first man since Henschel, in 1881, to be strictly a concert leader. Gericke, Nikisch, Paur and Muck were all opera men first. Fiedler in fourteen years had but one performance, a Hamburg "Fidelio." His concerts are famous for variety.

Arthur Whiting's "Boston programme" lecture on Thursday in Brooklyn will, as it happens, cover two identical bills, given Friday in that borough as well as Thursday in uptown New York.

From THE MORNING TELEGRAPH

Address NEW YORK

Date NOV 2 1908

MRS. JOHN L. GARDNER KEEPS HER HAT ON

Defiantly Ignores New Rule at Boston Symphony Concert and Other Women Follow.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Nov. 1.

Mrs. John L. Gardner last night refused to comply with the request of the management at the Symphony concert that those who attend the concerts remove their hats. She kept her millinery on her head despite the fact that everywhere she turned her eyes there were placards requesting all women to do otherwise.

There were several other society women who joined with Mrs. Gardner in defying the new rule. In the body of the house there were six others who kept their hats on while those in the rear rows of the first and second balconies did likewise. Mrs. Gardner wore a large black hat trimmed with an immense cluster of osprey plumes. An ordinance forbids women to wear their hats in Boston theatres and from the day it was passed but few theatregoers have objected.

The rule that women must remove their millinery at the Symphony concerts is a new one.

From

Address PHILADELPHIA, PA

Date

BOSTON SYMPHONY

Superb Leadership of Max Fiedler Brings Warm Applause.

The Boston Symphony Orchestra gave its first performance of this season at the Academy of Music last night. The chief point of interest centred in Max Fiedler, who takes the place of Conductor Muck. In Europe Fiedler reached the highest point of fame as a conductor. In Boston, a very critical place, he was received enthusiastically and conquered unstinted commendation. But Fiedler here is triumphant, regnant, music mad, but the madness of genius. This man is music impersonate. He holds his wonderful orchestra in the hollow of his hand, obedient to his will, harmonic, grand, easily all-conquering.

The program which he selected for his first appearance in Philadelphia was that used, for a similar purpose, last week in Boston and comprised Beethoven's overture "Leonore," No. 3; Brahms' Symphony No. 1, in C minor; "Love Scene" from the Strauss opera "Feuersnot," and the Warner Overture to "Tannhaeuser."

In Fiedler the management of the Boston Orchestra has secured a conductor of rare capabilities, one fitted to carry this band of artists to yet higher achievements. He conducts with the magnetism and fire that hold an audience spellbound. He was given a generous welcome on his first appearance and a volume of applause after the masterly rendering of the "Leanore" overture, but it was not until after the nobility and depth given the wonderful andante of the symphony that he was acclaimed. The applause was so long and insistent that the audience was not contented until the orchestra to a man had risen and bowed in acknowledgment. This unusual scene was repeated after the finale of the same work. The "Love Scene" from Strauss' opera provoked another storm of applause and at, or rather before, the conclusion of the "Tannhaeuser" overture there was another outbreak. Without a score this wonderful man injects his masterful personality into every phase of the writer's expression and emotion. His conducting is as near perfection as the mind can conceive.

Willy Hess, who has rejoined the orchestra as first violinist and concert meister, was warmly welcomed.

From YORK HERALD

Address NOV - 4 1908

Da

Washington Society at a Concert.

HERALD BUREAU,
No. 1,502 H STREET, N. W.,
WASHINGTON, D. C., Tuesday.

The first Boston Symphony concert of the season, given at the National Theatre this afternoon, attracted a large and fashionable audience. Mme. Jusserand, wife of the French Ambassador, gave a box party and had among her guests Mrs. Metcalf, wife of the Secretary of the Navy, and Miss Mabel Boardman. Mme. Nabuco, wife of the Brazilian Ambassador, was hostess at a box party, having with her Mme. Chermont and the naval attaché at the embassy, Lieutenant Commander de Aquino.

The British Ambassador and Mrs. Bryce occupied a box, and Mrs. Leiter had in her box party Mrs. Joseph Leiter, Mrs. Nicholas Fish, Mrs. Charles O'Donnell Lee and Miss Capperton. Mrs. Charles Augustus Williams also gave a box party and with her were, among others, Mrs. Newberry, wife of the Assistant Secretary of the Navy, and Miss [illegible]

From INQUIRER

PHILADELPHIA PA

NOV 3- 1908

BOSTON SYMPHONY PLAYS

Its First Concert for the Season at the Academy Last Night

The Boston Symphony Orchestra gave its first concert for the season at the Academy of Music last evening, when the program included Beethoven's "Leonora" overture No. 3, the love scene from Richard Strauss' "Feuersnot" opera and the "Tannhauser" overture and had for its leading feature Brahms' sombre and abstruse but deeply impressive symphony in C minor, No. 1.

This will be recognized as an extremely well contrasted and interesting scheme and its presentation was of a kind to afford the intelligently appreciative auditor an unalloyed delight and to enhance his admiration for the splendid organization to which he was indebted for his pleasure. It was a notable incident of the occasion that it served to introduce to Philadelphia a new conductor in the person of Mr. Max Fiedler, upon whose shoulders the mantle of Nikisch and Gericke has fallen. It would, of course, be absurd to assume to pass judgment on Mr. Fiedler's abilities and characteristics as a conductor on a single hearing, but it must be said that the impression which he produced was an extremely favorable one, and that his return will be awaited with much pleasurable anticipation.

The orchestra, which seems to be somewhat larger than before, was in splendid form and it played superbly, with a beauty of tone, a brilliancy of execution, a perfection of finish, an eloquence of expression and an opulent volume of sonority which are beyond all praise, and which could nowhere else be paralleled. Nothing could have been finer.

From

Address PHILA PA

Date

THE BOSTON ORCHESTRA

Fiedler, the New Conductor, Heard in First Concert.

Max Fiedler, the new conductor of the Boston Symphony Orchestra, was heard for the first time with the orchestra at the first concert of the twenty-fourth season in Philadelphia at the Academy of Music last evening. The long line of conductors, Henschel, Gericke, Nikisch, Paur, Gericke again and Muck, each in his own way an artist and a potent influence for musical advance, makes a formidable background for the new conductor to be silhouetted against.

Fieldler, however, comes with an honorable if not thrilling record abroad, and his musicianly equipment is unquestionably equal to the position he now occupies. At the same time, while one must admire the vigor and fiery spirit with which he led things last evening, it must also be said that Fiedler is almost too active in the conductor's stand. Save the irrepressible Sousa, who rules in the domain of band music, we have never had a conductor with so much gesticulatory manner as Fiedler. At times his method of evoking a response from the orchestral choirs seemed like the work of a sleight-of-hand magician drawing rabbits and handkerchiefs from innocent high hats. He waved and pointed and insinuated with his baton in a way that ought to have dragged out the last errant and recusant note from the most timid and tentative of performers. But of course an orchestra of virtuosi hardly needs to be wheedled or cajoled or led like the children by the Pied Piper of Hamelin.

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[66]

n ..... BOSTON

ess .....

e ..... NOV 1 - 1908

WOMEN DEFY HAT RULE

Mrs. Jack Gardner Retains Headgear at Boston Symphony Concert.

Boston, Nov. 1.—Mrs. Jack Gardner last night refused to remove her hat at the symphony concert, despite the request of the management. She kept her millinery on her head despite the fact that everywhere she turned her eyes rested on placards requesting all women to remove their hats.

Several other society women joined Mrs. Gardner in defying the new rule. In the body of the house were six who kept their hats on, while those in the rear rows of the first and second balconies did likewise. Mrs. Gardner wore a large black hat trimmed with an immense cluster of osprey plumes.

An ordinance forbids women to wear their hats in Boston theatres, and from the day it was passed but few theatregoers have objected. The rule that women must remove their millinery at the symphony concerts is a new one.

rom EVENING SUN,

ddress New York City.

ate .....

Hats at Concerts.

Here and there in the country, of late, in California, in the South, by the Lakes, sporadic shots have been fired by various popguns of brief authority at the hats of women. Parsons and playhouse managers alike have undertaken to delimit the privilege of women to wear hats so big as to hide the show, whatever it may be, if not the whole landscape, from those who sit behind them. There is something to be said, surely, in favor of allowing people who have given their money, or at least their time, to see the stage or the platform or the pulpit. But the action of Mr. MAX FIEDLER, the new leader of the Boston Symphony Orchestra, seems bumptious. He refused to begin his concert the other day in Symphony Hall until the last hat had been doffed, and it was half an hour before the last woman complied with his regulation. Pretty stiff, this. Was he afraid some lady would not see him? Is there nothing to be left to personal choice? When women have expended much time, thought and a distinctly awful quantity of money upon hats which they consider ornamental and suitable for wear upon the street or at a reception, is it to be supposed that, because they wish to spend an hour and a half listening to music, where no spectacle is presented, they will consider it reasonable to be asked to dishevel themselves, in public, in obedience to what they will probably consider an artist's whim? We doubt it, and—for once, for this once—are inclined to believe that the women have the best of the argument. Off with their hats in the theatre, as a matter of common sense and simple courtesy. But—in the concert room—? Even if the conductor be grown to consider his professional gymnastics an integral part of the performance.

We shall be much interested to observe the result of Mr. FIEDLER'S new ruling, if he shall venture to enforce it, when the Boston Symphony Orchestra again receives the applause of its friends at Carnegie Hall.

From EVENING SUN,

Address New York City.

NOV 2 - 1908

F. R. Comes and the Boston Symphony Orchestra's ninety men passed by New York this morning on the first trip South with a new conductor. Max Fiedler of Hamburg went to Boston this year as the first man since Henschel, in 1881, to be strictly a concert leader. Gericke, Nikisch, Paur and Muck were all opera men first. Fiedler in fourteen years had but one performance, a Hamburg "Fidelio." His concerts are famous for variety.

Arthur Whiting's "Boston programme" lecture on Thursday in Brooklyn will, as it happens, cover two identical bills, given Friday in that borough as well as Thursday in uptown New York.

From THE MORNING TELEGRAPH

Address NEW NOV 2 1908

Date .....

MRS. JOHN L. GARDNER KEEPS HER HAT ON

Defiantly Ignores New Rule at Boston Symphony Concert and Other Women Follow.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Nov. 1.

Mrs. John L. Gardner last night refused to comply with the request of the management at the Symphony concert that those who attend the concerts remove their hats. She kept her millinery on her head despite the fact that everywhere she turned her eyes there were placards requesting all women to do otherwise.

There were several other society women who joined with Mrs. Gardner in defying the new rule. In the body of the house there were six others who kept their hats on while those in the rear rows of the first and second balconies did likewise. Mrs. Gardner wore a large black hat trimmed with an immense cluster of osprey plumes. An ordinance forbids women to wear their hats in Boston theatres and from the day it was passed but few theatregoers have objected.

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From .....

Address .....

Date .....

[illegible] AND NEW YORK.

BOSTON SYMPHONY

Superb Leadership of Max Fiedler Brings Warm Applause.

E ..... k, 18

The Boston Symphony Orchestra gave its first performance of this season at the Academy of Music last night. The chief point of interest centred in Max Fiedler, who takes the place of Conductor Muck. In Europe Fiedler reached the highest point of fame as a conductor. In Boston, a very critical place, he was received enthusiastically and conquered unstinted commendation. But Fiedler here is triumphant, regnant, music mad, but the madness of genius. This man is music impersonate. He holds his wonderful orchestra in the hollow of his hand, obedient to his will, harmonic, grand, easily all-conquering.

The program which he selected for his first appearance in Philadelphia was that used, for a similar purpose, last week in Boston and comprised Beethoven's overture "Leonore," No. 3; Brahms' Symphony No. 1, in C minor; "Love Scene" from the Strauss opera "Feuersnot," and the Warner Overture to "Tannhaeuser."

In Fiedler the management of the Boston Orchestra has secured a conductor of rare capabilities, one fitted to carry this band of artists to yet higher achievements. He conducts with the magnetism and fire that hold an audience spellbound. He was given a generous welcome on his first appearance and a volume of applause after the masterly rendering of the "Leanore" overture, but it was not until after the nobility and depth given the wonderful andante of the symphony that he was acclaimed. The applause was so long and insistent that the audience was not contented until the orchestra to a man had risen and bowed in acknowledgment. This unusual scene was repeated after the finale of the same work. The "Love Scene" from Strauss' opera provoked another storm of applause and at, or rather before, the conclusion of the "Tannhaeuser" overture there was another outbreak. Without a score this wonderful man injects his masterful personality into every phase of the writer's expression and emotion. His conducting is as near perfection as the mind can conceive.

Willy Hess, who has rejoined the orchestra as first violinist and concert meister, was warmly welcomed.

From YORK HERALD

Address NOV - 4 1908

Da **Washington Society at a Concert.**

HERALD BUREAU,
No. 1,502 H STREET, N. W.,
WASHINGTON, D. C., Tuesday.

E ..... k, 1.

The first Boston Symphony concert of the season, given at the National Theatre this afternoon, attracted a large and fashionable audience. Mme. Jusserand, wife of the French Ambassador, gave a box party and had among her guests Mrs. Metcalf, wife of the Secretary of the Navy, and Miss Mabel Boardman. Mme. Nabuco, wife of the Brazilian Ambassador, was hostess at a box party, having with her Mme. Chermont and the naval attaché at the embassy, Lieutenant Commander de Aquino.

The British Ambassador and Mrs. Bryce occupied a box, and Mrs. Leiter had in her box party Mrs. Joseph Leiter, Mrs. Nicholas Fish, Mrs. Charles O'Donnell Lee and Miss Capperton. Mrs. Charles Augustus Williams also gave a box party, and with her were, among others, Mrs. Newberry, wife of the Assistant Secretary of the Navy, and Miss Mc... Williams.

[illegible]

NOV

BOSTON SYMPHONY PLAYS

Its First Concert for the Season at the Academy Last Night

The Boston Symphony Orchestra gave its first concert for the season at the Academy of Music last evening, when the program included Beethoven's "Leonora" overture No. 3, the love scene from Richard Strauss' "Feuersnot" opera and the "Tannhauser" overture and had for its leading feature Brahms' sombre and abstruse but deeply impressive symphony in C minor, No. 1.

This will be recognized as an extremely well contrasted and interesting scheme and its presentation was of a kind to afford the intelligently appreciative auditor an unalloyed delight and to enhance his admiration for the splendid organization to which he was indebted for his pleasure. It was a notable incident of the occasion that it served to introduce to Philadelphia a new conductor in the person of Mr. Max Fiedler, upon whose shoulders the mantle of Nikisch and Gericke has fallen. It would, of course, be absurd to assume to pass judgment on Mr. Fiedler's abilities and characteristics as a conductor on a single hearing, but it must be said that the impression which he produced was an extremely favorable one, and that his return will be awaited with much pleasurable anticipation.

The orchestra, which seems to be somewhat larger than before, was in splendid form and it played superbly, with a beauty of tone, a brilliancy of execution, a perfection of finish, an eloquence of expression and an opulent volume of sonority which are beyond all praise, and which could nowhere else be paralleled. Nothing could have been finer.

From .....

Address .....

Date .....

THE BOSTON ORCHESTRA

Fiedler, the New Conductor, Heard in First Concert.

Es ..... k, 1884

Max Fiedler, the new conductor of the Boston Symphony Orchestra, was heard for the first time with the orchestra at the first concert of the twenty-fourth season in Philadelphia at the Academy of Music last evening. The long line of conductors, Henschel, Gericke, Nikisch, Paur, Gericke again and Muck, each in his own way an artist and a potent influence for musical advance, makes a formidable background for the new conductor to be silhouetted against.

Fiedler, however, comes with an honorable if not thrilling record abroad, and his musicianly equipment is unquestionably equal to the position he now occupies. At the same time, while one must admire the vigor and fiery spirit with which he led things last evening, it must also be said that Fiedler is almost too actitve in the conductor's stand. Save the irrepressible Sousa, who rules in the domain of band music, we have never had a conductor with so much gesticulatory manner as Fiedler. At times his method of evoking a response from the orchestral choirs seemed like the work of a sleight-of-hand magician drawing rabbits and handkerchiefs from innocent high hats. He waved and pointed and insinuated with his baton in a way that ought to have dragged out the last errant and recusant note from the most timid and tentative of performers. But of course an orchestra of virtuosi hardly needs to be wheedled or cajoled or led like the children by the Pied Piper of Hamelin.

The result was the lieveliest reading of a Boston Symphony program heard since Paur gave up the baton. The program itself might be termed almost conventionally routine, a rubber-stamp, concertmeister-like selection. For what with the "Leonore No. 3" of Beethoven to begin with, Brahms' Symphony No. 1, the love scene from Strauss' "Feuersnot" and the "Tannhauser" music there was nothing to indicate any best on the part of the new man that is not the usual thing even with most amateurs.

However, the "Leonore" takes with great intensity, fire, dash, spirit and abandon set the pace, and it is clear we are in for a very lively season with the Boston Orchestra, a liveliness almost physical, truly strenuous and in so far quite up-to-date; prestos will gallop and fortes will thunder and the conductor will make it all clear to the most casual that it is hard work and an exciting occasion, so there you are! The audience enjoyed the debut hugely, and Fiedler was welcomed most enthusiastically.

[66]

From NORTH AMERICAN
Address PHILADELPHIA, PA
Date NOV 8 -

MAX FIEDLER STRONG AS SYMPHONY LEADER

Philadelphia is Pleased With New Conductor of Boston Orchestra.

STRAUSS INTERPRETER

Directs Without a Score After Fashion of His Fellow-European Leaders.

NOT for many seasons past has a gathering of Philadelphia concert-goers found so much unalloyed pleasure in music by the Boston Symphony Orchestra as was inspired at last evening's concert under direction of the new conductor, Max Fiedler, a German composer, orchestra leader and conservatory director of prestige and experience.

Conductor Fiedler knows how to construct an attractive symphonic program, as witness his selections for last evening's concert—Beethoven's Leonore No. 3 overture, Brahms' First Symphony, the love duet and finale from Richard Strauss' one-act opera, "Feuersnot" (Fire Famine) and Wagner's "Tannhauser" overture.

Of these numbers only the Strauss music had not been heard repeatedly at the Academy, and this ultra-modern score, divested of its splendid vocalism and bent to concert stage exigencies, was shorn of its full measure of impressiveness.

Not so, however, with the dramatic and passionate Brahms symphony, which Mr. Fiedler interpreted with keen, artistic insight and infectious inspiration.

The veterans of the orchestra seemed transformed and revivified, and followed the conductor's lightest movement as eagerly and intently as in the far-off days of Henschel. There was unusual dramatic fervor in the Leonore music, and vigor and authority in the rendering of Wagner's passionate and sonorous strains.

It seemed like a different and a greater band—so completely has the human metronome tradition been abolished in the few weeks of Conductor Fiedler's ascendancy.

He conducted throughout without a score, after the fashion of European conductors of the first rank—introduced here by Carl Pohlig and by him needlessly abandoned.

Mr. Fiedler's style is vigorous, intense, dramatic at times; yet without notable mannerisms. He should lead the Boston musicians far along pleasant highways of symphonic interpretation.

From PUBLIC LEDGER
Address PHILADELPHIA, PA
Date NOV 8 -

BOSTON SYMPHONY ORCHESTRA

PROGRAMME.

Beethoven..Overture, "Leonore," No. 3, Op. 72
Brahms..Symphony No. 1, in C minor, Op. 68
Richard Strauss..Love scene from the opera, "Feuersnot," Op. 50.
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Last night's concert of the Boston Orchestra, at the Academy, was signalized by the first appearance here of the new conductor, Max Fiedler, director of the Hamburg Conservatory, and, until his American appointment, conductor of the Hamburg Philharmonic Orchestra. Herr Fiedler conducts with meticulous precision; he makes no meaningless or futile gestures. The general impression he conveys is that of refined distinction, which does not strive for effect, is entirely sincere and endeavors to interpret the composer's intention in a sober, reverent, reflective spirit. Though there is a certain austerity and reserve in his manner, he is not pedantic or academic. He has hardly been with the orchestra long enough to impress upon it his own individual temperament, but the large and heartily responsive audience of yesterday evening seemed to feel assured that, with the orchestra in Fiedler's hands, there will be no lapse from the scholarly tradition established by Muck and Gericke and his earlier predecessors.

In the Beethoven overture one lost a little of the sense of the continuity of the work at the transitional points, where it seemed as though the thread of the life of the movement were almost too thin-spun. Throughout the Brahms symphony the luscious and full-throated oboe of Mr. Longy was deliciously in evidence. At the end of the andante movement the passage for the solo violin—the only place in any of Brahms's symphonies where such a passage occurs—was beautifully played by Concertmeister Willy Hess, who has performed the symphony under Brahms's personal direction, and has supplemented the composer's reading by close study of Von Bulow's interpretation. After the third recall at the close of the symphony the entire orchestra was compelled to rise and bow in response to the vociferous acclamation of the audience. The excerpt from the Strauss opera gave the orchestra just such a chance as it exults in for the display of individual virtuosity. The basses, led by the tuba, in the Wagner overture brought the performance to a properly sonorous climactic conclusion.

The arrangement of the string choir and the other divisions of the orchestra in as compact an alignment as possible, even though the harp is thereby brought between the second violins and the audience, seems conducive to unanimity, and the effect of a single great instrument playing which is a salient characteristic of the work of the Boston Orchestra.

EVENING TRANSCRIPT
SATURDAY, NOVEMBER 7, 1908

CONCERTS NEXT WEEK

Tschaikovsky and a New Singer for the Symphony Concerts—The Apollo Club and Miss Farrar—The Kneisel Quartet at Fenway Court—Mr. Czerwonky to Reappear

It was almost inevitable that during Mr. Fiedler's stay with our orchestra he should try his hand at Tschaikovski's "Pathetic" symphony. Audiences hear it gladly; it will make its effects almost of itself; it tempts nearly every conductor; and there are qualities in it that meet some of Mr. Fiedler's own traits halfway and more. He announced it before he came to Boston and now it stands at the beginning of his programme for the Symphony Concerts of Friday afternoon, Nov. 13, and Saturday evening, Nov. 14. For another sort of dramatic music, Beethoven's "Egmont" overture—a second piece that Mr. Fiedler was sure to undertake—will end the concert, and the remaining orchestral number is a set of three dances from Grétry's "heroic ballet" of "Cephale et Procris" originally performed at the Opéra in Paris 130 years ago and now rescored by Mottl. Mr. Fiedler, as was said a few days ago in this column, believes that ballet-music deserves such a performance as our orchestra can give to it, and that it should have an occasional place on its programmes. He has made a beginning accordingly with these classic dances of a French composer of the eighteenth century for the stately opera of Louis XVI. The shifting and exacting repertories of the two opera houses in New York make a recurring difficulty under which the management of the orchestra labors when it would engage their singers. Miss Gerville-Réache, the alto of the Manhattan Opera House, was to sing at the concerts of next week, but on Friday Mr. Hammerstein must have here for his revival of "Samson and Delilah." In her stead, Mme. Marie Rappold will come from the Metropolitan company for her first appearance. She is a singer of charm and skill, of the concert room, indeed, rather than the opera house.

SUNDAY POST.
NOVEMBER 8, 1908

NEXT WEEK'S SYMPHONY CONCERTS

The delay in announcing the programme for next week's Symphony concerts on Friday afternoon, Nov. 13, and Saturday evening, Nov. 14, has been due to the necessity of finding a substitute for Miss Gerville-Reache, who had been scheduled to sing then.

Mr. Ellis, the manager of the Symphony orchestra, has been very fortunate in securing the services of Mme. Marie Rappold, of the Metropolitan Opera House, in place of Miss Gerville-Reache. Mme. Rappold is one of the younger singers who, during the Conried regime, rose to a place of first importance among his dramatice sopranos. She has already been heard in Boston with the Conried opera company, notably as "Elsa" in "Lohengrin." It is impossible at present to announce what her numbers will be.

The orchestral works for the concerts will consist of the "Pathetic" symphony by Tschaikowsky, Three Dances from Gretry's opera, "Cephale et Procris," which have been arranged for modern orchestra by Felix Mottl.

BOSTON EVENING TRANSCRIPT,
THURSDAY, NOVEMBER 5, 1908

Mr. Fiedler in Philadelphia

"In For a Lively Season"—The result was the liveliest reading of a Boston Symphony programme heard since Paur gave up the baton, and it is clear we are in for a very lively season with the Boston Orchestra, a liveliness almost physical, truly strenuous and in so far quite up-to-date; prestos will gallop and fortes will thunder and the conductor will make it all clear to the most casual that it is hard work and an exciting occasion, so there you are! [The Press.

"Music Impersonate"—But Fiedler here is triumphant, regnant, music mad, but the madness of genius. This man is music impersonate. He holds his wonderful orchestra in the hollow of his hand, obedient to his will, harmonic, grand, easily all-conquering. Without a score, this wonderful man injects his masterful personality into every phase of the writer's expression and emotion. His conducting is as near perfection as the mind can conceive. [The Record.

The Metronome Smashed—The veterans of the orchestra seemed transformed and revivified, and followed the conductor's lightest movement as eagerly and intently as in the far-off days of Henschel. There was unusual dramatic fervor in the "Leonore" music, and vigor and authority in Wagner's passionate and sonorous strains. "It seemed like a different and a greater band—so completely has the human metronome tradition been abolished in the few weeks of Fiedler's ascendancy. [The North American.

Here in Boston

Reger's new overture which is to be played for the first times in America at the Symphony Concerts in the course of the winter is soon to be published in Germany. The full title is "Symphonic Prólogue to a Tragic Play," and the piece is of characteristic length and intricacy.

From Daily Eagle,
Address Brooklyn, N. Y.
Date NOV - 8 1908

MUSIC AND FUNCTIONS.

"Members" Call Upon Brooklyn Institute Managers to Separate Them.

To the Editor of the Brooklyn Eagle:

Cannot the directors of the Brooklyn Institute cultivate sufficient sense of humor to see the absurdity of converting high-class concerts into rivals of receptions and afternoon teas?

I have heard of cheap vaudeville theaters in small backwoods towns offering a reception and tea by the so-called "artists" as an inducement to buy tickets, but it seems incredible that such an idea should appeal to intelligent men in a great metropolitan city as suitable to apply to the conductors of the Boston and New York Symphony Orchestras—and to the greatest singers of our time.

It seems to me such methods, besides being a gross imposition upon good-natured musicians, tend to drive people elsewhere for their music; where a concert is only a concert, not a "social function."

If the directors of the Institute deem the "social function" a necessary part of everything, why can they not have the intimate personal friends of Nordica, Eames, Sembrich, Fiedler and Damrosch give them a private reception, instead of copying the methods of our cheap theaters? Does it delight the soul of a world-famous artist, after an exhausting concert, to "receive" all those who have bought tickets to the concert — all or nearly all total strangers—and if it does why has it never been found necessary in New York, Boston or [illegible] city?

THE BOSTON JOURNAL—
MONDAY, NOVEMBER 9.

MME. RAPPOLD SYMPHONY SOLOIST

This week's Symphony soloist will be Mme. Rappold of the Metropolitan Opera House in New York. She takes the place of Miss Gerville-Reache, who cannot come owing to a change in program at the Manhattan Opera House. Mme. Rappold has been heard in Boston as Elsa in "Lohengrin." She has an excellent reputation as a dramatic soprano. The orchestra, back from its successful tour, will perform Tschaikowsky's "Pathetic" symphony, Beethoven's "Egmont" overture and some dances from Getry's "Cephale et Procris."

BOSTON HERALD—TUESDAY,
NOVEMBER 10, 1908.

ISADORA DUNCAN.

In view of the appearance in Jordan Hall of Miss Isadora Duncan, the dancer, on Wednesday and Thursday evenings, it is interesting to know of the extraordinary success she had in New York on Friday, when she gave a matinee performance in the Metropolitan Opera House. She had Mr. Walter Damrosch and the New York Symphonay orchestra, and she danced the last three movements of Beethoven's Seventh Symphony, in addition to dancing some of Chopin's music. The Metropolitan was crowded and the journals next morning were uniformly enthusiastic in their praise of the dancing. It is to be hoped that if Miss Duncan enjoys in Boston a like success she may appear later in the season in Symphony Hall with a full orchestra to dance this symphony of Beethoven's which Wagner has called "The Apotheosis of the Dance."

[67]

From NORTH AMERICAN

Address PHILADELPHIA.

Date

Est 18

MAX FIEDLER STRONG AS SYMPHONY LEADER

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STRAUSS INTERPRETER

Directs Without a Score After Fashion of His Fellow-European Leaders.

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Conductor Fiedler knows how to construct an attractive symphonic program, as witness his selections for last evening's concert—Beethoven's Leonore No. 3 overture, Brahms' First Symphony, the love duet and finale from Richard Strauss' one-act opera, "Feuersnot" (Fire Famine) and Wagner's "Tannhauser" overture.

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From PUBLIC

Address PHILADELPHIA, PA

Date NOV 8-

Est 1884

BOSTON SYMPHONY ORCHESTRA

PROGRAMME.

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Brahms. Symphony No. 1, in C minor, Op. 68
Richard Strauss. Love scene from the opera, "Feuersnot," Op. 50.
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EVENING TRANSCRIPT, SATURDAY, NOVEMBER 7, 1908

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It was almost inevitable that during Mr. Fiedler's stay with our orchestra he should try his hand at Tschaikovski's "Pathetic" symphony. Andiences hear it gladly; it will make its effects almost of itself; it tempts nearly every conductor; and there are qualities in it that meet some of Mr. Fiedler's own traits halfway and more. He announced it before he came to Boston and now it stands at the beginning of his programme for the Symphony Concerts of Friday afternoon, Nov. 13, and Saturday evening, Nov. 14. For another sort of dramatic music, Beethoven's "Egmont" overture—a second piece that Mr. Fiedler was sure to undertake—will end the concert, and the remaining orchestral number is a set of three dances from Grétry's "heroic ballet" of "Cephale et Procris" originally performed at the Opéra in Paris 130 years ago and now rescored by Mottl. Mr. Fiedler, as was said a few days ago in this column, believes that ballet-music deserves such a performance as our orchestra can give to it, and that it should have an occasional place on its programmes. He has made a beginning accordingly with these classic dances of a French composer of the eighteenth century for the stately opera of Louis XVI. The shifting and exacting repertories of the two opera houses in New York make a recurring difficulty under which the management of the orchestra labors when it would engage their singers. Miss Gerville-Réache, the alto of the Manhattan Opera House, was to sing at the concerts of next week, but on Friday Mr. Hammerstein must have here for his revival of "Samson and Delilah." In her stead, Mme. Marie Rappold will come from the Metropolitan company for her first appearance. She is a singer of charm and skill, of the concert room, indeed, rather than the opera house.

SUNDAY POST, NOVEMBER 8, 1908

NEXT WEEK'S SYMPHONY CONCERTS

The delay in announcing the programme for next week's Symphony concerts on Friday afternoon, Nov. 13, and Saturday evening, Nov. 14, has been due to the necessity of finding a substitute for Miss Gerville-Reache, who had been scheduled to sing then.

Mr. Ellis, the manager of the Symphony orchestra, has been very fortunate in securing the services of Mme. Marie Rappold, of the Metropolitan Opera House, in place of Miss Gerville-Reache. Mme. Rappold is one of the younger singers who, during the Conried regime, rose to a place of first importance among his dramatice sopranos. She has already been heard in Boston with the Conried opera company, notably as "Elsa" in "Lohengrin." It is impossible at present to announce what her numbers will be.

The orchestral works for the concerts will consist of the "Pathetic" symphony by Tschaikowsky, Three Dances from Gretry's opera, "Cephale et Procris," which have been arranged for modern orchestra by Felix Mottl.

From Daily Eagle,

Address Brooklyn, N. Y.

Date NOV - 8 1908

MUSIC AND FUNCTIONS.

"Members" Call Upon Brooklyn Institute Managers to Separate Them.

Est 1884

To the Editor of the Brooklyn Eagle:

Cannot the directors of the Brooklyn Institute cultivate sufficient sense of humor to see the absurdity of converting high-class concerts into rivals of receptions and afternoon teas?

I have heard of cheap vaudeville theaters in small backwoods towns offering a reception and tea by the so-called "artists" as an inducement to buy tickets, but it seems incredible that such an idea should appeal to intelligent men in a great metropolitan city as suitable to apply to the conductors of the Boston and New York Symphony Orchestras—and to the greatest singers of our time.

It seems to me such methods, besides being a gross imposition upon good-natured musicians, tend to drive people elsewhere for their music; where a concert is only a concert, not a "social function."

If the directors of the Institute deem the "social function" a necessary part of everything, why can they not have the intimate personal friends of Nordica, Eames, Sembrich, Fiedler and Damrosch give them a private reception, instead of copying the methods of our cheap theaters? Does it delight the soul of a world-famous artist, after an exhausting concert, to "receive" all those who have bought tickets to the concert — all or nearly all total strangers—and if it does, why has it never been found necessary in New York, Boston as any other city that I

BOSTON EVENING TRANSCRIPT, THURSDAY, NOVEMBER 5, 1908

Mr. Fiedler in Philadelphia

"In For a Lively Season"—The result was the liveliest reading of a Boston Symphony programme heard since Paur gave up the baton, and it is clear we are in for a very lively season with the Boston Orchestra, a liveliness almost physical, truly strenuous and in so far quite up-to-date; prestos will gallop and fortes will thunder and the conductor will make it all clear to the most casual that it is hard work and an exciting occasion, so there you are! [The Press.

"Music Impersonate"—But Fiedler here is triumphant, regnant, music mad, but the madness of genius. This man is music impersonate. He holds his wonderful orchestra in the hollow of his hand, obedient to his will, harmonic, grand, easily all-conquering. Without a score, this wonderful man injects his masterful personality into every phase of the writer's expression and emotion. His conducting is as near perfection as the mind can conceive. [The Record.

The Metronome Smashed—The veterans of the orchestra seemed transformed and revivified, and followed the conductor's lightest movement as eagerly and intently as in the far-off days of Henschel. There was unusual dramatic fervor in the "Leonore" music, and vigor and authority in Wagner's passionate and sonorous strains. It seemed like a different and a greater band—so completely has the human metronome tradition been abolished in the few weeks of Fiedler's ascendancy. [The North American.

Here in Boston

Reger's new overture which is to be played for the first times in America at the Symphony Concerts in the course of the winter is soon to be published in Germany. The full title is "Symphonic Prologue to a Tragic Play," and the piece is of characteristic length and intricacy.

THE BOSTON JOURNAL—MONDAY, NOVEMBER 9.

MME. RAPPOLD SYMPHONY SOLOIST

This week's Symphony soloist will be Mme. Rappold of the Metropolitan Opera House in New York. She takes the place of Miss Gerville-Reache, who cannot come owing to a change in program at the Manhattan Opera House. Mme. Rappold has been heard in Boston as Elsa in "Lohengrin." She has an excellent reputation as a dramatic soprano. The orchestra, back from its successful tour, will perform Tschaikowsky's "Pathetic" symphony, Beethoven's "Egmont" overture and some dances from Getry's "Cephale et Procris."

BOSTON HERALD—TUESDAY, NOVEMBER 10, 1908.

ISADORA DUNCAN.

In view of the appearance in Jordan Hall of Miss Isadora Duncan, the dancer, on Wednesday and Thursday evenings, it is interesting to know of the extraordinary success she had in New York on Friday, when she gave a matinee performance in the Metropolitan Opera House. She had Mr. Walter Damrosch and the New York Symphonay orchestra, and she danced the last three movements of Beethoven's Seventh Symphony, in addition to dancing some of Chopin's music. The Metropolitan was crowded and the journals next morning were uniformly enthusiastic in their praise of the dancing. It is to be hoped that if Miss Duncan enjoys in Boston a like success she may appear later in the season in Symphony Hall with a full orchestra to dance this symphony of Beethoven's which Wagner has called "The Apotheosis of the Dance."

[67]

NOVEMBER 6, 1908

MR. FIEDLER IN NEW YORK

WIDELY VARYING COMMENT BY THE REVIEWERS

His First Appearance with the Symphony Orchestra Last Night—The Audience Receives Him Warmly — Mr. Henderson's Analysis of His Conducting—Mr. Finck's Praise, and Mr. De Koven's Objections—The Comments of Other Reviewers

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Says Mr. Henderson in the Sun: "Mr. Fiedler is a strenuous conductor. He pushes his orchestra to the full limit of its tonal power. Last night the strings played much less transparently than lovers of sunlit instrumentation could wish, and there were frequent evidences of overblowing in the wind. The pressure on some of the middle voices was such as to bring out the worst features of the opaqueness of Brahms's instrumentation, while the general quality of the tone of the orchestra was less refined and more blatant than Boston Symphony audiences are accustomed to hear.

Excess in most of the emphases was one of the most regrettable traits of last night's performance. The lowest range of dynamics was a moderate piano. The supreme form of the Italian adjective seemed not to be to the conductor's liking, except when applied to the term forte. Clarity, elegance, delicacy, refinement and polish of detail were too often sacrificed to power, vigor and the all too startling explosion of kettledrums. Even in the muted opening of the Staruss excerpt there was an overabundance of tone. The anxiety to impress certain subsidiary phrases on the attention of the audience often led to a disturbance of artistic balance.

Yet it must not be supposed that there were no merits in this conducting. It had a certain rude strength and an air of academic study. There were moments, too, when the conductor found precisely the right standard of tonal equilibrium. The most exquisite of these moments was after the noble horn theme in the piu andante of the last movement of the symphony, at its ninth measure, when the flute enters. This is one of the most luminous bits of orchestration in all Brahms, perhaps indeed in all music, and it was played last night to perfection. But unfortunately this was one of the few bits to command unqualified praise. The performance of the last movement as a whole was not one to arouse the enthusiasm of the general music-lover or to call for gratitude from the special lover of Brahms.

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Address New York City.

OCT 28 1908

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TRIBUNE.

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PROVIDENCE, R. I.

NOV 1 - 1908

MUSICAL NOTES.

Lhevinne to be Heard Here with Symphony Orchestra.

The three concerts of the Boston Symphony Orchestra in Providence, which are scheduled to take place in Infantry Hall on November 24 and Dec. 29 and Feb. 2, will bring two soloists. The practice of the last two years in which the first concert is made purely orchestral will again prevail, for it has been found that a very considerable part of the patrons of the orchestra want one concert of that kind. At the second concert in December the soloist will be Lhevinne, the great Russian pianist, who has never been heard with the orchestra. It is impossible at this time to announce the soloist for the third concert, but negotiations are in progress with a very brilliant woman pianist, who, if her services can be obtained, is bound to make a sensation here. The season sale of seats will open at M. Steinert & Sons Monday morning, Nov. 16.

The First Established and Most Complete Newspaper Cutting Bureau in the World

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NOV 4 - 1908

Boston Symphony Concert.

Max Fiedler and his Boston Symphony orchestra entertained the music lovers of Washington yesterday afternoon. The program was well rendered. The "Leonore" overture, No. 3, by Beethoven was enthusiastically applauded by the large audience.

A very unusual tribute was paid the conductor at the conclusion of the performance. For several seconds the audience remained seated while round after round of applause greeted Mr. Fiedler.

Every number was a true reading without any affectation. The coloring was perfect.

The other numbers on the program included Brahm's "First Symphony in C minor;" the "Love Scene" from the opera "Feuersnot" (Richard Strauss) and the Wagner overture in "Tannhauser."

Mr. Hess, who is well known to Washingtonians and appreciated, was at the first violin desk and was cordially received. His work was very creditable.

BOSTON JOURNAL—TUESDAY, NOVEMBER 10, 1908

MISS DUNCAN MAY DANCE IN SYMPHONY

In view of the appearance in Jordan Hall of Isadora Duncan, the dancer, on Wednesday and Thursday evenings, it is interesting to know of the success she had in New York on Friday, when she gave a matinee performance in the Metropolitan Opera House. She had Walter Damarosch and the New York Symphony Orchestra and she danced the last three movements of Beethoven's Seventh Symphony, in addition to dancing some of Chopin's music.

The huge Metropolitan Opera House was crowded and the papers the next morning were uniformly enthusiastic in their praise of Miss Duncan's dancing. It is hoped that if Miss Duncan enjoys in Boston a success like that which she had in New York on Friday afternoon, later in the season she may appear in Symphony Hall with a full orchestra to dance this symphony of Beethoven's which Wagner has called "The Apotheosis of the Dance."

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BOSTON GLOBE—TUESDAY, NOVEMBER 10, 1908.

Isadora Duncan's Dances.

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From ...

Address ...

Date ... NOV 1 - 1908

Writing of the recent first performance of MacDowell's suite "Lamia" by the Boston Symphony Orchestra, Mr. Philip Sale speaks as follows:

"Lamia" performed amply justified its publication. There was much more than a sentimental interest in the performance. Higher feelings than that of curiosity were gratified. For this symphonic poem has fancy and color, and it was evidently written with the enthusiasm of youth. As it is today, unrevised by the composer, the music has more individuality than has "Lancelot and Elaine," and, had MacDowell died shortly after the completion of "Lamia" the world might have mourned a musician of more than ordinary promise. It is easy to see why MacDowell was not satisfied with his score. He would no doubt have enlarged certain episodes, altered measures here and there that are according to pattern rather than significant, and I believe that he would not have been satisfied with the present ending. I also believe that he would have kept the general outline and that much of the orchestration he would not have bettered.

This symphonic poem is absolute music in the sense that is needs no program whatever for enjoyment.

And, indeed, it would be difficult for the most prying inquirer into the "meaning" of symphonic poems to name beyond doubt and peradventure the pages of the score that might correspond to episodes in the poem of Keats. MacDowell himself never stood decidedly on the side of either program or absolute music. A title was enough for him. This or that poem moved him to write music, not to furnish an interlinear translation in tones."

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NOV 4 - 1908

A large and fashionable audience attended the first Boston Symphony concert of the season yesterday afternoon at the New National Theater.

Mme. Jusserand, wife of the French ambassador, entertained a box party, including Mrs. Metcalf, wife of the Secretary of the Navy, and Miss Boardman. Mme. Nabuco, wife of the Brazilian ambassador, had with her in her box her daughter, Miss Nabuco, and Mme. Chermont, wife of the secretary of the embassy. The British Ambassador and Mrs. James Bryce entertained the new Danish minister, Count von Moltke, and Mrs. James, and Mrs. L. Z. Leiter and Mrs. Joseph Leiter had as their guests Mrs. Nicholas Fish, Mrs. Charles O'Donnell Lee, and Miss Clapperton. Other box holders were Mrs. Charles A. Williams and Miss Mae Williams, who had with them Mrs. Newberry, wife of the Assistant Secretary of the Navy, and Miss A. Lisner [illegible]

In the orchestra were Mrs. Garfield, wife of the Secretary of the Interior; the new Minister of the Netherlands and Mme. Loudon, Mrs. Richardson Clover and the Misses Clover, Mrs. Robert Hinckley, Mrs. Richard Butler, Mrs. Stanley Matthews, Mrs. Nathaniel Francis, Mrs. Julian James, Mrs. Churchill Candee, Mrs. Edward Mitchell, Mrs. George Howard, Viscountess di Sibour, Mrs. Raymond Patterson, Mrs. Horace Westcott, Mrs. Henry M. Hoyt and Miss Constance Hoyt, Miss Harriet Norris, and H. W. Kennard, of the British embassy; Mrs. Henry Cleveland Perkins and the Misses Perkins, Mrs. John B. Henderson and John B. Henderson, jr., Mrs. D. P. McCartney, Mrs. William Manning Irwin and Miss Irwin, Mrs. William Corcoran Eustis, Mrs. Audenried, and Mrs. Carter.

[68]

EVENING TRANSCRIPT, FRIDAY.
NOVEMBER 6, 1908

MR. FIEDLER IN NEW YORK

WIDELY VARYING COMMENT BY THE REVIEWERS

His First Appearance with the Symphony Orchestra Last Night—The Audience Receives Him Warmly — Mr. Henderson's Analysis of His Conducting—Mr. Finck's Praise, and Mr. De Koven's Objections—The Comments of Other Reviewers

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NOV 4, 1908
NOV 1 - 1908

MUSICAL NOTES.

Lhevinne to be Heard Here with Symphony Orchestra.

The three concerts of the Boston Symphony Orchestra in Providence, which are scheduled to take place in Infantry Hall on November 24 and Dec. 29 and Feb. 9, will bring two soloists. The practice of the last two years in which the first concert is made purely orchestral will again prevail, for it has been found that a very considerable part of the patrons of the orchestra want one concert of that kind.

At the second concert in December the soloist will be Lhevinne, the great Russian pianist, who has never been heard with the orchestra. It is impossible at this time to announce the soloist for the third concert, but negotiations are in progress with a very brilliant woman pianist, who, if her services can be obtained, is bound to make a sensation here. The season sale of seats will open at M. Steinert & Sons Monday morning, Nov. 16.

The First Established and Most Complete Newspaper Cutting Bureau in the World

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Boston Symphony Concert.

Max Fiedler and his Boston Symphony orchestra entertained the music lovers of Washington yesterday afternoon. The program was well rendered. The "Leonore" overture, No. 3, by Beethoven was enthusiastically applauded by the large audience.

A very unusual tribute was paid the conductor at the conclusion of the performance. For several seconds the audience remained seated while round after round of applause greeted Mr. Fiedler.

Every number was a true reading without any affectation. The coloring was perfect.

The other numbers on the program included Brahm's "First Symphony in C minor;" the "Love Scene" from the opera "Feuersnot" (Richard Strauss) and the Wagner overture in "Tannhauser."

Mr. Hess, who is well known to Washingtonians and appreciated, was at the first violin desk and was cordially received. His work was very creditable.

BOSTON JOURNAL—TUESDAY. NOVEMBER 10, 1908

MISS DUNCAN MAY DANCE IN SYMPHONY

In view of the appearance in Jordan Hall of Isadora Duncan, the dancer, on Wednesday and Thursday evenings, it is interesting to know of the success she had in New York on Friday, when she gave a matinee performance in the Metropolitan Opera House. She had Walter Damarosch and the New York Symphony Orchestra and she danced the last three movements of Beethoven's Seventh Symphony, in addition to dancing some of Chopin's music.

The huge Metropolitan Opera House was crowded and the papers the next morning were uniformly enthusiastic in their praise of Miss Duncan's dancing. It is hoped that if Miss Duncan enjoys in Boston a success like that which she had in New York on Friday afternoon, later in the season she may appear in Symphony Hall with a full orchestra to dance this symphony of Beethoven's which Wagner has called "The Apotheosis of the Dance."

ADVERTISER, TUESDAY MORNING. NOVEMBER 10, 1908

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BOSTON GLOBE—TUESDAY. NOVEMBER 10, 1908.

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Writing of the recent first performance of MacDowell's suite "Lamia" by the Boston Symphony Orchestra, Mr. Philip Sale speaks as follows:

"Lamia" performed amply justified its publication. There was much more than a sentimental interest in the performance. Higher feelings than that of curiosity were gratified. For this symphonic poem has fancy and color, and it was evidently written with the enthusiasm of youth. As it is today, unrevised by the composer, the music has more individuality than has "Lancelot and Elaine," and had MacDowell died shortly after the completion of "Lamia" the world might have mourned a musician of more than ordinary promise. It is easy to see why MacDowell was not satisfied with his score. He would no doubt have enlarged certain episodes, altered measures here and there that are according to pattern rather than significant, and I believe that he would not have been satisfied with the present ending. I also believe that he would have kept the general outline and that much of the orchestration he would not have bettered.

This symphonic poem is absolute music in the sense that is needs no program whatever for enjoyment.

And, indeed, it would be difficult for the most prying inquirer into the "meaning" of symphonic poems to name beyond doubt and peradventure the pages of the score that might correspond to episodes in the poem of Keats. MacDowell himself never stood decidedly on the side of either program or absolute music. A title was enough for him. This or that poem moved him to write music, not to furnish an interlinear translation in tones."

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A large and fashionable audience attended the first Boston Symphony concert of the season yesterday afternoon at the New National Theater.

Mme. Jusserand, wife of the French ambassador, entertained a box party, including Mrs. Metcalf, wife of the Secretary of the Navy, and Miss Boardman. Mme. Nabuco, wife of the Brazilian ambassador, had with her in her box her daughter, Miss Nabuco, and Mme. Chermont, wife of the secretary of the embassy. The British Ambassador and Mrs. James Bryce entertained the new Danish minister, Count von Moltke, and Mrs. James, and Mrs. L. Z. Leiter and Mrs. Joseph Leiter had as their guests Mrs. Nicholas Fish, Mrs. Charles O'Donnell Lee, and Miss Clapperton. Other box holders were Mrs. Charles A. Williams and Miss Mae Williams, who had with them Mrs. Newberry, wife of the Assistant Secretary of the Navy, and Mrs. A. Lisner, who entertained a party.

In the orchestra were Mrs. Garfield, wife of the Secretary of the Interior; the new Minister of the Netherlands and Mme. Loudon, Mrs. Richardson Clover and the Misses Clover, Mrs. Robert Hinckley, Mrs. Richard Butler, Mrs. Stanley Matthews, Mrs. Nathaniel Francis, Mrs. Julian James, Mrs. Churchill Candee, Mrs. Edward Mitchell, Mrs. George Howard, Viscountess di Sibour, Mrs. Raymond Patterson, Mrs. Horace Westcott, Mrs. Henry M. Hoyt and Miss Constance Hoyt, Miss Harriet Norris, and H. W. Kennard, of the British embassy; Mrs. Henry Cleveland Perkins and the Misses Perkins, Mrs. John B. Henderson and John B. Henderson, jr., Mrs. D. P. McCartney, Mrs. William Manning Irwin and Miss Irwin, Mrs. William Corcoran Eustis, Mrs. Audenried, and Mrs. Carter.

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Newspaper Cutting Bureau in the World
LEADER
CLEVELAND, OHIO
NOV 1- 1908

A. Stock

BY PAUL E. TEICHERT.

THE Fortnightly Musical Club, under auspices of which society seven successful symphony concerts have passed into history, will enter the eighth season Wednesday evening, November 11, at the Grays' Armory.

This club has done a great deal for the development of music in Cleveland. It has been the pioneer breaking the road for the advancement of orchestral music in this city. The breaking of this road has not always been an easy task.

When the series of symphony concerts started under the auspices of this club seven years ago musical education in Cleveland was not what it is today. The Fortnightly Musical Club had to dig deep into the roadbed in order to lay a solid foundation. That took time and constant labor on the part of those women who unselfishly interested themselves in the work.

The eighth season starts on a practically finished road. Public interest in orchestral concerts has been awakened and kept alive in the last seven years, and the public has paid its obligations by attending these symphony concerts in great numbers.

The Fortnightly Club expects a surpassing of its record of achievement of seven successful symphony seasons this year and it deserves the expectations, as its offerings are the best of the musical contributions of the country.

Wendesday evening, November 11, at the Grays' Armory, the Theodore Thomas Orchestra will open the eighth season under the direction of Frederick Stock. Mme. Johanna Gadski, a soprano of international reputation, will be the soloist. The second concert, November 24, will be given by the Russian Symphony Society, with Modest Altschuler in the conductor's chair and Alexander Petschnikoff, the Russian violinist, as the assisting soloist. The Theodore Thomas aggregation will give the third concert, December 16, together with Mme. Louise Homer, the American contralto of the Metropolitan Opera House, New York. Friday evening, January 8, the New York Symphony Orchestra, under Walter Damrosch, will be the attraction.

The fifth concert, Wednesday evening, January 27, will be of especial interest, as the Boston Symphony Orchestra will be directed here for the first time by its new conductor, Max Fiedler, of whom the Boston papers recently said the following:

Philip Hale, Boston Herald—There were admirable features yesterday in his reading of the overture to "Leonora," and in the first two movements of the symphony. Certainly his interpretation throughout was sturdy and its stirring effect on the audience was indisputable. His manner of conducting is more exuberant in the matter of gesture than that of his last two predecessors, but he did not indulge himself in mere calisthenics, nor was there any suspicion of a desire on his part to affect the audience through the eyes. His sincerity and his absorption in the appointed task are unquestionable.

H. T. Parker, Boston Transcript—Loving emphasis, Mr. Fiedler drives home contrasts, courts the rhetorical pause, points and makes precise his details. His whole conception of the "Leonora" overture seemed a study in dramatic and musical contrasts. The return of the Pilgrims' song, with the revelry of Venus' train shrilling and quivering under it in the overture to "Tannhaeuser" was tone-painting of the vividest. Long was his rhetorical pause after the sounding of the distant trumpet in Beethoven's overture, but he gained the end he sought in the following burst of Leonora's song. He flung the trombones into the finale of Brahms' symphony till their entrance seemed a magnificent stroke of sonorous solemnity. He pricked and pointed each detail of Strauss' picture of the still, fireless, lightless, bewildered and expectant Munich. Mr. Fiedler, moreover, accomplished all these things with a full surety and an absolute precision.

Olin Downes, Boston Post—An ardent student, a strong personality, spoke at this concert. Mr. Fiedler's tremendous earnestness and vital enthusiasm communicated themselves to the players. He is a modern of moderns and, in spite of his modesty and a praiseworthy objectivity, he conceived his music from a highly individual standpoint. He impressed his conceptions with exceeding force on his men, who, in turn, transmitted them with splendid emphasis to the listening audience.

Louis C. Elson, Boston Advertiser—Altogether then, the first impression of Mr. Fiedler is more than satisfactory; he is to be a worthy figure in the famous list of great conductors who have led our symphony orchestra.

Wassilly Safonoff will be another prima donna conductor new to this city. He will direct the sixth concert, to be given Thursday evening, February 25, by the Russian Symphony Society. Additional value will be added as Mrs. Seabury C. Ford, one of the best known Cleveland artists, has been engaged as soloist for this concert. She is in better vocal form than ever. The Theodore Thomas Orchestra will close the season, March 16, assisted by Emma Destinn, a practically new star in the musical firmament of this country. In Europe she has the reputation of being a wonderful singer and a wonderful actress, and many critics consider her the best of all of Bohemia's prima donnas.

Tomorrow morning at 8 o'clock the box office sale for the series will open in McMillin's music store, opposite the Rose building, in E. 9th street.

Newspaper Cutting Bureau in the World
POST
WASHINGTON, D. C.
NOV 4- 1908

BOSTON SYMPHONY PLEASES AUDIENCE

Big Gathering of Music Lovers Show Their Appreciation of New Director.

The new season of the Boston Symphony Orchestra in Washington was auspiciously begun yesterday afternoon in the National Theater, when the first of five concerts was given under the direction of Max Fiedler, the new conductor of the orchestra. Mr. Fiedler could hardly doubt the success of his first concert at the Capital for the very smart audience in attendance manifested at every opportune interval its approval of the splendid manner in which Mr. Fiedler read his program. He used no score and carried the orchestra through the delightful Symphony No. 1 of Brahms and the other numbers of the program with consummate ease and skill.

Beethoven's "Lenore" overture served to open the program, and the intricate and absorbing subject of the great master proved a notable triumph for the orchestra and its director. The symphony was, of course, the most important number, but the music lovers in attendance were deeply interested in the love scenes from the Strauss opera, "Feuersnot," a decided novelty and most delightfully presented.

Rare and new beauties in the "Tannhauser" overture were shown by the orchestra which Mr. Fiedler selected as the closing number.

Following the concert the audience remained in the theater several minutes to attest the cordiality of their welcome to Mr. Fiedler, whose success was pronounced.

Newspaper Cutting Bureau in the World
POST
WASHINGTON, D. C.
NOV 4- 1908

OVATION FOR MAX FIEDLER

New Conductor of Boston Symphony Orchestra Well Received.

Audience at New National Theater Applauds Several Minutes After Program Is Finished.

Max Fiedler, the new conductor of the Boston Symphony Orchestra, made his Washington debut in the National Theater yesterday afternoon, at the orchestra's opening concert. He was enthusiastically applauded by the large audience present.

At the close of the concert an unusual tribute was paid him in long-continued applause, while the audience remained seated for several seconds. Such a manifestation is unusual in this city, where, owing to the lateness of the concert hour, it is customary for audiences to leave abruptly after the last note has sounded.

Mr. Fiedler directed the entire concert without a score, and gave every number a masterful reading, which savored of true greatness without affectation.

There was no soloist, and the program, which was wholly orchestral, included Beethoven's overture, "Leonore No. 3;" Brahm's "First Symphony in C Minor," "Love Scene" from the opera "Feuersnot" (Richard Strauss), and Wagner's overture to "Tannhauser." Willy Hess, the popular concert master of the orchestra two years ago, again was at the first violin desk, and was cordially received.

Newspaper Cutting Bureau in the World
POST
WASHINGTON, D. C.
NOV 4- 1908

SOCIAL AND PERSONAL

Fashionable Audience at Symphony Concert.

JAPANESE AMBASSADOR HOST

Entertains Members of the Embassy Staff at Dinner—Mr. and Mrs. Arthur Ramsay Give Supper for Senior Class of Fairmont Seminary—Capt. and Mrs. John Guest Return to Washington.

The first Boston Symphony concert of the season, given yesterday afternoon at the National Theater, attracted a large and fashionable audience.

Mrs. Leiter, accompanied by Mrs. Joseph Leiter, Mrs. Nicholas Fish, Mrs. Charles O'Donnell Lee, and Miss Cappareton, occupied one of the boxes. In another sat Mme. Nabuco, wife of the Brazilian ambassador, with Mme. Chermont, wife of the second secretary of the embassy. Mme. Jusserand, wife of the French ambassador, had a box, and with her were Mrs. Metcalf, wife of the Secretary of the Navy, and Miss Boardman.

The British ambassador and Mrs. Bryce were in another box. Mrs. Charles A. Williams and Miss Mae Williams had with them Mrs. Newberry, wife of the Assistant Secretary of the Navy, and Mr. and Mrs. A. Lisner also entertained a box party.

Others in the house were Mrs. Garfield, wife of the Secretary of the Interior; Mrs. George Howard, Viscountess de Sibour, Mrs. Edward Mitchell, Mrs. Clarence Moore, Mrs. Churchill Candee, Mrs. Clarke Waggaman, Mrs. Raymond Patterson, Mrs. Hunt Slater, Mrs. Horace Westcott, Mrs. Nathaniel Francis, Mrs. Carter, wife of Senator Carter; Mr. and Mrs. F. D. McKinney, Mrs. Harlan, wife of Mr. Justice Harlan, and the Misses Harlan, Mrs. Richard Butler, Mrs. Stanley Matthews, Mrs. Audenried, Mrs. Henry Hoyt and Miss Constance Hoyt, Miss Harriet Norris and Mr. Kennard, of the British embassy; Mrs. John B. Henderson, Mrs. William Bruce King, Mrs. Julian James, Mrs. Robert Hinckley, Mrs. Isaac Mann, Miss Madeline Bradley, and Mrs. William Manning Irwin and Miss Irwin.

Newspaper Cutting Bureau in the World
POST
WASHINGTON D. C.
NOV 4- 1908

FIEDLER TALKS OF REGER.

Says Latter Is Leading Man in Germany Next to Strauss.

Dr. Max Fiedler, the new conductor of the Boston Symphony Orchestra, consented to talk of the great German composer, Max Reger, after his concert at the National Theater yesterday afternoon. Unlike many of the musicians who come from Germany, Dr. Fiedler speaks English fluently. He is affable and as democratic in thought as the fondest Bryanite could wish. Of "the second Bach" he said:

"Reger is the leading man in Germany after Strauss today. He has the classical trend, the contrapuntal style. He has written some admirable works for the organ in polyphonic style. His 'Variations' for orchestra are splendid, and he has just published a violin concerto. His 'Tragic Overture,' soon to be published, I shall perform for the first time in America at one of the Boston Symphony concerts."

Dr. Fiedler is a close friend of Richard Strauss, and is devoted to his music. Being informed that only one of the Strauss symphonic poems, "Till Eulenspiegel," has ever been performed in Washington, he promised to play the Strauss "Death and Transfiguration" here this season. Referring to life in small German cities, Dr. Fiedler said that every one had its own symphony orchestra. "In Germany the people can't live without it," he said. "Concert audiences the world over, he claimed, are largely made up of women.

"If it were not for the ladies," he concluded, "we musicians would starve."

Newspaper Cutting Bureau in the World
From HERALD, WASHINGTON, D. C.
Address
Date NOV 4- 1908

FIEDLER WINS MUSIC LOVERS

New Conductor of Boston Orchestra Has Strong Personality.

Season's First Concert of the Famous Organization in the Capital Is Brilliant.

The first of the concerts of the Boston Symphony Orchestra was given yesterday afternoon at the National Theater. It served to introduce the new conductor of the orchestra, Mr. Max Fiedler, who won his way instantly into the hearts of Washington music lovers. He is a man of great force, by far the most striking and impressive conductor that the Boston Symphony has had for years. He is erect and soldierly, possessing a dominating personality that seems to command the effect he desires from the musicians under his baton.

The programme rendered was as follows:

Overture, "Leonora," No. 3, op. 72.....Beethoven
Symphony No. 1, in C minor, op. 68.....Brahms
Un poco sostenuto; allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; allegro non troppo, ma con brio.
Love scene from opera "Feuersnot," op. 50...Strauss
Overture to "Tannhaeuser".....Wagner

Newspaper Cutting Bureau in the World
From HERALD-BERLIN
Address NEW YORK CITY
Date NOV 6-

Allerlei Persönliches.

— An der Spitze des Bostoner Symphonie Orchesters stellte sich gestern Abend ein neuer Dirigent dem New Yorker Publikum vor, der übrigens hier vor ein paar Jahren schon als Gast dirigirt hatte. Das gestrige Concert mit Beethoven's 3. Leonore, Brahms C-Moll Symphonie, Liebesscene aus „Feuersnoth" von Strauß und der Tannhäuser-Ouverture bietet nicht Gelegenheit zu einem abschließenden Urtheil über Herrn Max Fiedler. Es scheint jedoch, als ob seine Dirigirtechnik, wie die Interpretation stark auf Effekt berechnet ist. Namentlich die Schlüsse arbeitet er blendend heraus, daneben finden sich aber matte Stellen, so als ob die suggestive Kraft des Leiters zeitweise aussetzt. Am Einheitlichsten gelang noch die Brahms'sche Symphonie, in der auch das Orchester stellenweis wundervoll klang. Streicher und Holzbläser sind ausgezeichnet, den Hörnern passirten einige unnoble Stellen. Der Gesammteindruck war ein ungleichmäßiger.

Newspaper Cutting Bureau in the World
From STAR
Address CLEVELAND, OH
Date NOV 4- 1908

SOCIETY IN WASHINGTON

Boston Symphony And Its New Leader Score Emphatic Success.

[Special Dispatch to the Baltimore Sun.]

Washington, Nov. 3.—Society's rendezvous this afternon was the National Theatre, at the first concert of this season of the Boston Symphony Orchestra, Max Fiedler, the new conductor, scored an emphatic success and won musicians and music lovers.

Newspaper Cutting Bureau in the World
From TIMES,
Address New York City.
Date NOV 5 1908

BOSTON ORCHESTRA HERE.

To Give Its First Concert at Carnegie Hall To-night.

The programme for the first New York concert of the Boston Symphony Orchestra, which is to take place to-night in Carnegie Hall, is: Overture, "Leonora," No. 3, Beethoven; Symphony No. 1, C minor, Brahms; symphony poem, "Lamia," McDowell; Symphony No. 4, D minor, Schumann.

Mr. Fiedler will conduct.

[69]

Newspaper Cutting Bureau in the World

Frederick A. Stock

BY PAUL E. TEICHERT.

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884

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SOCIAL AND PERSONAL

884

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Dr. Max Fiedler, the new conductor of the Boston Symphony Orchestra, consented to talk of the great German composer, Max Reger, after his concert at the National Theater yesterday afternoon. Unlike many of the musicians who come from Germany, Dr. Fiedler speaks English fluently. He is affable and as democratic in thought as the fondest Bryanite could wish. Of "the second Bach" he said:

"Reger is the leading man in Germany after Strauss today. He has the classical trend, the contrapuntal style. He has written some admirable works for the organ in polyphonic style. His 'Variations' for orchestra are splendid, and he has just published a violin concerto. His 'Tragic Overture,' soon to be published, I shall perform for the first time in America at one of the Boston Symphony concerts."

Dr. Fiedler is a close friend of Richard Strauss, and is devoted to his music. Being informed that only one of the Strauss symphonic poems, "Till Eulenspiegel," has ever been performed in Washington, he promised to play the Strauss "Death and Transfiguration" here this season. Referring to life in small German cities, Dr. Fiedler said that every one had its own symphony orchestra. "In Germany the people can't live without it," he said. "Concert audiences the world over, he claimed, are largely made up of women.

"If it were not for the ladies," he concluded, "we musicians would starve."

FIEDLER WINS MUSIC LOVERS

New Conductor of Boston Orchestra Has Strong Personality.

Season's First Concert of the Famous Organization in the Capital Is Brilliant.

The first of the concerts of the Boston Symphony Orchestra was given yesterday afternoon at the National Theater. It served to introduce the new conductor of the orchestra, Mr. Max Fiedler, who won his way instantly into the hearts of Washington music lovers. He is a man of great force, by far the most striking and impressive conductor that the Boston Symphony has had for years. He is erect and soldierly, possessing a dominating personality that seems to command the effect he desires from the musicians under his baton.

The programme rendered was as follows:

Overture, "Leonora," No. 3, op. 72.....Beethoven
Symphony No. 1, in C minor, op. 68.....Brahms
Un poco sostenuto; allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; allegro non troppo, ma con brio.
Love scene from opera "Feuersnot," op. 50...Strauss
Overture to "Tannhaeuser".....Wagner

SOCIETY IN WASHINGTON

Boston Symphony And Its New Leader Score Emphatic Success.

[Special Dispatch to the Baltimore Sun.]

Washington, Nov. 3.—Society's rendezvous this afternon was the National Theatre, at the first concert of this season of the Boston Symphony Orchestra, Max Fiedler, the new conductor, scored an emphatic success and won musicians and music lovers.

BOSTON ORCHESTRA HERE.

To Give Its First Concert at Carnegie Hall To-night.

The programme for the first New York concert of the Boston Symphony Orchestra, which is to take place to-night in Carnegie Hall, is: Overture, "Leonora," No. 3, Beethoven; Symphony No. 1, C minor, Brahms; symphony poem, "Lamia," McDowell; Symphony No. 4, D minor, Schumann.

Mr. Fiedler will conduct.

Allerlei Persönliches.

— An der Spitze des Bostoner Symphonie Orchesters stellte sich gestern Abend ein neuer Dirigent dem New Yorker Publikum vor, der übrigens hier vor ein paar Jahren schon als Gast dirigirt hatte. Das gestrige Concert mit Beethoven's 3. Leonore, Brahms C-Moll Symphonie, Liebesscene aus „Feuersnoth" von Strauß und der Tannhäuser-Ouverture bietet nicht Gelegenheit zu einem abschließenden Urtheil uber Herrn Max Fiedler. Es scheint jedoch, als ob seine Dirigirtechnik, wie die Interpretation stark auf Effekt berechnet ist. Namentlich die Schlüsse arbeitet er blendend heraus, daneben finden sich aber matte Stellen, so als ob die suggestive Kraft des Leiters zeitweise aussetzt. Am Einheitlichsten gelang noch die Brahms'sche Symphonie, in der auch das Orchester stellenweis wundervoll klang. Streicher und Holzbläser sind ausgezeichnet, den Hörnern passirten einige unnoble Stellen. Der Gesammteindruck war ein ungleichmäßiger.

[69]

Paper Cutting Bureau, in the World

NOV 4 - 1908

IN THE SOCIAL WORLD

Society Out in Force to Hear Symphony Concert.

MISS MEYER TO BE BRIDESMAID

Cuban Minister and Family Arrive at Legation—Japanese Ambassador and Mme. Takahira Entertain—Mrs. Newberry to Visit Her Son and Daughter in the Near Future.

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GLOBE & COMMERCIAL ADVERTISER,

New York City.

NOV 6 - 1908

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Newspaper Cutting Bureau in the World

N. Y. EVG SUN

NOV 5 - 1908

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As for New York, until next April or May there will not be a day without concert or opera after to-night.

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LARGE AUDIENCE HEARS ORCHESTRA

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Love Scene from the Opera, "Feuersnot," Op. 50.

Wagner—
Overture to "Tannhauser."

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Conducts Without Notes.

Herr Fiedler's rare musicianship was evidenced from the first by his conducting of the entire program without notes. In a work like the Brahms Symphony a quick and most retentive memory is required in addition to the skill absolutely needed in directing from the score. Herr Fieldler's direction is at all times extremely demonstrative and his many motions and poses inevitably take some of the attention of the listener from the music itself.

In the familiar Beethoven and Wagner overtures part of the attention can readily be spared, but it is all needed in the Brahm's symphony and the Richard Strauss love scene. The entire program was splendidly rendered by the almost matchless orchestra.

Brahms certainly did not help, and perhaps could not help, imitating Beethoven, as Beethoven in his earlier works could not help imitating Mozart. Undoubtedly the best movement in the Brahms symphony is the last one, and the one in which the greatest resemblance to Beethoven appears. This movement is the most grateful of the four, because of the training which Beethoven had given to the musical world.

Some of Those Present.

Mr. and Mrs.—
George D. Penniman,
Robert L. Taylor,
Allan McLane,
Marshall Winchester,
Leslie Pearce,
W. W. McIntire,
William D. Morgan,
Rev. Edw. H. McKeon,
John Gill, Jr.,
Clinton L. Riggs,
James Young,
Gaun M. Hutton,
Charles E. Ford,
Charles M. Morton,
Dr. J. Frank Crouch,
Frederick A. Savage,

Mesdames—
David Bartlett,
George L. Zell,
Fowler,
Minna Lurman,
H. Crawford Smith,
H. Crawford Black,
Robert H. Morrison,
John Willett,
Jesse Tyson,
Mabel Ford Dunan,
A. D. Hull,
Clinton P. Paine,
Manson Smith,
Southgate Lemmon,

Misses—
Mary Gottlieb,
Uni Hutton,
Celest Hutton,
Katherine Bruce,
Anne Hull,
Katherine Hull,
Katherine Krembleberg,
Margaret Lemmon,
Ludlow Willett,
Katherine Bruce,
Hall,
Dora Murdoch,
Rosa Steele,
Bay,
Elsie Milligan,

Messrs—
Edwin L. Turnbull,
Skipworth Bruce,
Frederick Gottlieb,
Lynn R. Meekins,
Manson R. Smith,
J. Carroll Lucas,
Dr. Thos. L. Shearer,
J. B. Noel Wyatt,
Chas. Morris Howard,
Hartogensis,
Hugh Jenkins,
Wm. F. Lucas, Jr.,
Pietro Minuretti,
Charles S. Winder,
J. Baker Hull,
Maurice Bloomfield,
A. H. Truhart,
J. L. Blackwell,
Alfred Waustall,
Edward Giffen,
Mme. Le Fevre,
James M. Thompson,
Wesley A. Tucker,
A. H. Miller,
David Bartlett,
Albert Marburg.

Misses—
Rosaline Bruce,
Sidney Morrison,
Edith Penniman,
Lillian Griffen,
Fowler,
Dorothy Paine,
Mary Krembleberg,
Louise Symington,
Eleanor Bloomfield,
Jennie Carey,
Josephine Wheeler,
Stolpp,
Katherine Steele,
Wentz,
Cecelia Gaul,

Messrs—
Oscar Leser,
Frances Riggs,
Arthur Bloomfield,
W. G. Owst,
Capt. Pinkney,
John C. Siemonn,
Frank Frick,
Theodore Armes,
John Tapscott,
John Phelps,
Richard F. Bayard,
George May,
J. Harry Tregoe,
Douglas Wylie.

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The programme was an eclectic one, including the third Beethoven "Leonora" overture, Brahm's first symphony, the final scene from Strauss' "Feuersnot" and the overture to "Tannhauser."

At some points there was felt an absence of that harmonious blending of tone and color for which the Boston Orchestra is justly famous. This may be attributed to the first performance by the new director, and will probably be corrected at the second concert, to-morrow afternooon.

From NEWS TOPICS

Address

Date NOV 5 - 1908

MRS. JACK GARDNER had another chance to cater to her love for notoriety and indulge her desire to pose in the limelight, when she flatly refused at the Boston Symphony Orchestra concert on Saturday night to comply with the new request initiated at the rehearsal the afternoon before, that ladies take off their hats. Mrs. Jack's hat, for a wonder, was big. Usually she wears a poor-looking toque tossed together by her maid. She had a beautiful time sparring with the poor usher, who was so overcome with the thought that he was having a personal interview with the self-styled "Boston society leader," that his speech went a-stammering and his cheeks a-blushing. Finally he was obliged to retire after being badly worsted. Half a dozen other smart women were just as obstinate, and the fact that Mrs. Henry L. Higginson, wife of the founder of the orchestra, kept on her headgear—albeit it was a most inoffensive one—according to her prevailing style of dress—made it a more difficult matter for the ushers to enforce the new rule. It was funnier, however, at the rehearsal the afternoon before, for the new order came unexpectedly as the women passed into the hall. As they did not in the least mind the huge white placards on every side, ushers were sent flying in all directions with cards requesting that hats be removed, which they were to hand to every offending feminine. One prominent woman, better known for her wit than her amiability, understanding well what it was about, said: "If it's a circular, I never read them. Take it away." Another said, "I've left my glasses at home and I can't see without them," and her hat, one of the biggest in the hall, also stayed on. Handsome Mrs. Sargent exclaimed sharply, "I'll read it when I get home. I never allow my mind to be disturbed when listening to music." The young girls, who form such a large majority of the Friday rehearsal audience, giggled among themselves or confused the ushers so with their retorts and glances that they, the ushers, made no headway whatever. It remains to be seen whether more drastic measures will be resorted to at the next rehearsal, for the management is up against a hard problem. With the exception of the Opera, it is the first time such a rule has been enforced at anything strictly musical in Boston.

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Robert H. Morrison,
John Willett,
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Southgate Lemmon,
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Katherine Bruce,
Anne Hull,
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George May,
J. Harry Tregoe,
Douglas Wylie.
Mr. and Mrs.—
Harold Randolph,
George Brown,
Ralph Nolley,
Randolph Barton, Jr.,
Henry Wood,
Dr. Murdock,
Ernest J. Knabe,
Dr. John A. Tompkins,
Dr. J. Staig Davis,
William B. Baer,
James H. Preston,
J. B. Ramsay,
John W. Frick,
R. H. Powell,
J. Ernest Hutchinson.
Mesdames—
Charles Lord,

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Address

Date NOV 5 - 1908

MRS. JACK GARDNER had another chance to cater to her love for notoriety and indulge her desire to pose in the limelight, when she flatly refused at the Boston Symphony Orchestra concert on Saturday night to comply with the new request initiated at the rehearsal the afternoon before, that ladies take off their hats. Mrs. Jack's hat, for a wonder, was big. Usually she wears a poor-looking toque tossed together by her maid. She had a beautiful time sparring with the poor usher, who was so overcome with the thought that he was having a personal interview with the self-styled "Boston society leader," that his speech went a-stammering and his cheeks a-blushing. Finally he was obliged to retire after being badly worsted. Half a dozen other smart women were just as obstinate, and the fact that Mrs. Henry L. Higginson, wife of the founder of the orchestra, kept on her headgear—albeit it was a most inoffensive one—according to her prevailing style of dress—made it a more difficult matter for the ushers to enforce the new rule. It was funnier, however, at the rehearsal the afternoon before, for the new order came unexpectedly as the women passed into the hall. As they did not in the least mind the huge white placards on every side, ushers were sent flying in all directions with cards requesting that hats be removed, which they were to hand to every offending feminine. One prominent woman, better known for her wit than her amiability, understanding well what it was about, said: "If it's a circular, I never read them. Take it away." Another said. "I've left my glasses at home and I can't see without them," and her hat, one of the biggest in the hall, also stayed on. Handsome Mrs. Sargent exclaimed sharply, "I'll read it when I get home. I never allow my mind to be disturbed when listening to music." The young girls, who form such a large majority of the Friday rehearsal audience, giggled among themselves or confused the ushers so with their retorts and glances that they, the ushers, made no headway whatever. It remains to be seen whether more drastic measures will be resorted to at the next rehearsal, for the management is up against a hard problem. With the exception of the Opera, it is the first time such a rule has been enforced at anything strictly musical in Boston.

Newspaper Cuttings Bureau in the World
From AMERICAN STAR,
BALTIMORE, MD.
Address
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The program, which was as follows, was about as varied a one as could have been made:

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The Beethoven overture has been done here frequently by this orchestra, and also by the Philadelphia Orchestra under the baton of the late Fritz Scheel, and needs no comment, Mr. Fiedler's reading of it being careful and scholarly, but in no way differing from the conventional.

The Brahms symphony, called by Von Buelow "The Tenth," as he considered it worthy of ranking with the nine symphonies of Beethoven, is a rather heavy piece of work and above the heads of the average concert-goer, but its masterful orchestration places it easily among the world's great symphonies.

Perhaps the most interesting number was the Strauss love scene from "Feuersnot." Strauss is unquestionably the most prominent figure in the musical world of today, and anything of his on a program cannot fail to awaken interest. His symphonic poems have been given here more or less frequently during the last five or six years, but this is the first time we have had opportunity of judging his ability as an operatic composer. Last night's number was musically beautiful and fully sustained Strauss' reputation of getting every effect possible from an orchestra, and some almost impossible. The somewhat unusual form of the excerpt made one wonder what the effect would be with scenery, costumes, etc., but then it is a mistake to associate form with Strauss.

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Mr. Fiedler directed the whole program without score, proving thereby that he is a man of remarkable memory as well as musicianship.

The audience was one of the finest ever seen in Baltimore.

NEW YORK AMERICAN,
New York City.
NOV 6 1908

NEWS
BALTIMORE, MD.
NOV 5- 1908

MUSIC

Max Fiedler's Debut As Conductor Of The Boston Symphony Orchestra With A Well-Selected Program.

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BALTIMORE, MD.
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HIS FIRST APPEARANCE HERE

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W. G. O.

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Address New York City,
Date NOV 6 1908

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New York has four of the greatest orchestral conductors in the world—Mahler, Safonoff, Campanini, and Toscanini—and several others of prominence who regularly invite critical discussion. In Boston the attention is centred in one man, the pilot of the Symphony Orchestra. He is the *primo uomo* of the musical world; his intentions and performances, his merits and shortcomings, are matters of superlative importance, for if he is unsatisfactory, the musical season is marred. Since 1881, in which year the Symphony Orchestra was founded through the generosity of Mr. Henry Lee Higginson, there have been six of these conductors: Georg Henschel, Wilhelm Gericke, Arthur Nikisch (the greatest of them all), Emil Paur, Carl Muck, and Max Fiedler. The last named assumed his duties a few weeks ago, and the general opinion in Boston, so far as can be gathered from the newspapers, is that the country's safe under his dictatorship.

But Mr. Fiedler has to please not only the Boston public; he has to parade his players in several other cities, including New York, where the presence of the aforesaid great conductors gives opportunity for odious comparisons. Last evening, at Carnegie Hall, he dared the test and came out victorious. In the audience were doubtless not a few who had been impressed favorably by the way he conducted one of our Philharmonic concerts three years ago. Possibly the favorable verdict then passed on him by the audience and the press alike had something to do with his being invited to succeed Dr. Muck. At any rate, here he is, and no one has reason to be sorry therefor.

It cannot be said that the programme he had last night was specially adapted to displaying his best qualities. It has been pointed out that, unlike Dr. Muck, Mr. Fiedler has always been an orchestral conductor, and not an operatic leader transferred to the concert stage. That has its advantages, but also its disadvantages. These latter were manifested in the third "Leonora" overture. This piece is, as Wagner remarked, really a complete music-drama in itself, a work of deep emotional import. This dramatic quality was not fully revealed last night; the climax at the end, where Beethoven for once uses the double fortissimo, did not have the thrill to which Seidl and Mottl and Mahler have accustomed us. In the "Tannhäuser" overture, on the other hand, which closed the concert, the final climax was effectively achieved, and be it said that, like Safonoff and all other first-class conductors, Mr. Fiedler benefited by Nikisch's happy thought of bringing out the middle brass parts.

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This evening the Boston Orchestra plays in Brooklyn, at the new Academy of Music, repeating last night's programme, and tomorrow afternoon Mr. Fiedler will conduct, at Carnegie Hall, Rimsky-Korsakoff's symphonic suite Scheherazade, MacDowell's "Lamia," and Schumann's fourth symphony.

BOSTON SYMPHONY AND ITS CONDUCTOR

Max Fiedler and the Far-Famed Higginson Organization at Carnegie Hall.

By CHARLES HENRY MELTZER.

There was the usual half-awed hush and demor of interest in the usual packed audience last night at Carnegie Hall when he Boston Symphony Orchestra appeared n the platform, with Max Fiedler, its new onductor, to give the first concert of its wenty-third season in New York.

Max Fiedler, who grew famous by his ork in Hamburg, has come to us as the uccessor of Carl Muck, one of the most oetic, delicate and brilliant of living conuctors. That might of itself have seemed handicap. But while the thought of Muck suggested comparisons, it did not prevent the new leader of the Bostonian artists from making an impression on his audience which, on the whole, was no less flattering than well-earned.

Distinction, grace, refinement, are not qualities by which Mr. Fiedler is likely to be remembered here. He is a conductor of the strenuous school, greatly in earnest, careless of dignity and abounding in energy. We must judge him less by the manner in which he attains his results than by the results themselves, which was frequently important.

At moments he reminded one, in a remote way, of Creatore, the gentleman whom Mr. Hammerstein revealed to us some years ago, at the Victoria Theatre. And Creatore, as I recall him, was not a conductor to be sneered at—though he was a humorist.

But Mr. Fiedler is not humorous, or, at all events, he is not humorous intentionally. The exuberance of his gesture has meaning in it, even when it invites smiles. He jabs and stabs at his musicians with his baton when he desires to make a certain kind of point. He menaces the followers with his [illegible] in order [illegible]

Personally he is a presentable man, of a familiar professional type, tall, awkward, serious, bespectacled and gray-haired.

The programme was made up of well-known works, opening with the Leonora (No. 3) Overture of Beethoven, of which Gustav Mahler gave us some memorable interpretations at the Metropolitan Opera House last season; continuing with Brahms' beautiful, though not always very original, First Symphony and the perhaps too eloquent love music from "Feuersnot," the first great operatic impropriety of Richard Strauss, and ending with the Overture to "Tannhaeuser."

Guided—and, if I may say so, godded by Mr. Fiedler, the Boston Orchestra last night gave us a magnificent expressive reading of the "Leonora" overture. Yet I question whether it was an improvement on Mr. Mahler's. It outdid itself in the interpretation of the symphony, more particularly in the second "andante), and the concluding adagio, a movement entirely due to the inspiration of Beethoven—the Beethoven of the "Choral" symphony.

Possibly our distinguished visitors were at their best, however, and they were surely most effective in the "Feuersnot" music.

After the symphony, the new conductor was presented with a wreath.

I am not prepared to proclaim Mr. Fiedler the equal of his wonderful predecessors, Muck and Nikisch, but he is vastly more interesting and attractive than Mr. Gericke, and already he seems popular.

From Daily Eagle,
Brooklyn, N. Y.
NOV - 6 1908

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Arthur Whiting of Manhattan lectured in the Music Hall of the Academy of Music, yesterday afternoon, on the programme of the Boston Symphony Orchestra concert which is to be given at the Academy to-night. It was the first of the series of lecture recitals preceding the concerts, which are given under the joint auspices of the Brooklyn Institute and the Philharmonic Society.

The programme—overture, "Leonore," No. 3, Op. 72, Beethoven; Symphony No. 1, in C minor, Op. 68, Brahms; love scene from the opera "Feuersnot," Op. 50, Richard Strauss, and overture to "Tannhauser," Wagner—was thought of special interest as showing that the new conductor, Max Fiedler, "has made a very perfect programme, and that promises well for the future."

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From TIMES,
Address New York City.
Date NOV 7 1908

Boston Orchestra to Play "Lamia."

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[71]

Newspaper Cutting Bureau in the World

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There was the usual half-awed hush and tremor of interest in the usual packed audience last night at Carnegie Hall when the Boston Symphony Orchestra appeared on the platform, with Max Fiedler, its new conductor, to give the first concert of its twenty-third season in New York.

Max Fiedler, who grew famous by his work in Hamburg, has come to us as the successor of Carl Muck, one of the most poetic, delicate and brilliant of living conductors. That might of itself have seemed a handicap. But while the thought of Muck suggested comparisons, it did not prevent the new leader of the Bostonian artists from making an impression on his audience which, on the whole, was no less flattering than well-earned.

Distinction, grace, refinement, are not qualities by which Mr. Fiedler is likely to be remembered here. He is a conductor of the strenuous school, greatly in earnest, careless of dignity and abounding in energy. We must judge him less by the manner in which he attains his results than by the results themselves, which was frequently important.

At moments he reminded one, in a remote way, of Creatore, the gentleman whom Mr. Hammerstein revealed to us some years ago, at the Victoria Theatre. And Creatore, as I recall him, was not a conductor to be sneered at, though he was a humorist.

But Mr. Fiedler is not humorous, or, at all events, he is not humorous intentionally. The exuberance of his gesture has meaning in it, even when it invites smiles. He jabs and stabs at his musicians with his baton when he desires to make a certain kind of point. He menaces his followers with his not mailed, but uplifted fist, in order to make other points. Nobody could well deny that he gets much—maybe everything possible—

Personally he is a presentable man, of a familiar professional type, tall, awkward, serious, bespectacled and gray-haired.

The programme was made up of well-known works, opening with the Leonora (No. 3) Overture of Beethoven, of which Gustav Mahler gave us some memorable interpretations at the Metropolitan Opera House last season; continuing with Brahms' beautiful, though not always very original, First Symphony and the perhaps too eloquent love music from "Feuersnot," the first great operatic impropriety of Richard Strauss, and ending with the Overture to "Tannhaeuser."

Guided—and, if I may say so, godded by Mr. Fiedler, the Boston Orchestra last night gave us a magnificent expressive reading of the "Leonora" overture. Yet I question whether it was an improvement on Mr. Mahler's. It outdid itself in the interpretation of the symphony, more particularly in the second "andante), and the concluding adagio, a movement entirely due to the inspiration of Beethoven—the Beethoven of the "Choral" symphony.

Possibly our distinguished visitors were at their best, however, and they were surely most effective in the "Feuersnot" music.

After the symphony, the new conductor was presented with a wreath.

I am not prepared to proclaim Mr. Fiedler the equal of his wonderful predecessors, Muck and Nikisch, but he is vastly more interesting and attractive than Mr. Gericke, and already he seems popular.

From Daily Eagle,

Address Brooklyn, N. Y.

NOV - 6 1908

BOSTON SYMPHONY CONCERT.

Arthur Whiting of Manhattan lectured in the Music Hall of the Academy of Music, yesterday afternoon, on the programme of the Boston Symphony Orchestra concert which is to be given at the Academy to-night. It was the first of the series of lecture recitals preceding the concerts, which are given under the joint auspices of the Brooklyn Institute and the Philharmonic Society.

The programme—overture, "Leonore," No. 3, Op. 72, Beethoven; Symphony No. 1, in C minor, Op. 68, Brahms; love scene from the opera "Feuersnot," Op. 50, Richard Strauss, and overture to "Tannhauser," Wagner—was thought of special interest as showing that the new conductor, Max Fiedler, "has made a very perfect programme, and that promises well for the future."

Daily Times,
Brooklyn, N. Y.
NOV - 6 1908

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From TIMES,

Address New York City.

Date NOV 7 1908

Boston Orchestra to Play "Lamia."

The Boston Symphony Orchestra will give its first afternoon concert in New York this afternoon in Carnegie Hall. The programme will consist of Rimsky-Korsakoff's symphonic suite, "Scheherazade"; Schumann's Fourth Symphony, and MacDowell's symphonic poem, "Lamia," which will be played for the first time in New York.

[71]

From WORLD,

Address New York City.

Date NOV 6 - 1908

NEW LEADER OF BOSTON SYMPHONY ORCHESTRA.

MAX FIEDLER

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Max Fiedler, the New Conductor, Makes Rather a Poor Impression.

By Regina'd de Koven.

The initial concert of the season of the Boston Symphony Orchestra at Carnegie Hall derived peculiar interest from the first appearance of Max Fiedler, late of Hamburg, the distinguished German conductor, as the director of its destinies.

Though he led the Boston Orchestra for the first time here last night Max Fiedler is not unknown to New York, for as an occasional conductor of the Philharmonic Society a few years back he conducted a pair of concerts with no little success. As I was denied the pleasure of these concerts, my impressions of his work as here recorded are those of one hearing him mfor the first time.

The programme played last night was the same as that chosen by Mr. Fiedler for his Boston debut, and therefore as, in his own judgment, at least, representative of his most finished work, it is only fair that he should stand or fall by the results thereby shown.

There was no soloist, Mr. Fiedler simply filling all requisites in that respect.

We have been hitherto accustomed to regard the Boston Symphony Orchestra as a body of players positively Chesterfieldian in musical elegance and courtliness; a mirror indeed of musical chivalry, reflecting to the world the very acme of artistic finish and refinement.

But it is not here a question of the playing of the Boston Orchestra per se, which can hardly be impugned, but of the ability of its newest conductor, and after the programme he played last night, he must, in my judgment—I say it firmly and with regret—be ranked as conductor and musician so far below any of his predecessors as to make him appear as the head of such an orchestra wholly out of place.

He has body and brawn and bones, and conducts with energy, spirit, exactness and the authority of the man who knows what he wants. Unfortunately his artistic aims and perceptions do not lead him far, and for me he has already taken from the orchestra that wonderful balance and clarity of tone, that marvellously varied color, that individuality, finesse and distinction which has made the organization up to now unique and entirely sui generis.

Mr. Fiedler has brain, but little heart, and his readings, while lucid, lack grace, delicacy and poetic feeling. He is an impressionist in contrast, and his climaxes are heavy and overdone, with brasses blaring almost unrestrainedly. Thus his effects are overemphatic and too much dwelt and insisted on, while the whole scheme of effect is too much on the same plane, and therefore lacking in variety of tonal color and individual effects.

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From

Address

Date NOV - 6 1908

BOSTON SYMPHONY AT CARNEGIE HALL

Estab 1884

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The Boston Symphony has often been accused of too stern and mathematic a precision of the preservation of too philosophic a reserve in its treatment of the strong emotions which it is often in the province of music to portray. Without entering into the truth of these criticisms—and they are obviously dictated by a desire to deduce from one of the highest and most welcome qualities of the Boston orchestra, its correlative defect, I can only say, that the energy, the zest, and sometimes the inspiration of Mr. Fiedler's conducting must once and for all, put these accusations of lucretian remoteuers beyond the pale of good sense and justice.

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Little wonder then that the most frigid and intellectual of New York musical audiences forgot its traditions and indulged in actual enthusiasm. And there was no soloist. Consequently there was intrusion of some tempestuous and egotistic personality into the society of the masters, who dead are yet living—no mingling of the sublime diction of Beethoven with the vestimentary hysteria of bonnet makers, no parade of hair on her feathers, only an evening of well chosen and delightful music.

A. ST. J. B.

From STAATS ZEITUNG,

Address New York City.

Date

Estab

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Herr Max Fiedler, der Hamburger Dirigent, der es verstanden hat, dem dortigen Musikleben seines Geistes Stempel aufzudrücken, ist den New Yorkern kein ganz Unbekannter mehr. Er hat hier im Dezember 1905 ein Konzert unserer Philharmoniker dirigirt und damals sehr guten Eindruck gemacht. Allerdings nur ein Konzert und in einer bunten Reihe flüchtig vorüberziehender Gastdirigenten. Das große Interesse, das seinem gestrigen Debut an der Spitze des Bostoner Symphonie-Orchesters entgegengebracht wurde, war daher ein wohlberechtigtes.

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Herr Fiedler dirigirte das ganze Programm mit imponirender Kraft und Energie. Es liegt etwas fast Aggressives, Unbeugsames in der Art, wie er das Orchester führte und seine Steigerungen aufbaute. In der Brahms'schen Symphonie gelang ihm namentlich das wilde Ringen des ersten Satzes und der überaus wirkungsvoll gestaltete Schluß, während der süße Gesang des Andante Sostenuto und die Grazie des dritten Satzes etwas zu kurz kamen. Ungemein farbenfrisch gelang das Fragment aus der „Feuersnoth". Auch die „Leonoren-Ouverture" barg manche interessante Züge. Dagegen hat uns die „Tannhäuser"-Ouverture enttäuscht. Es fehlte bei aller wirksamen Gliederung der romantische Schimmer. Die Melodie des Pilgerchors erklang zu laut und offen; der Venusberg war eine zahme Affäre, ohne Sinnlichkeit und Schwüle, und das Venuslied ertönte fast wie eine Schlachthymne. Der ungemein effektvolle Schluß schlug jedoch mächtig ein und der Beifall klang gerade nach dieser Nummer besonders warm. Auch sonst kann sich Herr Fiedler über seine Aufnahme nicht beklagen, denn die Mehrheit des Publikums war sichtlich sehr zufrieden.

Wir möchten Herrn Fiedler zusammenfassend einen bedeutenden, energischen und brillanten Dirigenten nennen, dem Eigenart nicht abgeht, dessen Wirkungen nie gequält oder affektirt sind, der sich stets voll ausgiebt und dem nur Poesie fehlt. Mag sein, daß weitere Proben diese Eindrücke modifiziren.

H.

EVENING MAIL,

New York City.

s

6 1908

To-morrow afternoon the programme of the Boston Symphony concert at Carnegie hall will consist of a symphonic suite, "Scheherazade," by Rimsky-Korsakoff, the great Russian composer, who died last June; "Lamia," a symphonic poem by MacDowell, and Schumann's D minor symphony. Mr. Fiedler gave "Lamia" for the first time in Boston two weeks ago, just after it was issued by the publisher, and its performance here to-morrow has interested a very large number of admirers of the ill-fated American composer, whose larger works are finding their way into the programmes of both Europe and America.

[72]

NEW YORK PRESS,

ss New York City.

NOV 6 1908

The Boston Symphony Orchestra gave its first New York concert of the season last night in Carnegie Hall. The programme comprised Beethoven's "Leonore" overture, No. 3; Brahms's C minor symphony, the "Love Scene" from Richard Strauss's opera "Feuersnot," and the overture to Wagner's "Tannhauser."

The concert was chiefly noteworthy in that it served to bring forward the orchestra's new conductor, Max Fiedler of Hamburg, who succeeds the admirable Dr. Muck as leader of Boston's renowned band. Dr. Fiedler is not a stranger to New York, though he was to the majority of Massachusetts. He was heard briefly in the season of 1905-6 as one of the "guest" conductors whom the Philharmonic Society imported to revive interest in its activities.

It would scarcely be fair to present a positive estimate of Dr. Fiedler's attainments as a conductor based upon his work at last night's concert, for the programme was not of a kind to reveal the finer traits of an orchestral interpreter. He disclosed himself as a musician of warm sympathies, of dramatic instinct, of a strong feeling for contrasted effects of light and shade and of a masterful will. He was at his best in the noble slow movement of the Brahms symphony, and he made pointed effects with Strauss's "Feuershot" music, which, despite its essential shallowness and banality, is impressive by reason of its gorgeous orchestral dress.

It is worthy of note that, in conducting the finale of the "Tannhauser" overture, Dr. Fiedler was at pains to bring into prominence the famous and much-discussed inner voice in the harmony, which, in the last jubilant proclamation of the Pilgrim's Song, is given to the horns in unison and octaves. It was precisely this effect for which Safonoff was taken sharply to task in certain quarters when he revealed its potency two years ago at a Philharmonic concert. It will be interesting to learn from the same sources whether Fiedler, who can hardly be accused of violating sound Teutonic traditions, will be looked on as equally reprehensible.

The new conductor was welcomed warmly by a large audience that was spontaneous in its expression of enthusiasm. He received a large and gayly decorated wreath.

Is the war of the orchestras that is to be fought out in New York this season Franz X. Arens, the director of the People's Symphony Orchestra, will score the first blow through producing Edward MacDowell's symphonic poem, "Lamia," tonight at the opening concert of the People's Symphony series in Carnegie Hall. This composition was produced three weeks ago by the Boston Symphony Orchestra under Fiedler, immediately following its publication. It was expected the Bostonians would give it a place on the programme of their first concert in this city, but instead of that a space was left vacant in the early announcements of the second concert, which is to take place tomorrow afternoon. At the time Arens announced "Lamia" Fiedler gave forth the news that the missing number in his programme would be the same work. Thus Arens wins out by eighteen hours in the opening skirmish of the orchestral race to do honor to the American composer.

In a programme note Arens says of MacDowell and "Lamia": "When this third symphonic poem was composed he had arrived at the full mastery of the technique of composition and found his own orchestral language, his own individual style and mode of expression. Yet, having come under the spell of Wagner and Liszt just prior to the inception of this work, he withheld publication, fearing his 'Lamia' might betray this influence in such manner as to cause the work to be pronounced imitative. It has now been demonstrated that this fear originated from hypersensitive self-criticism, for the work is a genuine MacDowell, both in conception and expression. The themes, harmonic progression and instrumentation all bear the unmistakable stamp of his best style. I find absolutely no trace of a direct Wagnerian influence, and whatever there may be of Liszt is reflected mainly in the form of the symphonic poem invented by him, which is the one best adapted to the musical presentation of a subject just as 'Lamia' after Keats."

From TRIBUNE

Address New York City.

Date NOV 6 - 1

The Boston Symphony Orchestra

That there are many lovers of orchestral mu who look forward to the concerts of the Bost Symphony Orchestra with delight was made ma fest by the fine audience which gathered in Carn gie Hall last night. That the audience was sati fied with the offering is a question which may b considered open, notwithstanding the enthusiast greeting with which the visitors received it. It w presented as a reception to the new conductor; s so it must be accepted. There was nothing new the programme, and consequently there was no ing to consider outside of the readings of famil pieces by the new conductor—Mr. Max Fiedler. T music played was the overture "Leonore, No. 3," Beethoven, the first symphony by Brahms, t "Love Scene" from Richard Strauss's opera "D Feuersnot" (whose explanation in reference to t dramatic context will not bear telling to poli ears) and the overture to "Tannhäuser." The im pression that was left was that the orchestra is st the most brilliant organization of its kind that th people of America are privileged to hear, and tha its new conductor knows how to play on it so as t bring its technical perfection to the notice of ever discriminating ear. That and little more. Th emotional story of the Beethoven overture was no told; neither was the emotional grandeur of th Brahms symphony fully expressed. We knew th beauty of the orchestra's tone and its responsiv ness to a masterful beat. We wanted more; an there was nothing impressive in the fact that th music was conducted without score. We shall hea more than is agreeable of that before the season i over.

H. E. K.

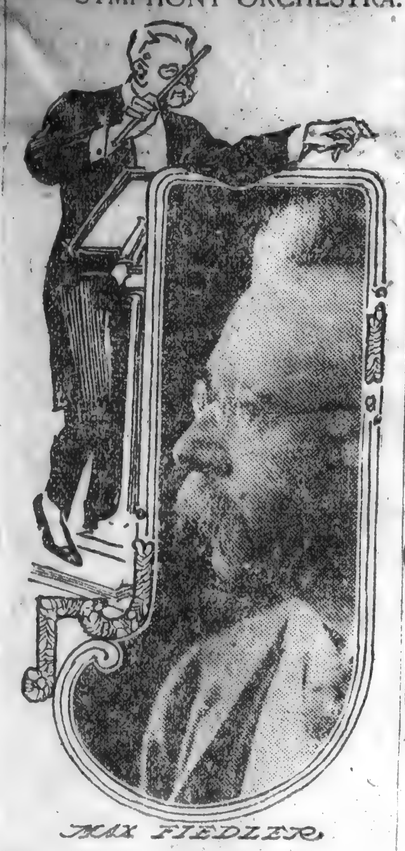
From WORLD,

Address New York City.

Date

NEW LEADER OF BOSTON SYMPHONY ORCHESTRA.

Est , 18



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Date

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Estab 884

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Est

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Herr Max Fiedler, der Hamburger Dirigent, der es verstanden hat, dem dortigen Musikleben seines Geistes Stempel aufzudrücken, ist den New Yorkern kein ganz Unbekannter mehr. Er hat hier im Dezember 1905 ein Konzert unserer Philharmoniker dirigirt und damals sehr guten Eindruck gemacht. Allerdings nur ein Konzert und in einer bunten Reihe flüchtig vorüberziehender Gastdirigenten. Das große Interesse, das seinem gestrigen Debut an der Spitze des Bostoner Symphonie-Orchesters entgegengebracht wurde, war daher ein wohlberechtigtes.

Fiedler hatte ein brillantes Programm gemacht: Brahm's Erste Symphonie, die Tannhäuser-Ouverture die große „Leonoren"-Ouverture und die Liebesszene aus Richard Strauß' Oper „Feuersnoth", von welchen die drei erstgenannten in orchestralem Siegesjubel enden. Dies scheint uns für Fiedler's musikalische Persönlichkeit charakteristisch. Den Grundzug seiner Eigenart bildet offenbar die Brillanz, der wohlerwogene Effekt, getragen von solider musikalischer Bildung, starkem Temperament und einer großen Orchestertechnik. Er ist der Mann des ausgeprägten, spannkräftigen, geschmeidigen Rhytmus, welchem gelegentlich auch stilisirte Ruhe und Ueberlegtheit nicht fremd ist. Bei allem Abwägen „bis auf's Quentchen" liegt ihm Pedanterie stets fern; seine Nuancirung ist im Gegentheil vielfarbig, seine Phrasirung elastisch und effektvoll. Es ist jedoch nicht zu verkennen, daß diese Farbenpracht häufig grell und sogar etwas gewaltthätig wird, was sich schon in der nicht selten zu energischen physischen Aktion ausspricht. Der Ton schien von Anfang an zu laut genommen. Wir haben bei diesem unvergleichlichen Orchester gestern wiederholt einen dicken Ton bemerkt, die Gruppen schienen in ihrem Hervortreten und ihren dynamischen Abschattirungen nicht stets balanzirt zu sein, der Kantilene fehlte mitunter der poetische Schmelz, und das Blech hatte einige Male übertrieben Großmachtsanwandlungen. Es ist möglich, daß sich dies anders gestalten wird, wenn Herr Fiedler das feinfühlige Instrument, das er zu spielen berufen ist, genauer kennen wird. Die Bostoner sind ein zu subtiler, vornehmer Klangkörper, um scharfe Kontraste vertragen zu können.

Herr Fiedler dirigirte das ganze Programm mit imponirender Kraft und Energie. Es liegt etwas fast Aggressives, Unbeugsames in der Art, wie er das Orchester führte und seine Steigerungen aufbaute. In der Brahms'scher Symphonie gelang ihm namentlich das wilde Ringen des ersten Satzes und der überaus wirkungsvoll gestaltete Schluß, während der süße Gesang des Andante Sostenuto und die Grazie des dritten Satzes etwas zu kurz kamen. Ungemein farbenfrisch gelang das Fragment aus der „Feuersnoth". Auch die „Leonoren-Ouverture" barg manche interessante Züge. Dagegen hat uns die „Tannhäuser"-Ouverture enttäuscht. Es fehlte bei aller wirksamen Gliederung der romantische Schimmer. Die Melodie des Pilgerchors erklang zu laut und offen; der Venusberg war eine zahme Affäre ohne Sinnlichkeit und Schwüle, und das Venuslied ertönte fast wie eine Schlachthymne. Der ungemein effektvolle Schluß schlug jedoch mächtig ein und der Beifall klang gerade nach dieser Nummer besonders warm. Auch sonst kann sich Herr Fiedler über seine Aufnahme nicht beklagen, denn die Mehrheit des Publikums war sichtlich sehr zufrieden.

Wir möchten Herrn Fiedler zusammenfassend einen bedeutenden, energischen und brillanten Dirigenten nennen, dem Eigenart nicht abgeht, dessen Wirkungen nie gequält oder affektirt sind, der sich stets voll ausgiebt und dem nur Poesie fehlt. Mag sein, daß weitere Proben diese Eindrücke modifiziren.

H.

EVENING MAIL,

New York City.

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1906

To-morrow afternoon the programme of the Boston Symphony concert at Carnegie hall will consist of a symphonic suite, "Scheherazade," by Rimsky-Korsakoff, the great Russian composer, who died last June; "Lamia," a symphonic poem by MacDowell, and Schumann's D minor symphony. Mr. Fiedler gave "Lamia" for the first time in Boston two weeks ago, just after it was issued by the publisher, and its performance here to-morrow has interested a very large number of admirers of the ill-fated American composer, whose larger works are finding their way into the programmes of both Europe and America.

[72]

NEW YORK PRESS,

ss New York City.

1906

The Boston Symphony Orchestra gave its first New York concert of the season last night in Carnegie Hall. The programme comprised Beethoven's "Leonora" overture, No. 3; Brahms's C minor symphony, the "Love Scene" from Richard Strauss's opera "Feuersnot," and the overture to Wagner's "Tannhauser."

The concert was chiefly noteworthy in that it served to bring forward the orchestra's new conductor, Max Fiedler of Hamburg, who succeeds the admirable Karl Muck as leader of Boston's remarkable band. Dr. Fiedler is not a stranger to New York, though he was to the metropolis of Massachusetts. He was heard here in the season of 1905-6 as one of the "guest" conductors whom the Philharmonic Society imported to revive interest in its activities.

It would scarcely be fair to present a positive estimate of Dr. Fiedler's attainments as a conductor based upon his work at last night's concert, for the programme was not of a kind to reveal the finest traits of an orchestral interpreter. He disclosed himself as a musician of warm sympathies, of dramatic instinct, of a strong feeling for contrasted effects of light and shade and of a masterful will. He was at his best in the noble slow movement of the Brahms symphony, and he made pointed effects with Strauss's "Feuershot" music, which, despite its essential shallowness and banality, is impressive by reason of its gorgeous orchestral dress.

It is worthy of note that, in conducting the finale of the "Tannhauser" overture, Dr. Fiedler was at pains to bring into prominence the famous and much-discussed inner voice in the harmony, which, in the last jubilant proclamation of the Pilgrim's Song, is given to the horns in unison and octaves. It was precisely this effect for which Safonoff was taken sharply to task in certain quarters when he revealed its potency two years ago at a Philharmonic concert. It will be interesting to learn from the same sources whether Fiedler, who can hardly be accused of violating sound Teutonic traditions, will be looked on as equally reprehensible.

The new conductor was welcomed warmly by a large audience that was spontaneous in its expression of enthusiasm. He received a large and gayly decorated wreath.

In the war of the orchestras that is to be fought out in New York this season Franz X. Arens, the director of the People's Symphony Orchestra, will score the first blow through producing Edward MacDowell's symphonic poem, "Lamia," tonight at the opening concert of the People's Symphony series in Carnegie Hall. This composition was produced three weeks ago by the Boston Symphony Orchestra under Fiedler, immediately following its publication. It was expected the Bostonians would give it a place on the programme of their first concert in this city, but instead of that a space was left vacant in the early anonuncements of the second concert, which is to take place tomorrow afternoon. At the time Arens announced "Lamia" Fiedler gave forth the news that the missing number in his programme would be the same work. Thus Arens wins out by eighteen hours in the opening skirmish of the orchestral race to do honor to the American composer.

In a programme note Arens says of MacDowell and "Lamia": "When this third symphonic poem was composed he had arrived at the full mastery of the technique of composition and found his own orchestral language, his own individual style and mode of expression. Yet, having come under the spell of Wagner and Liszt just prior to the inception of this work, he withheld publication, fearing his 'Lamia' might betray this influence in such manner as to cause the work to be pronounced imitative. It has now been demonstrated that this fear originated from hypersensitive self-criticism, for the work is a genuine MacDowell, both in conception and expression. The themes, harmonic progression and instrumentation all bear the unmistakable stamp of his best style. I find absolutely no trace of a direct Wagnerian influence, and whatever there may be of Liszt is reflected mainly in the form of the symphonic poem invented by him, which is the one best adapted to the musical presentation of a subject just as 'Lamia' after Keats."

From TRIBUNE

Address New York City.

Date

The Boston Symphony Orchestra

That there are many lovers of orchestral mus who look forward to the concerts of the Bost Symphony Orchestra with delight was made mar fest by the fine audience which gathered in Carn gie Hall last night. That the audience was satis fied with the offering is a question which may b considered open, notwithstanding the enthusiast greeting with which the visitors received it. It w presented as a reception to the new conductor; s so it must be accepted. There was nothing new the programme, and consequently there was no ing to consider outside of the readings of famil pieces by the new conductor—Mr. Max Fiedler. T music played was the overture "Leonore, No. 3," Beethoven, the first symphony by Brahms, t "Love Scene" from Richard Strauss's opera "D Feuersnot" (whose explanation in reference to dramatic context will not bear telling to poli ears) and the overture to "Tannhäuser." The im pression that was left was that the orchestra is at the most brilliant organization of its kind that th people of America are privileged to hear, and tha its new conductor knows how to play on it so as bring its technical perfection to the notice of ever discriminating ear. That and little more. Th emotional story of the Beethoven overture was n told; neither was the emotional grandeur of th Brahms symphony fully expressed. We knew th beauty of the orchestra's tone and its responsiv ness to a masterful beat. We wanted more; an there was nothing impressive in the fact that th music was conducted without score. We shall hea more than is agreeable of that before the season i over.

H. E. K.

From SUN,
New York City.
Address
Date NOV 6 1908

THE BOSTON ORCHESTRA

FIRST APPEARANCE OF CONDUCTOR MAX FIEDLER.

A New Director Who Likes Plenty of Tone and a Deal of Bustle in His Performances—Graphic Directing, With Much Stress and Moments of Rare Beauty—Orchestra Admirable.

The Boston Symphony Orchestra began its season last night with a concert in Carnegie Hall. The entertainment served to introduce the new conductor, Max Fiedler, engaged to succeed Dr. Muck, who was recalled at the close of last season to his post in Berlin. Mr. Fiedler is not wholly a stranger to New York, inasmuch as he was one of the visiting conductors of the Philharmonic Society toward the end of the season of 1905-06. On that occasion his abilities were disclosed in readings of the "Meistersinger" vorspiel, Strauss's "Don Juan" and Beethoven's fifth symphony

It was then noted that while Mr. Fiedler was a conductor of the graphic type, employing a considerable and varied pantomime, largely intended for the public eye, he was none the less a respecter of the music before him. He subordinated the desire for "readings" to the plain text of the score and permitted the spirit of Beethoven to utter itself freely, unhampered by the beatings of the wings of the soul of Fiedler. For this achievement he received the thanks of the judicious, who forthwith forgave him for his manifold gesticulations and his inordinate love of sound.

But it was made plain last night that Mr. Fiedler has developed. He has acquired a personality which he had not and has formed opinions which he knew not, or at any rate kept concealed. He is now a reader among readers and he preaches a gospel of tone according to the doctrines of those who go down into scores with a heroic appetite for tone.

The programme which Mr. Fiedler presented last night was one well chosen to exhibit all the tendencies and acquirements of a conductor. It began with Beethoven's "Leonore" overture No. 3, after which came the Brahms symphony in C minor. These two compositions in the standard classic forms completed the first part of Mr Fiedler's entertainment. The second part was made up of the love scene from Richard Strauss's opera "Feuersnoth" and the "Tannhäuser" overture.

Mr. Fieder is a little less under the influence of the pantomimic school than he was three years ago, but he occasionally paints pictures in the air even yet. Perhaps his most dramatic action is the Parthian expression of his back when he raises his shoulders in passionate sighs over the pathetic passages. On the other hand his indications of entrances for the various instruments must be comforting to the players, and his beat is so decided that there can never be any doubt as to his wishes in the matter of tempo and accentuation.

Mr. Fieder is a strenuous conductor. He pushes his orchestra to the full limit of its tonal power. Last night the strings played much less transparently than lovers of sunlit instrumentation could wish, and there were frequent evidences of overblowing in the wind. The pressure on some of the middle voices was such as to bring out the worst features of the capacity of Brahms's instrumentation, while the general quality of the tone of the orchestra was less refined and more blatant than Boston Symphony audiences are accustomed to hear.

Excess in most of the emphases was one of the most regrettable traits of last night's performance. The lowest range of dynamics was a moderate piano. The supreme form of the Italian adjective seemed not to be to the conductor's liking, except when applied to the term forte. Clarity, elegance, delicacy, refinement and polish of detail were too often sacrificed to power, vigor and the all too startling explosion of kettledrums. Even in the muted opening of the Strauss excerpt there was an overabundance of tone. The anxiety to impress certain subsidiary phrases on the attention of the audience often led to a disturbance of artistic balance.

Yet it must not be supposed that there were no merits in this conducting. It had a certain rude strength and an air of academic study. There were moments too when the conductor found precisely the right standard of tonal equilibrium. The most exquisite of these moments was after the noble horn theme in the piu andante of the last movement of the symphony, at its ninth measure, when the flute enters. This is one of the most luminous bits of orchestration in all Brahms, perhaps indeed in all music, and it was played last night to perfection

But unfortunately this was one of the few bits to command unqualified praise. The performance of the last movement as a whole was not one to arouse the enthusiasm of the general music lover or to call for gratitude from the special lover of Brahms.

There are some changes in the personnel of the orchestra, but none of great importance, except the return of Mr. Hess to his former post as concert master. His penetrating tone was heard to advantage in the solo of the Brahms symphony. The unsurpassed body of wood wind remains practically the same, but it has often played with a more beautiful tone than that of last evening.

The orchestra will play again to-morrow afternoon. Perhaps Mr. Fiedler will then have taken a better measure of the acoustics of Carnegie Hall and will produce more agreeable tonal results. His energy and enthusiasm are undeniable, and so, too, is the accuracy of his memory, for he conducted the entire concert without the use of scores. But this is a prima donna feat of contemporaneous conductors, which offers quite as much to condemn as to commend.

From
Address
Date NOV - 6 1908

Establi

Musicians from "the Hub," Under Mr. Max Fiedler's Leadership, Win Great Applause.

Vigorous, wholesome conducting and almost faultless—but still human—playing marked the first concert here of the present season of the Boston Symphony Orchestra at Carnegie Hall last night. The conductor was Mr. Max Fiedler, who is known to New York audiences from having conducted two concerts of the Philharmonic Society several years ago. He has been called to Boston since, and while he was no stranger here and while the Boston Symphony Orchestra was firmly a part of hearth and home of native music lovers, yet the combination was new and the expectation of the audience was keenly expressed by their attitude.

Mr. Fiedler got a hearty reception when he appeared. He was rewarded with a wreath after the first number and applauded after the second until he had the orchestra stand up and acknowledge their share of the thanks. The final number was applauded even before its close—an unusual thing for audiences that flock to these staid and classic concerts.

The reason for these spontaneous expressions—if reasons must be sought—were probably that Mr. Fiedler knows a climax when he meets one; and when he does meet it he introduces the audience to it. When Mr. Fiedler called upon his wonderful body of players for a climax he got the response that provoked the applause for the men from Boston played wonderfully last night. The conductor dispensed with the use of the scores, leading entirely from memory.

The programme was well made, but in no sense revolutionary. It began with Beethoven's "Leonore" overture No. 3, then came Brahm's First Symphony, then the love scene from Dr. Richard Strauss' opera "Feuersnot," and concluded with Wagner's very familiar "Tannhäuser" overture

All these compositions Mr. Fiedler conducted like a skilled routinier, missing few opportunities for making effects—even though he did make the Strauss excerpt sound a bit tame. But in the "Tannhäuser" overture he stirred the pulses by his rousing ending, and in the Brahms symphony he brought out a number of niceties that reflected honor on him and the players.

After the concert Mr. Fiedler was entertained at a reception at Luchow's by the Bohemians, the New York musicians' club.

EVENING MAIL,
New York City.
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...OV 6 1908

FIEDLER APPEARS WITH THE BOSTON SYMPHONY

New Conductor Makes a Most Favorable Impression on the Audience—Willy Hess Returns as Concert Master—Joseph Lhevinne's Second Recital.

The first concert of the Boston Symphony orchestra is always the signal for the real opening of the musical season and its monthly visit is one of the greatest delights than can be accorded a music-loving center. The concert of last night presented two details of utmost importance both to the organization and to the orchestra. These were the presence of the new conductor, Max Fiedler, and also of Prof. Willy Hess, who has returned to his post of concertmaster of this organization, regarded as second to none in the world.

Prof. Hess's qualities are well known to the frequenter of these concerts, his clear, pure tone and his forcefulness being as obvious as leading violinist of this great body as they are when he plays alone. He is a man of great individuality and distinction, and he is in every way equipped for the important position he occupies.

Mr. Fiedler is not an entire stranger here. He directed a pair of concerts for the Philharmonic orchestra in 1905, when he had not the opportunity to make the organization his own, as in the case of the Boston orchestra.

He is a man of authority and of deep musicianship. He directed without his scores last night, and in a varied programme revealed many sides. He is the true type of a German musician of the highest equipment, and he impressed himself upon his audience no less than upon his orchestra. He is sometimes unyielding as to tempi, and there is an atmosphere of severity that does not always allow free play of the imagination. But he knows how to pick out his themes and to keep them clear and uninvolved.

He preserves an admirable balance, especially in music of the modern school, such as the Brahms symphony in C minor and the love scene from Richard Strauss's "Feuersnot." The programme also included Beethoven's "Leonore" overture No. 3, which lacked a little in imagination and poetry, but which was played with wonderful precision and clarity, and the overture to "Tannhauser."

The audience was very large and its demonstration must have made the management feel that the selection of Mr. Fiedler met with the general approval of the New York following of the Boston band.

...om Daily Citizen,
...dress Brooklyn, N. Y
...te NOV - 6 1908

LECTURE ON PROGRAMME OF ORCHESTRA CONCERT

Arthur Whiting, of Manhattan, lectured on the programme of the Boston Symphony Orchestra concert at the Academy of Music to-night, in the Music Hall of the Academy yesterday afternoon. It was the first of the series of lecture recitals preceding the concerts, which, like those, are under the joint auspices of the Brooklyn Institute and the Philharmonic Society. The programme: Overture, "Leonore," No. 3, Op. 72, Beethoven; Symphony No. 1, in C minor, Op. 68, Brahms; love scene from the opera "Feuersnot," Op. 50, Richard Strauss, and overture to "Tannhäuser," Wagner, was thought of special interest as showing that the new conductor, Max Fiedler, "has made a very perfect programme, and that promises well for the future. Enjoyment in the music depends much upon how the programme is put together. A model for programme makers was Theodore Thomas. It takes a peculiar gift, a fine imagination, the power to put one's self in the place of the audience and so know how it will strike the audience. We have had two new compositions put side by side. That is a mistake. The audience gets tired.

Comment was made on the "programmes hard to listen to," which have been presented by some conductors, and then it was said of this that the "Leonore" is always liked, the symphony is one that can be studied year after year and the student will not tire of it; the novelty is by Strauss, "and 'Tannhauser' is as familiar as is the story of Noah and his ark." The effect of the "Leonore" overture played with curtain down before the opera begins was likened to the opening of "I Pagliacci," in its intense dramatic quality. "The object of music is to stir the imagination, to transport us to the world of the ideal," said Mr. Whiting just before beginning to play exerpts from the programme. "Therefore, the musician should study Bach, Beethoven, Brahms, Mozart and Haydn, to learn how to think and to act in the idea of music. "Comparison was made of instrumentation, that of Brahms was said to be "peculiarly acid while that of Wagner seems like an alkali."

...m Daily Citizen,
Brooklyn, N. Y
...ress
...e NOV - 7 1908

FIELDER AS CONDUCTOR.

Boston Symphony Orchestra Gives Its First Concert in the Academy of Music.

The Boston Symphony Orchestra gave its first philharmonic concert, under the auspices of the Brooklyn Institute of Arts and Sciences, last evening in the Academy of Music. The occasion served to introduce the new conductor, Max Fielder, successor to Dr. Much, who, at the close of last season, was recalled to Berlin. Mr. Fielder did not move in an absolutely strange atmosphere, as among the distinguished audience of Brooklyn's music lovers there were many who had met him near the end of the season of 1905-06, when he was one of the visiting conductors of the Philharmonic Society. His great abilities then were displayed in readings of "Meistersinger" vorspiel, Strauss' "Don Juan" and Beethoven's fifth symphony, always a great test of a conductor's insight and skill. He interpreted, for instance, so as to let the spirit of Beethoven itself to soar unhampered of self, delighting the judicious by his stern subordination of Fielder.

There was a warmth, therefore, in the reception given him last evening after the concert in the new banquet hall by the Philharmonic Society, with the co-operation of the Ladies' Auxiliary Board of the Institute, which must have impressed him with its sincerity and intelligent sense of appreciation.

The programme Mr. Fielder presented in the Academy was admirably designed to express all the tendencies and gifts of a conductor. He began with Beethoven's "Lenore" overture, No. 3, followed by the Brahms' symphony in C minor, these two compositions in the standard classic forms completing the first part of his entertainment. The second was made up from the love scene of Richard Strauss' opera "Feuersnoth," and the "Tannhauser" overture.

Admirably as these were rendered, the trained ear detected an effort after strenuosity, with frequent evidences of waste of strength in the wind, and there was a lack of transparency in the string playing. Evidence there was, too, of such a pressure on the middle voices as to emphasize the worst features of the capacity of Brahms' instrumentation, and there was less of refinement and more of blatancy than audiences are accustomed to hear, or to expect, from the Boston Symphony. Excess in emphasis probably was the worst fault throughout the evening. Except when applied to the term forte, the supreme form of the Italian adjective seemed to be distasteful to the conductor. Vigor and a tendency to explosiveness made the judicious long for clarity, elegance, delicacy, and refinement of detail, but there was a surfeit of tone which was distressing. Artistic balance should never be sacrificed for the impressions of subsidiary phrases.

The fairer side showed something of rude strength and of academic study, and often Mr. Fielder struck the right standard of tonal equilibrium. This was marked in the noble horn theme in the piu andante of the last movement of the symphony, at its ninth measure, when the flute enters, which is one of the most luminous bits of orchestration in Brahms, if not in all music. In this, Mr. Fielder was perfection itself.

The only change of consequence in the personnel of the orchestra is the return of Mr. Hess to his former post of concert master. In the solo of the Brahms symphony, his penetrating tone was heard to advantage.

[73]

SUN,

From ..... New York City.

Address .....

Date .....

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It was then noted that while Mr. Fiedler was a conductor of the graphic type, employing a considerable and varied pantomime, largely intended for the public eye, he was none the less a respecter of the music before him. He subordinated the desire for "readings" to the plain text of the score and permitted the spirit of Beethoven to utter itself freely, unhampered by the beatings of the wings of the soul of Fiedler. For this achievement he received the thanks of the judicious, who forthwith forgave him for his manifold gesticulations and his inordinate love of sound.

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EVENING MAIL,

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NOV 6 1906

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...m ..... Daily Citizen,

dress ..... Brooklyn, N. Y

te ..... NOV - 8 1906

LECTURE ON PROGRAMME OF ORCHESTRA CONCERT

Arthur Whiting, of Manhattan, lectured on the programme of the Boston Symphony Orchestra concert at the Academy of Music to-night, in the Music Hall of the Academy yesterday afternoon. It was the first of the series of lecture recitals preceding the concerts, which, like those, are under the joint auspices of the Brooklyn Institute and the Philharmonic Society. The programme: Overture, "Leonore," No. 3, Op. 72, Beethoven; Symphony No. 1, in C minor, Op. 68, Brahms; love scene from the opera "Feuersnot," Op. 50, Richard Strauss, and overture to "Tannhauser," Wagner, was thought of special interest as showing that the new conductor, Max Fiedler, "has made a very perfect programme, and that promises well for the future. Enjoyment in the music depends much upon how the programme is put together. A model for programme makers was Theodore Thomas. It takes a peculiar gift, a fine imagination, the power to put one's self in the place of the audience and so know how it will strike the audience. We have had two new compositions put side by side. That is a mistake. The audience gets tired.

Comment was made on the "programmes hard to listen to," which have been presented by some conductors, and then it was said of this that the "Leonore" is always liked, the symphony is one that can be studied year after year and the student will not tire of it; the novelty is by Strauss, "and 'Tannhauser' is as familiar as is the story of Noah and his ark." The effect of the "Leonore" overture played with curtain down before the opera begins was likened to the opening of "I Pagliacci," in its intense dramatic quality. "The object of music is to stir the imagination, to transport us to the world of the ideal," said Mr. Whiting just before beginning to play exerpts from the programme. "Therefore, the musician should study Bach, Beethoven, Brahms, Mozart and Haydn, to learn how to think and to act in the idea of music. "Comparison was made of instrumentation, that of Brahms was said to be "peculiarly acid while that of Wagner seems like an alkali."

From .....

Address .....

Date .....

Musicians from "the Hub," Under Mr. Max Fiedler's Leadership, Win Great Applause.

Establi

Vigorous, wholesome conducting and almost faultless—but still human—playing marked the first concert here of the present season of the Boston Symphony Orchestra at Carnegie Hall last night. The conductor was Mr. Max Fiedler, who is known to New York audiences from having conducted two concerts of the Philharmonic Society several years ago. He has been called to Boston since, and while he was no stranger here and while the Boston Symphony Orchestra was firmly a part of hearth and home of native music lovers, yet the combination was new and the expectation of the audience was keenly expressed by their attitude.

Mr. Fiedler got a hearty reception when he appeared. He was rewarded with a wreath after the first number and applauded after the second until he had the orchestra stand up and acknowledge their share of the thanks. The final number was applauded even before its close—an unusual thing for audiences that flock to these staid and classic concerts.

The reason for these spontaneous expressions—if reasons must be sought—were probably that Mr. Fiedler knows a climax when he meets one: and when he does meet it he introduces the audience to it. When Mr. Fiedler called upon his wonderful body of players for a climax he got the response that provoked the applause—for the men from Boston played wonderfully last night. The conductor dispensed with the use of the scores, leading entirely from memory.

The programme was well made, but in no sense revolutionary. It began with Beethoven's "Leonore" overture No. 3, then came Brahm's First Symphony, then the love scene from Dr. Richard Strauss' opera "Feuersnot," and concluded with Wagner's very familiar "Tannhäuser" overture

All these compositions Mr. Fiedler conducted like a skilled routinier, missing few opportunities for making effects—even though he did make the Strauss excerpt sound a bit tame. But in the "Tannhäuser" overture he stirred the pulses by his rousing ending, and in the Brahms symphony he brought out a number of niceties that reflected honor on him and the players.

After the concert Mr. Fiedler was entertained at a reception at Liechow's by the Bohemians, the New York musicians' club.

...m ..... Daily Citizen,

... Brooklyn, N. Y

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FIELDER AS CONDUCTOR.

Boston Symphony Orchestra Gives Its First Concert in the Academy of Music.

The Boston Symphony Orchestra gave its first philharmonic concert, under the auspices of the Brooklyn Institute of Arts and Sciences, last evening in the Academy of Music. The occasion served to introduce the new conductor, Max Fielder, successor to Dr. Much, who, at the close of last season, was recalled to Berlin. Mr. Fielder did not move in an absolutely strange atmosphere, as among the distinguished audience of Brooklyn's music lovers there were many who had met him near the end of the season of 1905-06, when he was one of the visiting conductors of the Philharmonic Society. His great abilities then were displayed in readings of "Meistersinger" vorspiel, Strauss' "Don Juan" and Beethoven's fifth symphony, always a great test of a conductor's insight and skill. He interpreted, for instance, so as to let the spirit of Beethoven itself to soar unhampered of self, delighting the judicious by his stern subordination of Fielder.

There was a warmth, therefore, in the reception given him last evening after the concert in the new banquet hall by the Philharmonic Society, with the co-operation of the Ladies' Auxiliary Board of the Institute, which must have impressed him with its sincerity and intelligent sense of appreciation.

The programme Mr. Fielder presented in the Academy was admirably designed to express all the tendencies and gifts of a conductor. He began with Beethoven's "Lenore" overture, No. 3, followed by the Brahms' symphony in C minor, these two compositions in the standard classic forms completing the first part of his entertainment. The second was made up from the love scene of Richard Strauss' opera "Feuersnoth," and the "Tannhauser" overture.

Admirably as these were rendered, the trained ear detected an effort after strenuosity, with frequent evidences of waste of strength in the wind, and there was a lack of transparency in the string playing. Evidence there was, too, of such a pressure on the middle voices as to emphasize the worst features of the capacity of Brahms' instrumentation, and there was less of refinement and more of blatancy than audiences are accustomed to hear, or to expect, from the Boston Symphony. Excess in emphasis probably was the worst fault throughout the evening. Except when applied to the term forte, the supreme form of the Italian adjective seemed to be distasteful to the conductor. Vigor and a tendency to explosiveness made the judicious long for clarity, elegance, delicacy, and refinement of detail, but there was a surfeit of tone which was distressing. Artistic balance should never be sacrificed for the impressions of subsidiary phrases.

The fairer side showed something of rude strength and of academic study, and often Mr. Fielder struck the right standard of tonal equilibrium. This was marked in the noble horn theme in the piu andante of the last movement of the symphony, at its ninth measure, when the flute enters, which is one of the most luminous bits of orchestration in Brahms, if not in all music. In this, Mr. Fielder was perfection itself.

The only change of consequence in the personnel of the orchestra is the return of Mr. Hess to his former post of concert master. In the solo of the Brahms' symphony, his penetrating tone was heard to advantage.

[73]

TIMES,

New York City.

NOV 6 1908

BOSTON ORCHESTRA WITH MAX FIEDLER

First Appearance with the New Conductor at Carnegie Hall.

LARGE VARIETY OF GESTURE

Succeeds in Enforcing His Ideas as to the Music Being Played—Not a Deeply Poetical Nature.

The Boston Symphony Orchestra gave its first New York concert of the season last evening in Carnegie Hall. The occasion was one of special interest to the friends and admirers of the orchestra in this city, where it is prized as an unfailing source of the highest musical enjoyment in the season, because it introduced here the new conductor, Max Fiedler, who succeeds Dr. Muck at the head of the organization. Mr. Fiedler does not come entirely as a stranger, however, for he conducted a concert and a public rehearsal of the Philharmonic Society here three years ago, when he made a favorable impression. He was greeeted most warmly by the audience on his appearance.

In the orchestra itself there are a few changes to be observed, but only a few, and that wonderful body of musicians is now, as it has been for so long, a marvel of skill, of esprit de corps, of unerring obedience to the conductor that rules it. Mr. Fiedler must have found it—it was plain from its performance last evening that he did find it—an absolutely flexible and responsive instrument in realizing his intentions. The programme last evening consisted of Beethoven's third "Leonore" overture, Brahms's first symphony, the final scene for orchestra from Strauss's opera of "Feuersnot," and Wagner's "Tannhäuser" overture.

Mr. Fiedler conducted all these works, after the fashion of some modern conductors, all from memory. He is a demonstrative conductor, and lets no opportunity slip by him of indicating the character of a phrase, or the entrance of an important instrumental voice or the shaping of a crescendo or the approach of a sudden accent, by the motion of his hands and arms and the expression of his back. He commands a large variety of gesture. This is of no great moment, perhaps, the orchestra does not need it, but if it helps the conductor in bringing out his ideas. It is to others, to those in front of him as well as to those behind him, a harmless superfluity. That he is a well-equipped musician in the technical details of his art, and entirely at home on the conductor's stand, there can be no doubt. He has ideas as to the music he is playing, and he succeeds in enforcing them—and that, when they are to be enforced upon the Boston Symphony Orchestra, is no very difficult matter.

So far as last night's concert could show, however, Mr. Fiedler's achievements did not convey the impression that his is a deeply poetical or musically stimulating nature. There is vigor in his readings, and there is an evident anxiety to be expressive, whereby the note is often forced—the pathetic, the dramatic, or the sentimental.

There is a tendency to an exaggerated modification of tempo, to retardation and acceleration, and to the excessive modeling of the phrase, which destroy the repose, the continuity of line, and disrupts the larger symmetry of outline without the production of deeply felt or emotional effect that is intended, and that is often at direct odds with the spirit of the music he is performing. And again there is a failure to appreciate the true value of other melodic elements, that leaves the listener cold the music inexpressive. It was so in Beethoven's great overture, and so in Brahms's symphony. The first and last movements of the symphony especially lost the breadth and dignity that belong to them, and the second movement suffered from the drag of an exceedingly slow tempo.

The best results he obtained in the "Poco Allegretto," the third movement, in which Brahms was allowed to have his own natural and flowing utterance. Mr. Fiedler is fond of using all the power of the brass instruments and of forcing them beyond the limits of euphony, so that many of his fortissimos sounded coarse and blatant. When this was not the case, the beauty of the tone of the orchestra was illuminating and warmed the hearts of the listeners and the brilliancy and precision of the playing were such as they have long known and enjoyed.

THE EVENING TELEGRAM

From

Address New York City.

Date NOV 8 1908

Established

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When Mr. Fiedler constructed his programme he was not, of course, aware that we have Russian music in New York to burn, and that we would be greatly obliged if some incendiary would come along and burn the greater part of it. Had he been aware of this he would not have asked us to listen again to Rimsky-Korsakoff and listen to him at such extreme length.

M. Korsakoff's music has color, shimmer and fancy, but not very much real depth. His appeal is superficial. He is clever, but he is not wise. He is rhetorical, surprising and unusual, but, we suspect that he is these things for the mere sake of being rhetorical, surprising and unusual.

The glitter, the fancy, the novelty of his effects, attract at first, but they soon weary because they have little consonancy with the really enduring in art.

The Mac Dowell symphonic poem was a half-meritorious composition cleverly welded together, even if the materials of which it was made were not particularly new and of little emotional import, new or old. Both of these compositions, nobly as they were played, left the audience languid and indifferent.

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The highly hued music of the Scheherazade Symphonic Suite was, on the other hand, supremely well rendered.

A. St. J.-B.

NEW YORK AMERICAN,

New York City.

NOV 8 1908

BOSTON SYMPHONY RENDERS "LAMIA"

"Lamia," the symphonic poem of the late Edward MacDowell, was performed for the second time this week at Carnegie Hall yesterday afternoon. The interpreters of the work, in this instance, were the admirable artists of the Boston Symphony Society, under the leadership of Max Fiedler.

Inspired by the genius of Keats, "Lamia" was created to suggest the characters and the main outlines of the story told in the original work. As a matter of fact, like all but the most eloquent "programme music," it suggested chiefly the moods of its composer, though it was possible to identify two themes or leit motifs with Lycius, the young Corinthian, and Lamia, the fair snake-witch whom he weds.

MacDowell's music is graceful, pleasing, and skilfully written. That is, perhaps, all that can with truth be said in its favor. Max Fiedler gave a scholarly reading of the symphonic poem, using—as an exception—the orchestral score.

As a tribute to the memory of Reinsky-Korsakoff, the Russian composer, the "Scheherasade" suite (written to suggest four tales from "The Arabian Nights") was on the programme. It was ably played. But I defy anyone of candor to declare that it conveyed even vaguely the ideas with which it was supposed to be associated.

By far the most enjoyable number on the programme was Schumann's fourth symphony—a masterwork—which, in accordance with the wish of the composer, was performed without pauses. And, on the whole, well—though not over poetically—interpreted by Mr. Fiedler.

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m WORLD, Brklyn Eagle

New York City.

ress NOV 8 1908

The first concert of the Boston Symphony Orchestra at the Academy was given Friday evening. This was the first opportunity given to Brooklyn music lovers to hear the orchestra under Max Fiedler, the new conductor. The programme included Beethoven's "Leonore," No. 3 overture; Brahm's C minor symphony, the love scene from Richard Straus's opera, "Feuershot," and the "Tannhauser" overture. After the concert a reception was given to Mr. Fiedler by Philharmonic subscribers in the new banquet hall.

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Newspaper Cutting Bureau of the Wor

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SYMPHONY PROGRAMMES BY MAIL TO ALL PATRONS

And Copies Given Out at Two Points Near Academy to Foil Schenck Cooper.

EXCLUSIVE CONTRACT HOLDS,

But Evasion Seems to Be Easy—The Brooklyn Institute, However, Is Big Loser.

How the Boston Symphony Orchestra would meet the situation caused by the edict issued by Schenck Cooper, official publisher of programmes for the Academy of Music, prohibiting the distribution in the building of any programme containing advertisements, has been a matter of speculation by those interested in the outcome of the action of the executive committee of the Academy's board of directors in awarding to Mr. Cooper the exclusive programme privileges.

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These two places are convenient for patrons coming from either direction on Lafayette avenues. The audience seemed to be supplied plentifully with the annotated programmes, while no programmes from Mr. Cooper's publishing company were in evidence.

While the officers of the Brooklyn Institute of Arts and Sciences are disposed to refrain from comment on the matter, there is little doubt of their indignation at an action which prevents them from furnishing their patrons with the elaborate bulletin-programme which is sent by mail to their members and which contains the weekly programme of the Institute in all departments and many cuts of famous artists. They also suffer a loss of several thousand dollars from advertising.

It was learrned from an authoritative source that the Institute would be willing to pay the management of the Academy $5,000 for the privilege of putting out its own programmes, which is said to be considerably above the amount paid by Mr. Cooper. Many regard the course taken as a "mistake" on the part of the Academy's executive committee, and one which they would gladly rectify if they could. At any rate, there are those who say that the public will, in many instances, suffer the loss of artistic and detailed programmes because of Mr. Cooper's contract.

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ss N. Y. EV'G SUN

NOV 6- 1908

MUSIC AND MUSICIANS

BOSTONIAN FIEDLER IS THE MAN FOR NEW YORK.

Whether It's Too Late to Wake the Hub of the Universe from Its Dizzy Dream of Spineless Culture Is Another Question, but This Buster Town Knows Sturdy Clearness and Honesty When It Hears Them in a Copyrighted Programme—Audience Gave Ovations for All but 'Leonore.'

Again a man, a full-grown, adult man who comes from commercial Hamburg, the big, busy town with as many Germans in it as New York, and who brings a waistline unreduced by too much bending before stilted European courts, put new life into the Boston Symphony Orchestra's first concert at Carnegie Hall last night. The first big carriage jam of the season was there. The band sat and waited twelve eternal minutes. The big, solid subscription this season was good to see and there were all too few odd seats left for later star events like the February Paderewski overflow.

After Brahms's first Hamburg symphony there was a hero's wreath for Fiedler and an ovation that brought the whole virtuoso band upstanding. The leader had also to beckon his men up after the Strauss "Fire Scene" and the Wagner "Tannhäuser" overture's climax that ended all. Indeed, the applause of our most sedate audience for once did not wait the close. The third Beethoven "Leonore," which began the night, was more gently dismissed. No alleged immortal masterpiece ever written should be played by all bands every year, and thank goodness! that's one less of these "Leonores" to look forward to.

There is going to be a big fight for and against this man Fiedler here and in Boston. His superbly clear beat, his angular agitation, his roaring climaxes, are good for a free people to see and hear. What the shrieking sisterhood of poets and the apostles of poss will say to him is another story. With the psychotherapy of pretending culture, as with the scented, dusty atmosphere of courts, he is likely to raise as particular hob as any Independence Day firecracker. The Boston Symphony has needed such a master. We frankly doubt if Boston knows, yet how desperately it needed him.

This admirable reception by the public of New York was honestly won, in spite of a programme so stale with daily repetition that the management for the first time in history had "copyrighted" the official Boston programme book.

Fiedler led without music before him. And no wonder, for he was playing the same identical bill throughout a 1,000 mile tour, like any prima donna, and he repeats it entire in Brooklyn to-night, where the New Academy is sold out to welcome him.

"The battle of the bonnets," loud echoes of which reached here when the first round ended the other day in hats off to Fiedler after half an hour's dead wait in Boston Symphony Hall, is going to be fought and won all over at the Carnegie Hall matinée to-morrow. As every D. A. R'ter knows, even our century-old skirmish on Harlem Heights was sequel to the "fight at Lexington." And now, as between hats and music, the hats must go, if good Boston precedent again prevails.

MacDowell's "Lamia" shares the matinée with Rimsky-Korsakoff's "Scheherezade," in memoriam, and Schumann's fourth symphony, this last played without pause.

Philip Hale has discovered a Westerner, Will Hubbard, dying of "suffocation" in Chicago's fine Orchestra Hall. But the Chicago *Tribune* man's confession, just at hand, reads otherwise:

I suddenly realized I was in shadow, but it took me a few minutes to see what caused it. While I had been speaking to this acquaintance at my right a stranger lady at my left also had entered. Mr. Stock just then rapped for attention, the symphony began, and I understood what had happened. I was under a roof of shiny, satin. One-half of it was brilliant blue, the other a purple that clashed with it. The two women had observed the custom of the Thomas concert afternoons and had not removed their hats.

They had on head coverings of the enormous proportions now in vogue, and, both of the women being taller than I, the rims of their hats met a few inches above my head and, dovetailing, placed me under a perfect roof of sleek satin. I sat completely shaded in a soft light that seemed a weird tangle of blue and purple. It was not unpleasant. Ah, there were the people who had seats in the row in front, three women. They hastily sat down, for the music had begun again. But had I gone blind? Stock, men, organ, stage suddenly had become invisible.

I rubbed my eyes and then saw that I was behind a wall of circular disks—one a fiery red, one black and one a glaring green. They overlapped until they formed a solid wall, and they rose to a height and rank to a depth that concealed all that was in front of them. Feathers and ribbons bobbed and protruded and I felt myself as in a jungle of fuzz and silken loop. The music was muffled and my breath was failing me.

I tried to make signs. I could not get around the wall anywhere to ask the taking off of the hats. I pounded on them but the vibrations died before the puff-padded heads of the wearers were reached. Suddenly I felt a sharp pain and something cracked. I knew nothing more until long afterward, when I came to consciousness in spirit form.

I died in Orchestra Hall and the spirits who are here with me tell me the cause of my death was the snapping of my spinal cord as I [illegible]

[74]

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NEW YORK AMERICAN,

New York City.

NOV 8 1908

BOSTON SYMPHONY RENDERS "LAMIA"

"Lamia," the symphonic poem of the late Edward MacDowell, was performed for the second time this week at Carnegie Hall yesterday afternoon. The interpreters of the work, in this instance, were the admirable artists of the Boston Symphony Society, under the leadership of Max Fiedler.

Inspired by the genius of Keats, "Lamia" was created to suggest the characters and the main outlines of the story told in the original work. As a matter of fact, like all but the most eloquent "programme music," it suggested chiefly the moods of its composer, though it was possible to identify two themes or leit motifs with Lycius, the young Corinthian, and Lamia, the fair snake-witch whom he weds.

MacDowell's music is graceful, pleasing, and skilfully written. That is, perhaps, all that can with truth be said in its favor. Max Fiedler gave a scholarly reading of the symphonic poem, using—as an exception—the orchestral score.

As a tribute to the memory of Reinsky-Korsakoff, the Russian composer, the "Scheherasade" suite (written to suggest four tales from "The Arabian Nights") was on the programme. It was ably played. But I defy anyone of candor to declare that it conveyed even vaguely the ideas with which it was supposed to be associated.

By far the most enjoyable number on the programme was Schumann's fourth symphony—a masterwork—which, in accordance with the wish of the composer, was performed without pauses. And, on the whole, well—though not over poetically—interpreted by Mr. Fiedler.

[74]

m WORLD, Bklyn Times

New York City.

JV 8 1908

The first concert of the Boston Symphony Orchestra at the Academy was given Friday evening. This was the first opportunity given to Brooklyn music lovers to hear the orchestra under Max Fiedler, the new conductor. The programme included Beethoven's "Leonore," No. 3 overture; Brahm's C minor symphony, the love scene from Ittichard, Straus's opera, "Feuershot," and the "Tannhauser" overture. After the concert a reception was given to Mr. Fiedler by Philharmonic subscribers in the new banquet hall.

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N. Y. EV'G SUN

NOV 3 - 1908

MUSIC AND MUSICIANS

BOSTONIAN FIEDLER IS THE MAN FOR NEW YORK.

Whether It's Too Late to Wake the Hub of the Universe from Its Dizzy Dream of Spineless Culture Is Another Question, but This Busier Town Knows Sturdy Clearness and Honesty When It Hears Them in a Copyrighted Programme—Audience Gave Ovations for All but 'Leonore.'

Again a man, a full-grown, adult man who comes from commercial Hamburg, the big, busy town with as many Germans in it as New York, and who brings a waistline unreduced by too much bending before stilted European courts, put new life into the Boston Symphony Orchestra's first concert at Carnegie Hall last night. The first big carriage jam of the season was there. The band sat and waited twelve eternal minutes. The big, solid subscription this season was good to see and there were all too few odd seats left for later star events like the February Paderewski overflow.

After Brahms's first Hamburg symphony there was a hero's wreath for Fiedler and an ovation that brought the whole virtuoso band upstanding. The leader had also to beckon his men up after the Strauss "Fire Scene" and the Wagner "Tannhäuser" overture's climax that ended all. Indeed, the applause of our most sedate audience for once did not wait the close. The third Beethoven "Leonore," which began the night, was more gently dismissed. No alleged immortal masterpiece ever written should be played by all bands every year, and thank goodness! that's one less of these "Leonores" to look forward to.

There is going to be a big fight for and against this man Fiedler here and in Boston. His superbly clear beat, his angular agitation, his roaring climaxes, are good for a free people to see and hear. What the shrieking sisterhood of poets and the apostles of pose will say to him is another story. With the psychotherapy of pretending culture, as with the scented, dusty atmosphere of courts, he is likely to raise as particular hob as any Independence Day firecracker. The Boston Symphony has needed such a master. We frankly doubt if Boston knows yet how desperately it needed him.

This admirable reception by the public of New York was honestly won, in spite of a programme so stale with daily repetition that the management for the first time in history had "copyrighted" the official Boston programme book.

Fiedler led without music before him. And no wonder, for he was playing the same identical bill throughout a 1,000 mile tour, like any prima donna, and he repeats it entire in Brooklyn to-night, where the New Academy is sold out to welcome him.

"The battle of the bonnets," loud echoes of which reached here when the first round ended the other day in hats off to Fiedler after half an hour's dead wait in Boston Symphony Hall, is going to be fought and won all over at the Carnegie Hall matinée to-morrow. As every D. A. R'ter knows, even our century-old skirmish on Harlem Heights was sequel to the "fight at Lexington." And now, as between hats and music, the hats must go, if good Boston precedent again prevails.

MacDowell's "Lamia" shares the matinée with Rimsky-Korsakoff's "Scheherezade," in memoriam, and Schumann's fourth symphony, this last played without pause.

Philip Hale has discovered a Westerner, Will Hubbard, dying of "suffocation" in Chicago's fine Orchestra Hall. But the Chicago *Tribune* man's confession, just at hand, reads otherwise:

I suddenly realized I was in shadow, but it took me a few minutes to see what caused it. While I had been speaking to this acquaintance at my right a stranger lady at my left also had entered. Mr. Stock just then rapped for attention, the symphony began, and I understood what had happened. I was under a roof of shiny, satin. One-half of it was brilliant blue, the other a purple that clashed with it. The two women had observed the custom of the Thomas concert afternoons and had not removed their hats.

They had on head coverings of the enormous proportions now in vogue, and, both of the women being taller than I, the rims of their hats met a few inches above my head and, dovetailing, placed me under a perfect roof of sleek satin. I sat completely shaded in a soft light that seemed a weird tangle of blue and purple. It was not unpleasant. Ah, there were the people who had seats in the row in front, three women. They hastily sat down, for the music had begun again. But had I gone blind? Stock, men, organ, stage, suddenly had become invisible.

I rubbed my eyes and then saw that I was behind a wall of circular disks—one a fiery red, one black and one a glaring green. They overlapped until they formed a solid wall, and they rose to a height and sank to a depth that concealed all that was in front of them. Feathers and ribbons bobbed and protruded and I felt myself as in a jungle of fuzz and silken loop. The music was muffled and my breath was failing me.

I tried to make signs. I could not get around the wall anywhere to ask the taking off of the hats. I pounded on them but the vibrations died before the puff-padded heads of the wearers were reached. Suddenly I felt a sharp pain and something cracked. I knew nothing more until long afterward, when I came to consciousness in spirit form.

I died in Orchestra Hall and the spirits who are here with me tell me the cause of my death was the snapping of my spinal cord as I strained and stretched to see over that wall of hats in front

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Herr Max Fiedler, der neue Dirigent der Bostoner, der sich am Donnerstag Abend in Carnegie Hall vorstellte, ist schwer zu beurtheilen. Man weiß nicht recht, wieviel an ihm Pose, wieviel Natur ist. Zu Zeiten bewegt er sich dort oben auf dem Podium wie ein Walzerkönig, er wiegt sich im Rhythmus und schwelgt in Klängen, dann wieder kommen Stellen, wo man spürt, wie eine eigenartige suggestive Kraft von ihm zum Orchester und Publikum ausströmt. Seine Bewegungen sind dann fest umrissen, er malt nicht, sondern dirigirt. Ungleichmäßig wie die Stab-Technik ist auch die Interpretation der Werke. Er sezirt häufig zu sehr, sodaß die festen Umrisse des Kunstwerkes ganz verschwinden und nur ein Nebeneinander einzelner, manchmal gewiß interessanter Theilchen, vorhanden ist. Am Unangenehmsten fielen diese chirurgischen Neigungen im Anfang und Schluß bei Beethoven und Wagner, auf. Das Herausarbeiten der Untermelodie in den Hörnern am Schluß der Tannhäuser-Ouverture verbessert wirklich nicht Herr Fiedler. Eine Eigenthümlichkeit des Dirigenten ist auch das ständige An- und Abschwellenlassen, dabei gelingen die wirklich vorgeschriebenen Crescendi nicht immer machtvoll genug. Man hat den Eindruck, als ob auch in der Interpretation alles auf den Effekt berechnet ist, so sind hauptsächlich die Schlüsse stets glänzend herausgearbeitet. Das sind auch die Momente, wo Herr Fiedler absolute Herrschaft über sein Orchester hat, wo die rhythmische Präcision, das Eingehen auf jede Intention des Dirigenten, wirklich reinen Genuß bereitet. Anscheinend ist aber diese suggestive Kraft nicht groß genug, um zu dauern, sie fließt nicht im ruhigern Strom, sondern es ist als ob jedesmal erst ein

MAX FIEDLER

Anlauf genommen werden müßte. Am einheitlichsten gelang noch Brahm's C-moll Symphonie, dieses eigenartige Schicksalslied, in dem zwischen den beiden wildstürmenden, trotzigen, sich aufbäumenden Ecksätzen das wundervolle Andante mit seinen reinsten Frieden athmenden Melodieen steht. Prachtvoll klang der Wechselsang zwischen Streichern und Holzbläsern, auch die Stelle im Schlußsatz, wo aus den verschwimmenden Figuren der Violinen und Pauken sich majestätisch feierlich die Posaunen heben, war gut herausgearbeitet. Ueberhaupt kam der ganze Satz mit den interessanten Parallele der Stelle im Holländer „Wenn alle Todten auferstehn" prachtvoll zur Geltung. Der Beifall war spontan und echt.

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Das zweite Konzert des Bostoner Symphonie-Orchesters vermochte das Urtheil über den Dirigenten nicht viel zu ändern. Seine Interpretation ist zu sehr auf Effekte berechnet und zwar meist auf gröbere, auf Fortissimo-Effekte. So kommt es häufig, daß das Blech das ganze Orchester einfach zudeckt. Andrerseits muß anerkannt werden, daß Herr Fiedler mit viel Temperament dirigirt und manche Feinheit gut herausarbeitet, ein Vergleich mit seinen Vorgängern ist allerdings nicht statthaft. Am besten gefiel er gestern in der rythmisch prachtvoll präcisirten D-moll-Symphonie von Schumann, in der das Orchester einen Klangzauber entfaltete, daß man sein Vergnügen dran haben konnte. Besonders die Streicher thaten sich durch vollen blühenden Ton hervor. Wundervoll klang die Romanze und auch das entzückende Trio im dritten Satz war eine excellente Leistung. Das Programm stand, im Uebrigen im Zeichen der Todtenfeier. Zwei Werke der in diesem Jahre verstorbenen Komponisten Rimsky-Korsakoff und MacDowell standen an der Spitze. Rimsky-Korsakoff's Bedeutung liegt eigentlich weniger auf symphonischem Gebiet, als auf dem der Oper, die wenigen Symphonien oder besser symphonischen Dichtungen sind aber, mit Ausnahme seiner ersten vielleicht, die er bekanntlich während er in der russischen Marine diente, komponirt hat, alle ganz ausgezeichnete Leistungen. Er wählt seine Stoffe hauptsächlich aus der Märchenwelt, so auch in der gestern gespielten „Scheherazade", die Erzählungen aus „Tausend und Eine Nacht" zur Grundlage hat, und den Komponisten wieder als ausgezeichneten Stimmungsmaler und feinen Kontrapunktiker zeigt. Grade bei dieser Märchendichtung hätte man jedoch gewünscht, daß der Dirigent dynamisch ein wenig mehr schattire. Die Idee des Werkes ist, daß der Sultan Schahriar, von der Falschheit und Treulosigkeit der Frau im Allgemeinen überzeugt, seine sämmtlichen Gattinnen nach der ersten Nacht zu tödten geschworen hat. Aber die Sultanin Scheherazade rettet ihr Leben, indem sie dem Blutrünstigen Tausend und Eine Nacht Märchen erzählt, die den Gewaltigen so fesseln, daß er darüber ganz sein Vorhaben vergißt und es schließlich aufgiebt. Die Stimme der Erzählerin wird meist durch die Solovioline bezeichnet. Herr Heß, der erste Konzertmeister spielte sie mit prachtvoll klarem durchsichtigen Ton und exquisiter Technik. Das interessante Werk fand lebhaften Beifall, ebenso wie das zweite, die nachgelassene symphonische Dichtung „Lamia" des im Januar gestorbenen amerikanischen Komponisten MacDowell, die er vor etwa 20 Jahren komponirte, aber wegen Geldmangel einerseits, vielleicht auch in übergroßer Selbstkritik nicht drucken ließ oder lassen konnte. Der letztere Grund war jedenfalls unberechtigt, denn wenn auch das Werk stellenweise die Züge seiner Vorbilder trägt, hat es doch auf der anderen Seite viele eigene. Allerdings scheint MacDowells Talent ihn mehr auf andere Bahnen als die der Symphonie hinzuweisen, was er im Lied, in entzückenden Naturschilderungen geschaffen, steht manchem höher, als seine Orchesterwerke. Auch in „Lamia" ist die Schilderung des webenden Waldes wieder ausgezeichnet. MacDowell weiß prachtvoll Stimmungen zu malen, die hellen Farben liegen ihm hierbei besser.

Die thematische Erfindung ist nicht so glänzend, seine Themen sind wenig charakteristisch, wenn auch die kontrapunktische Verarbeitung derselben den gut geschulten Musiker verräth. Der dem Stück zu Grunde liegende Gedanke ist eine Dichtung Keats, die die Liebe einer Zauberin, einer Lamia, ursprünglich in der Gestalt einer Schlange, zu dem corinthischen Jüngling Lycius schildert. Um ihn zu gewinnen, fleht Lamia zu Hermes, ihr menschliche Gestalt zu verleihen. Als liebreizende Jungfrau tritt sie dann Lycius im Wald entgegen, er erliegt ihren Reizen und im prachtvollen Palast soll gerade die Hochzeit stattfinden, als Apolonius, ein mächtiger Magier, Lycius über das Wesen seiner Braut aufklärt. Lamia wird wieder zur Schlange, das Zauberbild des Palastes verschwindet und Lycius sinkt leblos zu Boden. Die musikalische Illustrierung dieser symbolischen Dichtung ist zum Theil von eigenartiger Schönheit, enthält aber auch manche todten farblosen Stellen. Der Schluß kommt etwas abrupt. Die Aufführung wurde dem Werke gerecht.

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From WORLD,

Address New York City.

Date

BOSTON SYMPHONY'S MATINEE CONCERT.

MacDowell's "Lamia" the Novelty of an Interesting Programme at Carnegie Hall.

By Reginald de Koven

At the first matinee concert of the Boston Symphony Orchestra, at Carnegie Hall, yesterday afternoon, its new conductor, Max Fiedler, was again the soloist. Schurmann's D minor symphony No. 4, the orchestral feature, and MacDowell's symphonic poem "Lamia," played for the first time in New York, the novelty, "Scheherazade," a symphonic suite in four movements, was played in memory of the Russian composer, Rimsky-Korsakoff, who died in June last.

There was nothing in the way this programme was played to change my previous impression that Mr. Fiedler is a sincere, over-strenuous and unpoetic conductor, with more brain than heart, and sufficient authority to impose his love of clamor and obstreperous climax, and insistent energy on an orchestra hitherto the most refined and restrained in the world.

It is true, however, that indications were not lacking that the existent clash of personality between the orchestra and its conductor will be shortly adjusted, and the orchestra will ir... mould Mr. Fiedler, as it did Mr. Paur.

The Rimsky-Korsakoff Suite was well played, and the orchestra was allowed to display its rare virtuosity undisturbed by undue straining after effect. That Mr. Fiedler grows monotonous when he restrains himself—and the restraint and the monotony were both in evidence—is due to the fact that he fails to realize that a climax need not necessarily be double forte to be effective.

A little more competition between conductors to be the first to perform his works during his lifetime might have kept MacDowell alive to enrich the world with the fruits of his genius. But it was not to be, and I can hardly feel that this posthumous work, "Lamia," will greatly enhance his tardily won reputation. Commenting on its late publication, I personally do not believe that MacDowell, his own most severe critic, expected much result in any direction from a work of such almost unrelieved tragic gloom.

Strongly tinctured with both "Tristan" and "Siegfried," the work lacks the distinction and originality of the "Indian" suite, but is skilfully built up from three not saliently melodic themes, which might be labelled the "Lamia," the "Lycias" and "The Wedding" themes principally effective in the way they are used in contrast. The work is decidedly subjective, and is emotionally suggestive rather than pictorially descriptive of the love tragedy of Keats's serpent maid. The scoring is broad and free and rich in orchestral color. Mr. Aren's reading, while less impressive perhaps, was distinctly more subtle and poetic than Mr. Fiedler's.

The playing of Schumann's highly romantic Fourth Symphony recalled to my mind Mark Twain's description of the German method of carving: "Use a club and avoid the joints." Only in the lovely "Trio of the Scherzo" did the poetry and romance of the work come anywhere near the surface, although the reading reeked with emphasis and climax, and perfervid energy, in true Fiedler style. A real piano anywhere would have been as welcome as flowers in May.

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BOSTON SYMPHONY ORCHESTRA.

A new conductor, a new opera house, and a newly regained Boston orchestra in its entirety met Friday evening at the Academy of Music, and all Brooklyn rejoiced thereat greatly. There was not a vacant seat, and the house seemed as homelike as it was beautiful, the stage banked with green and a pretty vista in the background. Better than all, not a light of any kind was near the performers to try the eyes of the audience, and all over the auditorium the lights were placed so skillfully as to be the next best thing to darkness, the ideal condition for the hearing of absolute music, when vision simply distracts the mind. Many conductors have made their debut with this orchestra since the incomparable Nikisch, for some inscrutable reason, was allowed to slip back to Europe, and always have we greeted them with anticipation, and occasionally have we been disappointed. Great conductors are almost as rare as great prima donnas, but with such a marvelous instrument as the Boston Orchestra, it makes less difference who is the leader than people imagine. Mr. Fiedler seems to be straightforward and manly in his musical method, with not a plethora of dramatic sensibility, yet with a clear conception of the composer's intent. He has poise, a sense of proportion, respect for tradition and marked virility which, on the whole, are good working forces and wear well. Last evening he must have been under the spell of a New York critic who accused him of garish effects, for the great band, from first to last, was subdued almost to pastel tints, not always to the advantage of the score. This was observable in the Leonore overture, in the Love Scene from "Feuersnot," and in portions of the Brahms symphony in C minor; but the Andante of the latter was given with a noble swing, while the concluding Allegro proved full of life and brilliance. The gem of the evening, however, was the magnificent performance of the overture of Tannhauser, which Mr. Fiedler rates at its true worth when he says it is the greatest of all overtures, excepting the Leonore No. 3, and as the Leonore was given last evening, almost with fear and trembling, no exception should be taken. Why will a man not always have the courage of his own excellent convictions? In the thrilling Tannhauser overture, the epitome of all the forces of Heaven and Hell, the leader and his men seemed one mighty force, carrying both themselves and the audience to the loftiest peaks of feeling. It was a splendid end to a varied and charming programme, in which four masters were represented by their most effective works, or at least those most appropriate within a space of two hours. The concert was over at 10:15, after which a reception was given to the new conductor, in the new banquet hall.

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NEW YORK
NOV 8 1906

From .....

Address .....

Date .....

Max Fiedler, the new conductor of the Boston Symphony Orchestra, is tremendously enthusiastic over the band which he conducts. Recently he had upon his programme as a principal number Rimsky-Korsakoff's symphonic suite, "Scheherazade." He had great success with this gorgeous piece of oriental coloring, and after the concert some one congratulated him on it. He said in reply that it sounded wonderfully well, whereupon it was said to him that the piece was remarkably well written. "I did not mean that," he said, "although that is very true. I referred to the orchestra. I do not believe that the work has ever been played so beautifully as by the Boston Symphony Orchestra. I only wish I could take the orchestra to Germany and let them hear it. There is nothing in my country to compare with it."

From EVENING SUN,

Address New York City.

Date .....

MACDOWELL SYMPHONY BY BOSTON ORCHESTRA

Mr. Arens' Men Had First Try at Dead Composer's Work, but Men from the Hub Play It Most Artistically.

Music loving matinee girls flocked to Carnegie Hall yesterday to hear the first afternoon concert of the Boston Symphony Orchestra, and the second concert of the present series. The big hall was crowded when Mr. Fiedler tapped his music rack for attention. There was no soloist and the size of the audience proved that the orchestra itself was the lodestone which lured the money out of embroidered and embossed purses into the box office.

Only three numbers comprised the programme, and the novelty was the symphonic poem "Lamia," by the late Edward MacDowell. This work was to have had its first hearing in New York on this occasion, but Mr. Arens and his People's Symphony Orchestra upset the plans of Boston mice and men, and gave the work its first local production on Friday evening. But no matter. The work was very well worth hearing again; in fact, a second performance served but to emphasize its beauty of themes and the dramatic handling of it.

The remaining numbers were Schumann's Fourth Symphony and Rimsky-Korsakoff's symphonic suite "Scheherazade," the latter work being given in memory of its composer, who died last June. It was given a beautiful reading, as its solo difficulties require nothing less than an orchestra of virtuosi. So the several tales of "The Thousand and One Nights" again were read aloud in music to an audience who listened to the story of Sinbad's ship, the story of the Kalendar Prince and the one of the Young Prince and the Young Princess—to mention a few. It is interesting music, scored by a master hand.

Schumann's D minor Symphony is familiar, and Mr. Fiedler's men played it with spirit, emphasizing its vim rather than its delicate beauties.

[75]

From LITERARY DIGEST
Address
Date

BOSTON'S DISCOVERY OF "LAMIA"

BOSTON recently went forth to hear for the first time a work of MacDowell's, and incidentally discovered Keats's "Lamia." The Boston Symphony Orchestra, at the first concert under its new director, Max Fiedler, played an early and hitherto unpublished work by the late lamented MacDowell. It was "Lamia," "suggested by the like-named and familiar poem of Keats." Mr. H. T. Parker, who records Boston's musical and dramatic affairs for *The Transcript*, hastens to add parenthetically after writing the above-quoted sentence "familiar, as it will soon appear, is a purely conventional adjective." What happened during the concert is set down by this critic as due possibly to the lurking "perils" of program-books. It proves also perhaps that Boston justifies its reputation as the Athens of America, the literary hub; certainly as showing a commendable determination to sustain the reputation. Mr. Parker writes:

"The learned compiler of the program-book, dutifully and 'spacefully' reprinted almost the whole of Keats's verses. They fill twenty pages in Palgrave's closely printed edition of Keats's poetry. They meandered over almost as many pages of the program-book. To turn its leaves at the beginning of each concert is a weekly pleasure, and there yesterday, and at a glance, was 'Lamia.' One scanned the verses with cursory eye; another dipt deeper and longer into them; a third began deliberate reading. The process and every variation of it became tempting, infectious, as such things do in large assemblies. On and on went Beethoven's 'Eroica' symphony; and on and on went the general reading of 'Lamia.' Look up into the balconies, and many a head was bent over Keats's verses. Look around the floor, and on every side were the upraised program-books open at the poem. The music to which it stirred MacDowell followed, and for the moment the audience was content to supplement its reading with his imaginings. The prelude to 'The Mastersingers,' irresistible, intoxicating, ended the concert; but for many an auditor there was 'Lamia' still to finish. *Sachs* and the masters walked in unheeded procession; *Evchen* and *Walther* wooed unheard; and apprentices danced and townsfolk sang their chorals in vain against the fascination of Keats. In theory the concert was devoted to Beethoven, MacDowell, and Wagner. In actual fact a considerable part of the audience spent the afternoon in the discovery of Keats and his poem of 'Lamia.' There was almost more reason to reflect upon the reading of poetry by this, our generation, than upon the music and the performance. At the least nothing so amusing as this general preoccupation with a poem has happened at the Symphony Concerts in many a day."

MAX FIEDLER,
The new director of the Boston Symphony Orchestra.

The work itself, since it will doubtless figure in programs of this orchestra elsewhere and probably become more widely known through still other channels, merits this quotation of part of Mr. Parker's analysis:

"Unrevised as MacDowell left it, youthful work, as it is, in his progress as a composer, 'Lamia' justified itself. It has its perceptible—or rather its audible—blemishes—the things that he would have uttered differently, more vividly, poignantly, magically, with the larger and finer understanding of the orchestra that the ripening years brought to him. Here and there in the music is the obvious impress of susceptible and unconsciously imitative youth. He says this or that musically, or he says it in a certain fashion because such was the way of youthful composers in the Germany of the eighties, when their minds and fancies were quivering to the kindling examples of Liszt and of Wagner. Much more pervasive in the music, as it seemed at a single hearing, were traits that are clearly and intrinsically MacDowell's own—the romantic glamour and the magical atmosphere of the tone-poem, its essentially 'impressionistic' quality, and its continence of means and methods.

"'Lamia' is 'program music' in the sense in which, in these modern days, most of us are agreed that it is just and reasonable. MacDowell does not seek to follow and suggest in tones the detail of Keats's tale of the shimmering and undulating serpent of the Cretan woods, who loved with bitter and consuming passion young *Lycius* of Corinth; who prayed *Hermes* to make her no less beautiful a woman than she was serpent; whom the god so transformed; who wooed and won the youth; who went to dwell with him in the soft and ambient luxury of his palace; who withered at the bridal feast before the glance and the words of the hard sophist *Apollonius* and was a serpent again, gone into space, and young *Lycius* dead behind. An ambitious young composer of this 1908 might essay the vain task for music of following closely Keats's endlessly detailed verse. MacDowell, writing in 1888, was wiser and in the large sense more imaginative. He sought to suggest in his tone-poem the pervading mood of Keats's poetry and the answering mood that it stirred in him, and the music truly awakes the listener to understanding of both and response to them.

"The music of 'Lamia' is, thus, more than music of romantic glamour and of sensuous warmth. They, so to say, are the immediate qualities, the easy reflexes of Keats's poem. MacDowell penetrates deeper into the spirit and the atmosphere of the verse and gives his music singular body and color from the sensitiveness of his response to them. The passion of *Lamia* and *Lycius* was a passion of enchantment; naught in it in a sense was real and human; the sensuous joys in which they lived, the dreams in which they swam, were as the fumes of magic. Passion and palace, love and life, vanished at the touch of reality. Theirs was an uneasy, unreal, uncanny passion—'rueful' is one of Keats's words for it. MacDowell's music by no slight achievement of imaginative understanding and imaginative expression is no less of such a passion and such a tale."

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Daily Times,
Brooklyn, N. Y.
NOV - 7 1908

MUSICAL.

First Concert of Boston Symphony Orchestra With New Conductor, Max Fiedler.

Last night brought the first of the Boston Symphony Orchestra's concerts in the new Academy of Music and, as usual with the opening concert of the season by this orchestra, the occasion was one of particular moment to those who enjoy and support the best concerts. The generous support given to the Boston Orchestra's concerts during the memeorable lapse of years just past, when Brooklyn had no Academy of Music, and when it was impossible to give the concerts under the most favorable conditions, has been one of the noteworthy facts of local history affecting musical doings. Naturally the standing of the orchestra has been a chief factor in taking the hold it has of public attention here, but a word should be said for the active local management of the Brooklyn Institute which has had much to do with maintaining public interest in the work of the orchestra.

The orchestra appeared in its entirety for the first time in some years last night, the Academy stage offering the opportunity that has been needed for this full showing of its equipment. A host of attentive listeners filled the house and was generously disposed toward the new conductor, Max Fiedler, who made his bow before a Brooklyn audience. It may be said that the first concerts of the season by this orchestra have attained the prestige of an "occasion" independent of incidental circumstances and are greeted for what they represent as marking a step forward in the career of an organization that stands for the highest achievement. The attention of an audience is not altogether dependent upon the character of the programme. Therefore the fact that Brahms' First Symphony was the principal number last night apparently did not keep anybody away from the concert, as might be if this series of concerts were less strongly fortified in public confidence.

The first appearance of Mr. Fiedler was an event to claim the share of attention that is given to personality at these concerts, and there was no soloist. It has become the custom to have the programmes of the first and last concert of each season's series made up exclusively of orchestral music, and this is a welcome relief from the persistent emphasis upon a solo display at such concerts. It was a coincidence that Mr. Fiedler should have chosen the same symphony for his first concert in Brooklyn as Mr. Muck did two years ago. It is not easy to understand why either should have done so, because this symphony makes less of a general appeal to even intelligent music lovers than possibly any other work of its class. The insistence of conductors that the public shall hear this work is an illustration of how professional musicians are inclined to permit compositions of purely scholastic merit to usurp the place of real music in their esteem.

To use a paradoxical expression, it might be said that this symphony admirably exemplifies when music is not music. Save for one gleam of rational melodic thought in the last movement, there is no milk of human kindness in it. There is little to suggest anything else than unalloyed pedantic thought. The love scene from Richard Strauss' opera, "Feuersnot," which followed the symphony, is a short and ingenious piece of writing, yet is hardly sufficiently definite as a tone picture to make an appreciable impression at a concert. Two of the best known and most loved overtures opened and closed the concert, Beethoven's "Leonore," No. 3, and Wagner's "Tannhauser." In the rendering of these latter works it cannot be said that Mr. Fiedler made known any qualities of excellence that have not been made familiar to Brooklyn concert goers, and considering the well-known character of these overtures, it seemed a little surprising that he should resort to such a show of vigor in bringing out the interpretation with which the players must be thoroughly familiar. Mr. Fiedler is demonstrative, and perhaps he felt he must be so in order to impress a strange audience. It will be well for him to understand that the most intelligent American audiences are not impressed chiefly by the gestures of a conductor, and that it is a mistake to give way to the exaggeration of superfluous action. He conducted without notes, and gave the impression of being a man of thorough knowledge of his craft and with more temperamental enthusiasm than any conductor the orchestra has had since Emil Paur. The splendid qualities of the orchestra were most agreeably set forth, yet not in any way to give a new light upon the subject.

A reception to Mr. Fiedler followed the concert. Brooklyn is getting into the reception habit, and we believe it is a manifestation peculiar to this community. The Reception Committee was made up of members of the Women's Auxiliary Board, Mrs. Camden C. Dike, President; Mrs. Thomas Prosser, Chairman of Executive Committee, and Mrs. Frank M. Lupton, Secretary.

Newspaper Cutting Bureau in the World
From ITEM
Address PHILADELPHIA, PA
Date NOV 8 - 1908

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The Boston critics unite in praising MacDowell's "Lamia." "This symphonic poem," says Philip Hale, "has fancy and color, and it was evidently written with the enthusiasm of youth. As it is to-day, unrevised by the composer, the music has more individuality than his 'Lancelot and Elaine.'

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As the years rolled on, newer music pushed "Lamia" aside, though it was always on the list of his printed works. Finally, his feeling was that it was too late for it to appear as a recent work, too soon to stand as a youthful one. Repeatedly, he said to me, "When I am old, I shall have it printed, though there is a lot in the orchestration I should like to change." This he said of his printed works as well.

Newspaper Cutting Bureau in the World
From BROOKLYN
Address
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—From various sources news is continually coming from abroad regarding the new symphony that Paderewski has been at work on so long, and which will have its first performance anywhere, in Boston, by the Boston Symphony Orchestra on February 12. Marcella Sembrich, who arrived in this country the other day, direct from Lausanne, where she has taken an estate near the Paderewski villa, said that Paderewski had played parts of it to her, and that it struck her as a work of extraordinary beauty and of the greatest musical importance. Paderewski is now at work on the final revision of the last movement, and in order to have it ready in time to bring it with him when he sails for America in January he has given up his proposed tour of the British provinces. The symphony, it is understood, is in four movements and is generally classical in form, although very modern in spirit. Once this symphony is off his hands he will unquestionably turn his mind to the new opera he has in contemplation.

From .....
Address .....
Date .....

BOSTON'S DISCOVERY OF "LAMIA"

BOSTON recently went forth to hear for the first time a work of MacDowell's, and incidentally discovered Keats's "Lamia." The Boston Symphony Orchestra, at the first concert under its new director, Max Fiedler, played an early and hitherto unpublished work by the late lamented MacDowell. It was "Lamia," "suggested by the like-named and familiar poem of Keats." Mr. H. T. Parker, who records Boston's musical and dramatic affairs for *The Transcript*, hastens to add parenthetically after writing the above-quoted sentence "familiar, as it will soon appear, is a purely conventional adjective." What happened during the concert is set down by this critic as due possibly to the lurking "perils" of program-books. It proves also perhaps that Boston justifies its reputation as the Athens of America, the literary hub; certainly as showing a commendable determination to sustain the reputation. Mr. Parker writes:

"The learned compiler of the program-book, dutifully and 'spacefully' reprinted almost the whole of Keats's verses. They fill twenty pages in Palgrave's closely printed edition of Keats's poetry. They meandered over almost as many pages of the program-book. To turn its leaves at the beginning of each concert is a weekly pleasure, and there yesterday, and at a glance, was 'Lamia.' One scanned the verses with cursory eye; another dipt deeper and longer into them; a third began deliberate reading. The process and every variation of it became tempting, infectious, as such things do in large assemblies. On and on went Beethoven's 'Eroica' symphony; and on and on went the general reading of 'Lamia.' Look up into the balconies, and many a head was bent over Keats's verses. Look around the floor, and on every side were the upraised program-books open at the poem. The music to which it stirred MacDowell followed, and for the moment the audience was content to supplement its reading with his imaginings. The prelude to 'The Mastersingers,' irresistible, intoxicating, ended the concert; but for many an auditor there was 'Lamia' still to finish. *Sachs* and the masters walked in unheeded procession; *Evchen* and *Walther* wooed unheard; and apprentices danced and townsfolk sang their chorals in vain against the fascination of Keats. In theory the concert was devoted to Beethoven, MacDowell, and Wagner. In actual fact a considerable part of the audience spent the afternoon in the discovery of Keats and his poem of 'Lamia.' There was almost more reason to reflect upon the reading of poetry by this, our generation, than upon the music and the performance. At the least nothing so amusing as this general preoccupation with a poem has happened at the Symphony Concerts in many a day."

MAX FIEDLER,
The new director of the Boston Symphony Orchestra.

The work itself, since it will doubtless figure in programs of this orchestra elsewhere and probably become more widely known through still other channels, merits this quotation of part of Mr. Parker's analysis:

"Unrevised as MacDowell left it, youthful work, as it is, in his progress as a composer, 'Lamia' justified itself. It has its perceptible—or rather its audible—blemishes—the things that he would have uttered differently, more vividly, poignantly, magically, with the larger and finer understanding of the orchestra that the ripening years brought to him. Here and there in the music is the obvious impress of susceptible and unconsciously imitative youth. He says this or that musically, or he says it in a certain fashion because such was the way of youthful composers in the Germany of the eighties, when their minds and fancies were quivering to the kindling examples of Liszt and of Wagner. Much more pervasive in the music, as it seemed at a single hearing, were traits that are clearly and intrinsically MacDowell's own—the romantic glamour and the magical atmosphere of the tone-poem, its essentially 'impressionistic' quality, and its continence of means and methods.

"'Lamia' is 'program music' in the sense in which, in these modern days, most of us are agreed that it is just and reasonable. MacDowell does not seek to follow and suggest in tones the detail of Keats's tale of the shimmering and undulating serpent of the Cretan woods, who loved with bitter and consuming passion young *Lycius* of Corinth; who prayed *Hermes* to make her no less beautiful a woman than she was serpent; whom the god so transformed; who wooed and won the youth; who went to dwell with him in the soft and ambient luxury of his palace; who withered at the bridal feast before the glance and the words of the hard sophist *Apollonius* and was a serpent again, gone into space, and young *Lycius* dead behind. An ambitious young composer of this 1908 might essay the vain task for music of following closely Keats's endlessly detailed verse. MacDowell, writing in 1888, was wiser and in the large sense more imaginative. He sought to suggest in his tone-poem the pervading mood of Keats's poetry and the answering mood that it stirred in him, and the music truly awakes the listener to understanding of both and response to them.

"The music of 'Lamia' is, thus, more than music of romantic glamour and of sensuous warmth. They, so to say, are the immediate qualities, the easy reflexes of Keats's poem. MacDowell penetrates deeper into the spirit and the atmosphere of the verse and gives his music singular body and color from the sensitiveness of his response to them. The passion of *Lamia* and *Lycius* was a passion of enchantment; naught in it in a sense was real and human; the sensuous joys in which they lived, the dreams in which they swam, were as the fumes of magic. Passion and palace, love and life, vanished at the touch of reality. Theirs was an uneasy, unreal, uncanny passion—'rueful' is one of Keats's words for it. MacDowell's music by no slight achievement of imaginative understanding and imaginative expression is no less of such a passion and such a tale."

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Daily Times,
Brooklyn, N. Y.
NOV - 7 1900

MUSICAL.

First Concert of Boston Symphony Orchestra With New Conductor, Max Fiedler.

Last night brought the first of the Boston Symphony Orchestra's concerts in the new Academy of Music and, as usual with the opening concert of the season by this orchestra, the occasion was one of particular moment to those who enjoy and support the best concerts. The generous support given to the Boston Orchestra's concerts during the memeorable lapse of years just past, when Brooklyn had no Academy of Music, and when it was impossible to give the concerts under the most favorable conditions, has been one of the noteworthy facts of local history affecting musical doings. Naturally the standing of the orchestra has been a chief factor in taking the hold it has of public attention here, but a word should be said for the active local management of the Brooklyn Institute which has had much to do with maintaining public interest in the work of the orchestra.

The orchestra appeared in its entirety for the first time in some years last night, the Academy stage offering the opportunity that has been needed for this full showing of its equipment. A host of attentive listeners filled the house and was generously disposed toward the new conductor, Max Fiedler, who made his bow before a Brooklyn audience. It may be said that the first concerts of the season by this orchestra have attained the prestige of an "occasion" independent of incidental circumstances and are greeted for what they represent as marking a step forward in the career of an organization that stands for the highest achievement. The attention of an audience is not altogether dependent upon the character of the programme. Therefore the fact that Brahms' First Symphony was the principal number last night apparently did not keep anybody away from the concert, as might be if this series of concerts were less strongly fortified in public confidence.

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[76]

Daily Eagle,
Brooklyn, N. Y.
NOV - 7 1908

BOSTON SYMPHONY CONCERT.

A Great Audience Heard Max Fiedler Lead a Fine Programme.

Now we know what a joy our new Academy of Music really is. The Boston Symphony Orchestra came to it last night for the first concert of its Brooklyn season and brought Max Fiedler, the new conductor. The occasion called forth an audience which filled every seat in the building, save a few in the boxes, and proved thoroughly representative of Brooklyn.

One reason for rejoicing is that we have once more a stage from which it is possible to hear the whole orchestra. For some years now the band has been cut down for Brooklyn to fit the possibilities of the platform at the Baptist Temple, but last night there were ninety-seven men in the orchestra, and it was possible to revel in the full sonority of its tone in the "Tannhaeuser" overture and the full delicacy and variety of it in a daring bit by Richard Strauss. The programme selected for the introduction of the new conductor was a trying one, because it included the solemn first symphony by Brahms. The modern German conductor seems to have a great fondness for measuring himself against Brahms, as this was the symphony selected by Dr. Muck for his first programme here two years ago. That may be fun for the conductor and it is not death by any means for the audience, for the number of lovers of Brahms is increasing as his music becomes familiar. His second symphony, which Dr. Muck played here shortly before leaving us, is a cheerful and colorful composition, full of grace and touched with the spirit of melody, if not of romance. But the mighty C minor which we heard last night, turns any occasion at which it is played into a solemn festival. There are beauty and nobility in it, but it is by no means a frivolous or easily digested beauty. It requires the same sort of absorbed attention that a Browning poem does and it leaves with many listeners the same uneasy feeling that they may not have got all of it. To be sure Von Buelow called it "the Tenth symphony." Beethoven's being the nine which ranked in his mind with it, but among the qualities of the immortal master which Brahms failed to reproduce is his melody. The melodies bear you through a Beethoven symphony on wings, whereas in the C minor of Brahms you limp and stumble painfully on your own musical legs. There is that lack even in the Andante, of whose elevation, even nobility, you are never in doubt. It is great music which yet, for the common mind, needs the sunlight of a smile, or a tune.

But just when this pessimistic spirit has convinced the listener that if Brahms' is the music of the twentieth century, he, the hearer, belongs back in the nineteenth, the orchestra has reached the last movement and there breaks upon the ear that inspiring melody which is introduced by the horn, transferred to the flute and afterward passes to the strings and the wind choir, like sunlight flitting across the forbidding front of York minster. For that air and for the movement which enfolds it like the subtle setting of a gem you will forgive Brahms much, including your uneasy moments with the first two movements when you wondered how much of the significance of that learned harmony escaped you.

But if the Brahms symphony was chiefly a joy to the initiate minority last night, the rest of the programme was pure gold and undefiled. The programme opened with the immortal and ever welcome "Leonora No. 3" overture by Beethoven. The symphony following that masterpiece served to show how far music has traveled between the last two of the trio of mighty Bs. Then came the love scene from Richard Strauss' "Fuersnot," perhaps selected to show that tonal polygamy has now become a recognized institution and that musical joy is increased by the unleashed freedom of the composer's fancy. Certainly this "Fuersnot" scene is wonderful music. It is alive with the very spirit of the hardly entreated fire of the Belgian legend on which it is founded and it has a melody of piercing sweetness and haunting beauty, reinforced by a harmonic background woven as only Strauss and Debussy yet dare to weave their tonal tints. But the music is alive and it lives as well for the tyro as for the trained musician, which is the justification for its inclusion in any programme.

The concert ended with the glorious "Tannhaeuser" overture, in which happy hunting ground both conductor and orchestra let themselves loose "in calm content." Probably the rest of the Whitcomb Riley verse from which that line comes is not applicable, because Mr. Fiedler evidently loves his Brahms and the members of this wonderful orchestra are too good musicians to feel the need of expletory relief after any music that they are called upon to

But the reader who did not hear the concert has no doubt been waiting all this time to find what Fiedler, the new conductor, is like. It is the fashion to attach adjectives to the names of conductors. We had the "gentle Gericke" and the "scholarly Muck." To follow that style we must coin the "fiery Fiedler." To indicate his quality by comparison, he is more like Emil Paur than like any of the other conductors of this orchestra. There were some of us who liked the breadth, virility and sweep of Paur, and we shall settle down in happy contentment under Fiedler, when we get used to some of his volcanic arm movements—or when he abandons them. Those auditors who used to complain that Gericke let his orchestra go to sleep in his search for subtle refinements of tone, will have no such complaint against Fiedler. He revelled in the climaxes of the symphony last night and he rode the passionate storm of Wagner's Venusberg music like a happy petrel of the seas. But he had due respect for Beethoven, be it understood. He played "Leonora" pianissimos pianissimo, and he did not attempt to mar the noble beauty of that music by putting himself between the hearer and the composer. There was some complaint in Carnegie Hall that he failed to preserve the full beauty and smoothness of tone for which the Boston orchestra is famous, but that defect was not obtrusive in the Academy last night. It may be that the smaller hall and the beautiful acoustics of the Academy are responsible for the improvement. It is true that the honeyed accents which Mr. Gericke used to coax from his band were less evident last night than when Gericke led, but that may be because we were absorbed in enjoyment of the fire and sweep which Gericke lacked. Altogether the new conductor promises a musical winter of keen and lively enjoyment.

From NEW YORK PRESS,

Address New York City.

Date NOV 8 1908

Fiedler Conducts Matinee Concert.

Max Fiedler and the Boston Symphony Orchestra had their first greeting from a New York matinee audience yesterday in Carnegie Hall, and whereas Schumann's D minor symphony brought the concert to a rather wearisome end, it is certain that in Rimsky-Korsakoff's "Scheherazade" suite, performed brilliantly, Fiedler and his players aroused enthusiasm. Crowds at such afternoon concerts seldom overstep the bounds of polite approval; therefore the prolonged clapping of hands, which brought Fiedler to the front several times after Rimsky-Korsakoff's opus 35 and finally induced him to ask his men to rise in a body, had to be interpreted as flattering to conductor and orchestra.

Rimsky-Korsakoff's symphonic suite inspired by episodes of "The Thousand Nights and a Night" is a familiar piece to New York concertgoers. But its picturesque fancies and its redolent Orientalism, clothed in the richest kind of orchestration, have not grown stale with repetition. The beauties of this work were fully revealed yesterday afternoon, and in setting them forth Fiedler revealed his best powers. But even in this work one felt the influence of a careful thinker rather than an inspired leader, of a man whose interpretations are based on painstaking study and observation, not on a compelling inner power.

If Fiedler's natural pedantry peeped through his reading of the "Scheherazade" suite it came forth more clearly in MacDowell's third symphonic poem, "Lamia," and revealed itself fully in Schumann's Symphony No. 4. From a purely orchestral point of view Fiedler's production of the suite was superior to that under Arens on the previous evening, though the Boston orchestra at no time attained its utmost technical finish. Yet it seemed to careful listeners that Arens, if he did not succeed with the limited orchestral material at his command in doing full justice to the letter of MacDowell's score, more deeply entered into the spirit of it than did Fiedler. The work made much the same impression as at its first performance in New York; but it was put into somewhat unfortunate juxtaposition with the prismatic orchestral splendors of the Russian suite.

Alas! for Schumann's D minor symphony, which sounded extremely domestic after the modern fare preceding it. In great part, however, the tiring effect of this work was due to Fiedler's carefully propounded and too deliberately uttered interpretation, in which, by the way, the balance of orchestral voices was by no means perfectly preserved. Schumann's symphony is not music that bears the sophisticated treatment it underwent yesterday.

TIMES.
ess NEW YORK CITY
NOV 8 1908

THE BOSTON ORCHESTRA.

Edward MacDowell's "Lamia" Performed at Its Second Concert.

The second New York concert of the Boston Symphony Orchestra was given yesterday afternoon in Carnegie Hall. Mr. Fiedler's programme was somewhat less severe than that of the evening concert. It comprised Rimsky Korsakoff's symphonic suite "Scheherezade," played in memory of the composer, who died last June; Edward MacDowell's symphonic poem, "Lamia," and Schumann's fourth symphony. It must be confessed that Mr. Fiedler displayed a more amiable side of his art than he did at the first concert. He put plenty of fancy and vivid detail into Rimsky Korsakoff's picturesque narrative piece of music—charming and entertaining in its invention and ingenuity, rich and scintillating in its orchestration, but rather too long for the amount of musical substance it contains. Mr. MacDowell's symphonic poem he played with earnestness and conviction, and the orchestra's performance of it clearly did full justice to the work. An attempt has been made to turn the performances of this work into a very important event in musical annals. Truth compels the reluctant admission that they have not proved to be so. The piece has a positive melodic charm in its principal section, and there are interesting details in the more sombre introduction. But it is by no means to be put among the strongest of Mr. MacDowell's compositions. It shows some of the immaturity that is to be expected, and, while it is agreeable, it has little that characterizes the gruesome story it is meant to tell, little of the tragic force of the issue to which he tries to bring it. The orchestration is not as the composer would have had it; and his wish to rewrite it, with his inability to find time to do so, chiefly led him to withhold the music from the public. It is now given out by his widow, with the hope that it will be "listened to and judged as a youthful work." How far the gain of learning to know this youthful work outweighs the violation of the composer's wishes for the suppression of what he regarded as a youthful indiscretion might be a matter for serious consideration. It may be noted, by the way, that the not very considerable laurel appertaining to the "first performance in New York" (as the programme had it) was adroitly removed from Mr. Fiedler's brow by the People's Symphony Society, under Mr. Arens, who produced the work for the first time in New York eighteen hours earlier.

Mr. Fiedler's reading of Schumann's fourth symphony, a work still vital with romance, poetry, and robust energy, notwithstanding its much-discussed defects, had many good points, especially as to its robustness and firm accent. He strangely failed to catch the legendary perfume of the romanza and its poetical spirit. And this is all the stranger, as Mr. Fiedler seems never to neglect to take a cantabile second theme of a symphonic movement a good deal slower than the first, which shows that the poetical side of his nature has not been neglected. He played the symphony as the composer was anxious to have it played, without pauses between the four movements, and there seems to be no good reason why the composer should not have his way, when it is so easy to give it to him.

From EVENING POST,

Address New York City.

Date

MUSIC AND DRAMA.

The "Lamia" Mystery.

Max Fiedler is lucky to have such an instrument to play on as the Boston Symphony Orchestra, and the Boston Symphony Orchestra is lucky to have such a conductor as Max Fiedler. That was made evident last Thursday evening, and was emphasized on Saturday afternoon, when Rimsky-Korsakoff's "Scheherazade," MacDowell's "Lamia," and Schumann's fourth symphony were played at Carnegie Hall. The first two of these works served particularly to reveal the kaleidoscopic capacity of this organization for beautiful color effects, and it seemed at times as if none of Mr. Fiedler's predecessors had succeeded quite as well as he does in bringing out all the richness, variety, and beauty of tone which this admirable orchestra is capable of. He may be over-robust at times, but that is infinitely better than the anæmic pallor and trombonophobia which used to characterize the performances of the Boston Orchestra.

The Schumann symphony was somewhat hurried, especially toward the end, where it seemed as if the conductor had applied the directions written by that composer to another piece which he wants at one place to be taken "as fast as possible," and a few pages later "still faster." But the romance and melodic beauty of this noble work were impressed once more on the listener's mind, and so was the thought that Schumann's music is played too seldom at present. The orchestral color of this symphony, it must be admitted, sounded drab after the "Scheherazade" and the "Lamia." Rimsky-Korsakoff's symphonic suite, especially in its first movement, equals Tchaikovsky at his best, both in melodic invention and in orchestral coloring, and here the orchestra rose to a splendid height of artistic virtuosity.

The most beautiful playing of the afternoon was, however, in the "Lamia," in which there were passages of ravishing opulence of color, of moving tenderness, of emotional awesomeness, in harmony with the story of the serpent-enchantress who, in the form of a lovely maiden, weds Lycius and after the marriage is compelled by a magician to resume her serpent form while Lycius falls lifeless. This performance, which revealed the young MacDowell as a master of orchestration almost on a level with Dvorák, deepened the mystery which has puzzled many—why did MacDowell withhold this piece so long? He did not, as has been ignorantly stated, regard it as a youthful indiscretion. On the contrary, as Mr. Philip Hale remarked: "Whenever he spoke of 'Lamia' he showed a peculiar affection for it, as though it were as a favorite child." It is possible that, although he did not believe in what the same critic has happily called "interlinear translations in tones" of poems, he nevertheless wanted to further elucidate the connection between the story and the music, which at present is somewhat vague. There, probably, lies the key to the mystery.

So much interest has been aroused by the performances of "Lamia" in Boston and New York that Mr. Fiedler has been persuaded to change his plans and substitute this symphonic poem in other cities in the Boston Orchestra's circuit.

From TRIBUNE,

Address New York City.

Date

MUSIC.

THE BOSTON ORCHESTRA.

The Boston Orchestra, with its new conductor, Mr. Max Fiedler, concluded its first visit to us this season with a concert in Carnegie Hall yesterday afternoon. Again, as on last Thursday evening, it forbore inflicting a solo performer upon its listeners and exercised that moderation in its offering which is become a tradition at its concerts and one of the features which are tributary to their enjoyableness. It did, however, offer something novel—some new music and a new feature in the presentation of an extremely old and familiar composition. The new music was a symphonic poem by the late E. A. MacDowell entitled "Lamia" and designed to give expression to some of the moods of Keats's poem of that name. Mr. MacDowell composed the work twenty years ago. For reasons which obviously sufficed him he did not publish the work, but after he had become fatally ill gave the score with an inscription to his friend, Henry T. Finck. The restless industry of the promoters of the MacDowell cult, which is the greatest danger threatening the reputation of the dead composer, saw to it that that should happen which the composer's own judgment warned him against. He was scarcely buried before the utterance went forth from Mr. Finck that the work would be given to the world, and for weeks the cryptic announcement of the first performance of a work by a great composer has burdened the circulars of the People's Symphony Society. Mr. Arens's plan to be first in the field with the work was defeated by its performance in Boston a fortnight ago, but Mr. Arens brought it forward on Friday evening and Mr. Fiedler yesterday. Thus a work which would have remained mute had its author lived achieved the distinction of two performances in a single week solely because he is dead.

"Lamia" adds nothing to the stature of its composer. It lacks less the finish in orchestration which it is said he hoped some day to give it than beauty and pregnancy of theme. Its most ingratiating feature is found in the treatment of a horn fanfare, which is an essential element of its allegro, and there is a moving plea in the individuality of feeling which is impressed upon the work here and there, but is dissipated ever and anon by the laborious development. It started out as an honest and an eager utterance, but its eloquence was not enduring. Its influence will be reactionary on its companion pieces which reached the distinction of print in the lifetime of the composer. Mr. Fiedler and his men bestowed affectionate care upon the performance, and the music was received with generous applause.

The new feature in the performance of an old composition was the playing of Schumann's D minor symphony without pauses between the movements, as was contemplated by the composer. The device, like the other which distinguishes the work—community of theme—was contrived by Schumann for the sake of enforcing the idea of unity—and its enforcement benefits the symphony, which, even under the ordinary conditions, has always been a model of directness, lucidity and conciseness. There was much virility in the greater part of Mr. Fiedler's reading yesterday, but at times it descended to almost lackadaisical sentimentality without really feminine grace. The concert opened with Rimsky-Korsakow's "Sheherazade," which was once one of the orchestra's show pieces, but is not now.

H. E. K.

From SUN,
Address New York City.
Date NOV 8 1908

MUSIC BY E. A. MACDOWELL

HIS "LAMIA" PLAYED BY THE BOSTON ORCHESTRA.

An Instrumental Embodiment of a Poem by John Keats—Rimsky-Korsakow's "Scheherazade" Suite and Schumann's D Minor Symphony Heard.

The first matinée concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon was devoted to the performance of three works, namely, Rimsky-Korsakow's "Scheherazade" suite Edward MacDowell's symphonic poem, "Lamia," and Schumann's D minor symphony. The music of the American composer was to have had its first hearing in New York at this concert, but by the enterprise of Franz Arens it was performed somewhat unexpectedly the previous evening at the concert of the People's Symphony Society.

It is a delicate matter to approach any composition of Mr. MacDowell with critical intent. He has long been an object of adoration among a certain set of music lovers, and his music is by them held sacred. Persons who venture to apply to it the calm consideration bestowed on the productions of other recent writers and to measure its worth by the common standards of criticism are fortunate if they escape bitter words sent "by express in a letter." This attitude of Mr. MacDowell's admirers has been for years a great obstacle to his success. It has followed him into the grave and bids fair to work him posthumous injury. He has an honorable place in music but it is not just the one his adorers would award him.

Let us be just if nothing else. "Lamia" was written twenty years ago. Mr. MacDowell was then a living composer and one whose hand had not been without practice in his art. He knew what he wished to say and he knew how he wished to say it. That the "Lamia" theme should have wooed and won his strange, shy, contemplative and mystic mind is not at all astonishing.

That he seized upon those elements of the legend best suited to musical treatment was to be expected of a man of such fastidious taste. Some composers would have revelled in the snake motive and perhaps have gone back to the classic fable of the race of Lamiæ for their inspiration.

These antique monsters were represented with the head and breast of a woman and the body of a serpent. They could change their forms at pleasure and assume such appearances as were best suited to the seduction of their victims, whose blood they sought.

But Mr. MacDowell found his inspiration in the poem of Keats, which tells the tale of the love of Lamia (here used as an individual name) for Lycius, her wedding with him, her recognition by Appolonius as a transformed serpent and her evanishment, followed by the death of Lycius.

Keats got the story from Burton's "Anatomy of Melancholy," as we learn from the poet's own note below the poem. He might have obtained a suggestion of the same tale from the edifying conversation of Damis and Appolonius in Flaubert's "Temptation of St. Anthony," but he had the misfortune to die in the year in which Flaubert was born. Perhaps Flaubert knew Keats—but this is another story.

Mr. MacDowell wrote a symphonic poem embodying three principal ideas, the dual nature of Lamia, the youth and virility of Lycius and the love of the two. The final orchestral crash had to come, of course, when the awful revelation was made. This symphonic poem is well constructed and couched in beautiful instrumental terms. Furthermore, it has a certain appreciable atmosphere not at all out of keeping with the singular charm of Keats's poem.

That the composer was really influenced by the poet is beyond doubt, and that he wrote with a fine sincerity is equally certain. But the achievement of the composition does not rise beyond this. It would be idle to declare that it is a strong and vital music in itself and that it would stand without leaning on the poetry of Keats.

It was played excellently yesterday afternoon, with a clarity and a balance of tone and phrase which Conductor Max Fiedler's reading of the Brahms symphony on Thursday night did not promise. It would be a pleasure to say as much for the performance of the beautiful Schumann symphony. It was marred by sentimentality in the conception and the execution. To sigh like a furnace over every tender bit of cantilena is not great art any more than is thundering every forte at the top of the bellows. But this latter we were spared yesterday. Mr. Fiedler came much nearer to the measure of the acoustics of the hall and there was less noise and more sonority in the orchestral tone. It was a real pleasure to hear the Schumann work played through without a pause, as its composer intended it to be.

Rimsky-Korsakow died in June and his "Scheherazade" suite was played in memoriam. Nothing from the pen of the late Russian master could cause an audience to regret more keenly his departure from the activities of this world. The work is so melodious, so full of exquisite humor, of unaffected and gentle sentiment, of orchestral tone painting of the obvious and therefore convincing sort, and of instrumental effects delightful without being bizarre, that it bears repetition excellently.

Nor do the titles of the movements bind one too closely to details. The veriest tyro in listening to programme music knows that the solo violin typifies the resourceful Sultana, who talked her lord and master out of the idea of putting her to death in the morning, but who can tell which of the voyages of Sindbad is depicted by the first movement? Despite the fact that the mysterious drums of Cassel are not heard in it, we are inclined to think it was the first voyage, because it had not dreadful orchestral cataclysm to indicate any of Sindbad's major adventures, those which he had after he got well into the swing of real story telling.

As for the "Story of the Kaldenadr Prince" again it must be the first one, for what means all that glory of orchestral color and that instrumental carnival, if not the visit of the Prince to Hindustan and his experiences in a straneg land? Then "The Young Princess and the Young Prince" invites to more delightful doubt. Were they Beder and Jeahaun-ara, or Ahmed and Nouronnihar? No matter. Rimsky-Korsakow sang of them in dulcet strains. The whole work was well played and the commander of the faithful conducted it creditably.

STAATS ZEITUNG,
New York City.

Bostoner Symphonie-Orchester.

Das gestern Nachmittag in Carnegie Hall abgehaltene erste Matinee-Concert der Bostoner wurde durch Rimsky-Korsakoff's symphonische Suite „Scheherezade" eingeleitet, was als posthume Ehrung des im Juni dieses Jahres verstorbenen bedeutenden russischen Komponisten zu gelten hatte Ungeachtet mancher Weitschweifigkeiten und gelegentlicher Trivialität der Erfindung ist es ein gefälliges, amusantes, vielfarbiges und mit orchestraler Märchen-Phantasie ausgestattetes Werk, das jedem Orchester allerersten Ranges eine dankbare Aufgabe zu lösen giebt. Rimsky-Korsakoff stellt darin nämlich sowohl an die technische Meisterschaft und Gestaltungskraft des Dirigenten als an das vollendete Ensemblespiel und die Virtuosität der einzelnen Spieler große Anforderungen. Fast ein jeder Führer seiner Gruppe muß ein vollendeter Virtuose sein. Bei der Solo-Violine kann man fast von einem Violin-Concert mit Orchester sprechen; aber auch dem Fagott, der Oboe, Trompete, Horn und tutti quanti fallen verzwickt heikle Soli zu. Daß die Bostoner die Aufgabe gestern restlos lösten, wer könnte das bezweifeln. Es war ein klangliches Schwelgen ohne Gleichen, eine Tonpoesie von leuchtender Farbenkraft. Man müßte wohl ein Dutzend Virtuosen nennen, wir wollen aber nur der dringendsten Pflicht nachkommen, indem wir konstatiren, daß die Solovioline von Prof. Willi Heß gestern so süßschmerzlich und virtuos beflügelt klang, mit einem Ton, wie er nur einem reifen und glänzenden Spieler von Herz und tiefer Empfindung zu Gebote steht.

Herr Max Fiedler hatte in der Leitung sehr gute Momente, aber das Ganze entbehrte nicht einer gewissen Schwere, einer zu geräuschvollen Art. Dieser tüchtige und energische Dirigent ist in Hamburg offenbar an einen viel grobkernigeren Klangkörper von geringerem sinnlichen Reiz gewöhnt, als er den Bostonern zu Gebote steht. Die Bostoner braucht man nicht aufzuwecken, sie folgen auf den Wink und errathen den leisesten Wunsch. Das Blech hat bei den Bostonern z. B. nie die erste Violine gespielt, wie es in den beiden ersten Konzerten wiederholt der Fall war. Immerhin trat gestern beim Dirigenten das Bestreben zu Tag, sich der noblen Eigenart des Orchesters anzupassen, denn wie Taktgebung waren auch die Intentionen Fiedler's sichtlich friedlichere als beim ersten Konzert. Im zweiten Satz der Rimsky-Korsakoff'schen Suite gelangen Herrn Fiedler einige humoristische Effekte sehr gut. Am Wohlsten fühlte er sich offenbar wieder im lärmenden Finale, das in seinem Aufbau einen fortreißenden, allerdings auch etwas gewaltthätigen Zug erlangte.

From GLOBE & COMMERCIAL ADVERTISER,
Address New York City.
Date

MAX FIEDLER OF BOSTON.

THE opportunity to hear a new orchestral work by the lamented Edward MacDowell under auspicious conditions, as well as to gain a further impression of Max Fiedler, the new conductor of the famous band from Boston, gave an especial interest to the first afternoon concert of the Boston Symphony Orchestra in Carnegie Hall last Saturday. The programme comprised Rimsky-Korsakoff's symphonic suite "Scheherazade," played in memory of the composer, who died last June; MacDowell's third symphonic poem "Lamia," and Schumann's symphony in D minor.

The first place in the discussion belongs to the MacDowell composition. The programme note that this was its first performance in New York was not strictly correct, the work having been played here a few hours earlier by the People's Symphony orchestra. This fact, however, it may be said, did not detract from the interest inherent in its Saturday afternoon performance.

Although it is new to the public, "Lamia" is one of MacDowell's early compositions. It was written twenty years ago, but was not published until within the last few weeks. It appears that within the first years following its composition MacDowell was unable to get it performed and published. Later, when such opportunities were at his command, he felt that he had progressed in his art beyond it. To his friends he admitted that there was much in it that he would like to change, and he spoke of rewriting it when he had time. Nevertheless, he allowed it to remain in the list of his compositions, although much of the fruit of his early creative work perished under the fire of his searching self-criticism.

These facts must be taken into consideration in an estimate of the work. That it is in itself a composition of first importance or that it will add greatly to the lustre of MacDowell's name can hardly be affirmed. But that it is MacDowell and is infused with the delicate poetic charm that characterizes this composer is not to be denied. The work was inspired by Keats's poem, which tells of the fatal love of Lamia, an enchantress, in the form of a snake, for a young Corinthian sophist, Lycius. As an attempt to find a musical characterization for a poetic mood, the work is in a large degree successful. It reflects much of the glamour of Keats's narrative. There is much that is charming in invention and treatment, but there is also much that suggests immaturity. Full justice to the work was undoubtedly done by the Boston orchestra, which played it in a spirit of devotion.

The Rimsky-Korsakoff suite, the product of a great master of the orchestra, and a work of delightful melodiousness, brilliant and charming orchestral effects, was superbly played. Schumann's romantic Fourth Symphony was performed in a vigorous style, with great robustness of rhythm, but it must be confessed, in parts with a notable absence of the peculiar romantic charm of Schumann. These excellences and defects were directly due to the new leader, of whom particularly something may be said here.

Mr. Fiedler is undoubtedly a vitalizing force at the conductor's desk. He gives that impression of combined strength and elasticity that is suggested by the word muscularity. His beat is firm, decisive, and commanding, and he infuses rhythmic life into whatever he directs. He builds up climaxes with powerful momentum and splendid effect. Under him the music pulsates with life. On the poetic side, however, he is not so fully satisfying. His strivings in this direction are apt to verge on the limits of sentimentality, while missing the real romantic note. This was notably exemplified in the Schumann symphony, where there were touches of sentimentality in the first movement and absence of romantic atmosphere in the "Romance."

That some of the qualities for which the Boston orchestra has been noted—extreme polish, purity, and beauty of tone—should at times suffer under the direction of a leader like Mr. Fiedler, whose chief aims, apparently, are other than these, is not surprising. It is a question, however, whether gains in the direction of vitality, even though boisterously expressed, are not a compensation for loss of extreme suavity. It must be said, however, that on Saturday afternoon there was a balance and beauty of tone in the playing of the orchestra that would satisfy all but the most captious critics.

Das dem Musikschriftsteller und Kritiker Henry T. gewidmete Tonpoem „Lamia" von dem vielbeklagten dahingeschiedenen amerikanischen Komponisten Edward McDowell stammt aus seiner glücklichen Wiesbadener Zeit 1888, wenn es auch erst nach des Komponisten Tod vor wenigen Wochen aufgelegt worden ist. McDowell ging bekanntlich in seiner strengen Selbstkritik zu weit; er zagte fast bei jedem Werk vor dessen Veröffentlichung und hätte am Liebsten alles überarbeitet.

Das Werk, nach dem gleichnamigen Gedicht Keat's gearbeitet, besteht aus zwei ineinander übergehenden Theilen, einem poetischen Lento misterioso und einem bewegten Allegro con fuoco und ist ungeachtet eines unvermittelten Schlusses und gelegentlicher skizzenhafter Unfertigkeit in der Durchführung den besten orchestralen Arbeiten McDowells gleich zu achten. Es ist ein Werk von musikalischem Fleisch und Blut und zeigt namentlich alle Vorzüge von McDowell's aparter Harmonisirung. Wir werden auf die „Lamia" angesichts deren Bedeutung später ausführlicher zurückkommen. Die Bostoner liehen dem Tonpoem ihren ganz

Den Beschluß des Konzerts bildete Schumann's Symphonie in D-Moll, Op. 120, welche, wenn auch als vierte erst im Jahre 1853 veröffentlicht, ihrer Entstehung nach in dieses Komponisten glücklichste symphonistische Zeit fällt, in das „Symphoniejahr" 1841. Schumann hat dieses Werk später einer orchestralen Bearbeitung unterzogen; die Instrumentation wurde verstärkt, leider auch vielfach verdickt und theilweise der ursprünglichen Grazie entkleidet. Die 4. Schumann'sche Symphonie ist insoferne historisch bemerkenswerth, als sie, gleich der A-Moll-Symphonie Mendelssohns, in allen vier Sätzen auf dem Prinzip thematischer Einheit aufgebaut ist, welche, ohne Unterbrechung auf einander folgend, gleichsam einen einzigen Satz bilden und gewöhnlich in einem Fluß abgespielt werden, für das Publikum allerdings eine etwas ermüdende Aufgabe.

Herr Fiedler erwies mit dieser Wiedergabe wieder seine Vertrautheit mit den großen klassischen Aufgaben, für welchen Stil er große Eigenschaften mitbringt, während das Romantische und Moderne ihm weniger gut zu liegen scheint. Gelegentliche Zartheit und poetische Auffassung in den zahlreichen lyrischen Partien dieses Werkes, welche den großen Zug der Symphonie mitunter fast aufhalten, haben wir allerdings vermißt, aber es lag Kraft, Temperament und vor Allem ein Zug der Größe in seiner Wiedergabe. Aeußerst effektvoll gestaltete er wieder das Finale mit seiner fugenartigen Durchbildung. Fiedler versteht sich auf solche effektvolle „Abgänge", wie ein Heldentenor auf seine langausgehaltenen und mit größter Lungenkraft hinausgeworfenen hohen Schlußnoten.

Das Publikum verhielt sich im Ganzen ziemlich reservirt. Nach den einzelnen Sätzen der russischen Suite und der „Lamia" erschallte sehr freundlicher Applaus, der sich am Schluß der Schumann'schen Symphonie sehr warm gestaltete. H.

The First Established and Most Complete Newspaper Cutting Bureau in the World

Boston Symphony Orchestra

Three soloists of more than passing interest will be presented at the concerts which the Boston Symphony orchestra is to give in Providence during the coming winter. They are Lillian Ormond, the American contralto, of whom it may be said as of Byron, that she waked to find herself famous, after the Worcester festival, which was practically her debut; Josef Lhevinne, the greatest of Russian pianists since Rubinstein; and Ruth Lynda Deyo, an American pianist of whom great things may be expected in view of the success she has had in New York and elsewhere.

Subscribers to last year's series of concerts have only this week in which to renew their subscriptions and secure the seats occupied by them last year. All communications should be addressed to C. A. Ellis, care of Steinert's music store, 327 Westminster street.

The limit of time for renewals ends on next Saturday and on Monday the 16th, the general sale of season tickets will open. This sale will continue for three days when the sale of seats for the first concert will begin.

As already announced, the concerts will be given on Tuesday evenings, in Infantry hall, the dates being Nov. 24th, Dec. 29th, and Feb. 2nd.

NOV 8 - 1908

Symphony Concert Soloists.

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The Orchestra is just ending its first series of concerts in New York and other large cities in the East and it is pleasant to record that Mr. Fiedler has continued to make the exceedingly popular success which he has made in Boston.

Brooklyn, N. Y.
NOV 7 - 1908

Erstes Konzert des Boston Symphonie-Orchesters. — Max Fiedler.

Die Bostoner zogen gestern Abend in Brooklyn ein und mit ihnen ihr neuer Dirigent Max Fiedler, der zum ersten Male ein Konzert in Brooklyn dirigirte. Mit dem gestrigen Konzert des Bostoner Symphonie-Orchesters wurde die Brooklyner Musik-Saison thatsächlich erst eröffnet, denn die Academy of Music war zum ersten Male voll besetzt, ein erfreuliches Zeichen.

Herrn Fiedler wurde ein warmer Empfang zu Theil und im Laufe des Abends zeigte es sich, daß er sich das Brooklyner Publikum erobert hat. Das Programm des Konzertes, das den Brooklyner Cyklus der Bostoner eröffnete, war dasselbe, wie bei dem Eröffnungs-Konzert in Boston und vorgestern in Manhattan. Es wurde durch Beethoven's Leonoren-Ouvertüre No. 3 eingeleitet, der Brahms' Symphonie No. 1 in C-Moll, der die Liebes-Szene aus Richard Strauß' Oper „Feuersnoth" folgte, während Wagner's Ouvertüre zum „Tannhäuser" das Finale bildete.

Schon bei der Leonoren-Ouvertüre zeigte sich, daß Herr Fiedler ein Mann von ausgeprägter Individualität ist, der sich nicht scheut, seinen eigenen Weg zu wandeln. Noch mehr kam dies in der Brahms'schen Symphonie zur Geltung. Ein Streben nach Kraftentwicklung und dynamischen Wirkungen ist unverkennbar, dennoch aber ist Herr Fiedler immer darauf bedacht, jede Nüance zur vollen Geltung zu bringen und auch Poesie ist ihm keineswegs fremd, wie besonders der zweite Satz in der Brahms'schen Symphonie (Andante sostenuto) zeigte. Dieser Satz gelang ihm prächtig und gerade hier zeigte Herr Fiedler, wie absolut die Kontrolle ist, die er über das Orchester ausübt. Er dirigirt ohne Partitur, ein Umstand, der ihm gestattet, sein ganzes Wesen der Komposition, seine ganze Aufmerksamkeit dem Orchester zu widmen. Daß es Herrn Fiedler gelungen ist, innerhalb ganz kurzer Zeit dem Orchester seine Individualität aufzudrücken, zeigt von der wunderbaren Disziplin, von der künstlerischen Vollkommenheit und von der Geschmeidigkeit dieses Apparates. Allerdings traten im letzten Satze einige Unebenheiten hervor, die aber sicher abgestellt werden, je enger die Fühlung zwischen den Musikern und ihrem neuen Dirigenten wird. Freudig zu begrüßen ist es, daß Herr Willy Heß wieder an seinem alten Platze als Konzertmeister sitzt. Er ist ein Künstler, der unschwer zu ersetzen ist. Das bewies er wieder gestern Abend, als er im zweiten Satze der Brahms'schen Symphonie das Violin-Solo spielte. Der wunderbare Schmelz seines Spiels, die Reinheit und Fülle seines Tones wirken wahrhaft herzerfrischend. Herrn Fiedler wurde nach dem Brahms'schen Werke eine Ovation zu Theil. In bescheidener Weise wandte er einen Theil des Verdienstes seinen Musikern zu, die sich auf seine Aufforderung von ihren Sitzen erhoben.

Hochoriginell ist die Liebes-Szene aus Richard Strauß' „Feuersnoth". Herrn Fiedler's Auffassung ist in jeder Beziehung großzügig. Er erfaßte unzweifelhaft den Geist des Komponisten und erzielte prächtige Klangwirkungen. Ein frischer, wohlgefälliger Zug geht durch diese Komposition, überall leuchtet uns Lebenslust und froher Muth entgegen und ein unverkennbares Jauchzen schlägt an unser Ohr. Dieser frohe, sorglose Sinn theilte sich unter der meisterhaften Führung des Herrn Fiedler auch dem Orchester mit, das gerade hier, obwohl augenscheinlich viele rythmische und technische Schwierigkeiten zu überwinden sind, eine Glanzleistung bot.

Die Tannhäuser-Ouvertüre hörten wir gestern Abend zum dritten Male in dieser Saison von derselben Bühne herab, zwei Mal früher von dem Philadelphia-Orchester (Dirigent Carl Pohlig), bezw. vom New Yorker Symphonie-Orchester unter Führung von Walter Damrosch. Unumwunden können wir behaupten, daß die Damrosch'sche Auffassung die künstlerisch vollendetste war. Herr Fiedler nahm die Ouvertüre gestern Abend entschieden in zu langsamen, sogar schleppendem Tempo, was zuweilen thatsächlich unangenehm berührte. Und bei dem Pilgerchor traten die Streichinstrumente zuweilen sehr in den Vordergrund. Was nun die Blech- und Blasinstrumente anbetrifft, scheint Herr Fiedler der New Yorker Kritik thatsächlich Konzessionen gemacht zu haben, wenn anders diese Kritik nicht unbillig war. Die Blech-Blasinstrumente hielten sich vollständig im Rahmen des Erlaubten und traten nie unangenehm hervor, obwohl gerade in der Tannhäuser-Ouvertüre die Versuchung hierzu eine starke ist.

Alles in Allem machte Herr Fiedler auf die Brooklyner einen sehr guten Eindruck. Er zeigte sich als ein vollendeter Künstler, der seine Aufgabe unzweifelhaft ernst nimmt, ein Mann voller Energie und Hingabe, der seine eigenen Ansichten hat und für dieselben einzutreten bereit ist. Nach dem Konzert gab das Musik-Departement des Brooklyner Instituts für Künste und Wissenschaften, unter dessen Auspizien das Konzert stattfand, im Bankettsaal der Academy of Music einen Empfang zu Ehren des Herrn Fiedler.

Ein Umstand berührte gestern Abend unzweifelhaft viele Besucher des Konzertes schmerzlich. Es fehlten die früheren Programme, die fachmänische und historische Erläuterungen der Konzertnummern enthielten. Infolge eines geschäftlichen Kontraktes scheinen diese Programme in Zukunft in Wegfall kommen zu müssen, was entschieden bedauerlich ist.

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J. G.

EVENING MAIL,
New York City.
NOV 9 1908

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SPOKANE, WASH.
NOV 8 - 1908

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Written at an early date, when Mr. MacDowell still felt the influences of his student life and before the dissecting genius of Strauss made detailed program music popular, it shows the general traits of the early writers of such music, tempered by the individuality of MacDowell. It is romantic music of the best type and penetrates deeply into the inner meaning of Keat's poem.

The impression of Mr. Fiedler's work is that he is a director who will obtain sharp rhythmic and big tonal effects, but who will, to a certain extent, sacrifice the fineness of tone for which the Boston orchestra is noted. The matinee performance was extremely vigorous and in some cases boisterous.

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From TIMES,
Address New York City.
Date NOV 15 1908

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Brooklyn, N. Y.

Erstes Konzert des Boston Symphonie-Orchesters. — Max Fiedler.

Die Bostoner zogen gestern Abend in Brooklyn ein und mit ihnen ihr neuer Dirigent Max Fiedler, der zum ersten Male ein Konzert in Brooklyn dirigirte. Mit dem gestrigen Konzert des Bostoner Symphonie-Orchesters wurde die Brooklyner Musik-Saison thatsächlich erst eröffnet, denn die Academy of Music war zum ersten Male voll besetzt, ein erfreuliches Zeichen.

Herrn Fiedler wurde ein warmer Empfang zu Theil und im Laufe des Abends zeigte es sich, daß er sich das Brooklyner Publikum erobert hat. Das Programm des Konzertes, das den Brooklyner Cyklus der Bostoner eröffnete, war dasselbe, wie bei dem Eröffnungs-Konzert in Boston und vorgestern in Manhattan. Es wurde durch Beethoven's Leonoren-Ouvertüre No. 3 eingeleitet, der Brahms' Symphonie No. 1 in C-Moll, der die Liebes-Szene aus Richard Strauß' Oper „Feuersnoth" folgte, während Wagner's Ouvertüre zum „Tannhäuser" das Finale bildete.

Schon bei der Leonoren-Ouvertüre zeigte sich, daß Herr Fiedler ein Mann von ausgeprägter Individualität ist, der sich nicht scheut, seinen eigenen Weg zu wandeln. Noch mehr kam dies in der Brahms'schen Symphonie zur Geltung. Ein Streben nach Kraftentwicklung und dynamischen Wirkungen ist unverkennbar, dennoch aber ist Herr Fiedler immer darauf bedacht, jede Nüance zur vollen Geltung zu bringen und auch Poesie ist ihm keineswegs fremd, wie besonders der zweite Satz in der Brahms'schen Symphonie (Andante sostenuto) zeigte. Dieser Satz gelang ihm prächtig und gerade hier zeigte Herr Fiedler, wie absolut die Kontrolle ist, die er über das Orchester ausübt. Er dirigirt ohne Partitur, ein Umstand, der ihm gestattet, sein ganzes Wesen der Komposition, seine ganze Aufmerksamkeit dem Orchester zu widmen. Daß es Herrn Fiedler gelungen ist, innerhalb ganz kurzer Zeit dem Orchester seine Individualität aufzudrücken, zeigt von der wunderbaren Disziplin, von der künstlerischen Vollkommenheit und, von der Geschmeidigkeit dieses Apparates. Allerdings traten im letzten Satze einige Unebenheiten hervor, die aber sicher abgestellt werden, je enger die Fühlung zwischen den Musikern und ihrem neuen Dirigenten wird. Freudig zu begrüßen ist es, daß Herr Willy Heß wieder an seinem alten Platze als Konzertmeister sitzt. Er ist ein Künstler, der unschwer zu ersetzen ist. Das bewies er wieder gestern Abend, als er im zweiten Satze der Brahms'schen Symphonie das Violin-Solo spielte. Der wunderbare Schmelz seines Spiels, die Reinheit und Fülle seines Tones wirken wahrhaft herzerfrischend. Herrn Fiedler wurde nach dem Brahms'schen Werke eine Ovation zu Theil. In bescheidener Weise wandte er einen Theil des Verdienstes seinen Musikern zu, die sich auf seine Aufforderung von ihren Sitzen erhoben.

Hochoriginell ist die Liebes-Szene aus Richard Strauß' „Feuersnoth". Herrn Fiedler's Auffassung ist in jeder Beziehung großzügig. Er erfaßte unzweifelhaft den Geist des Komponisten und erzielte prächtige Klangwirkungen. Ein frischer, wohlgefälliger Zug geht durch diese Komposition, überall leuchtet uns Lebenslust und froher Muth entgegen und ein unverkennbares Jauchzen schlägt an unser Ohr. Dieser frohe, sorglose Sinn theilte sich unter der meisterhaften Führung des Herrn Fiedler auch dem Orchester mit, das gerade hier, obwohl augenscheinlich viele rythmische und technische Schwierigkeiten zu überwinden sind, eine Glanzleistung bot.

Die Tannhäuser-Ouvertüre hörten wir gestern Abend zum dritten Male in dieser Saison von derselben Bühne herab, zwei Mal früher von dem Philadelphia-Orchester (Dirigent Carl Pohlig), bezw. vom New Yorker Symphonie-Orchester unter Führung von Walter Damrosch. Unumwunden können wir behaupten, daß die Damrosch'sche Auffassung die künstlerisch vollendetste war. Herr Fiedler nahm die Ouvertüre gestern Abend entschieden in zu langsamen, sogar schleppendem Tempo, was zuweilen thatsächlich unangenehm berührte. Und bei dem Pilgerchor traten die Streichinstrumente zuweilen sehr in den Vordergrund. Was nun die Blech- und Blasinstrumente anbetrifft, scheint Herr Fiedler der New Yorker Kritik thatsächlich Konzessionen gemacht zu haben, wenn anders diese Kritik nicht unbillig war. Die Blech-Blasinstrumente hielten sich vollständig im Rahmen des Erlaubten und traten nie unangenehm hervor, obwohl gerade in der Tannhäuser-Ouvertüre die Versuchung hierzu eine starke ist.

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The First Established and most Complete Newspaper Cutting Bureau in the World

STAR,

INDIANAPOLIS, IND.

"LAMIA" GIVEN TO WORLD

WORK OF EDWARD MACDOWELL

COMPOSITION FOUNDED ON KEATS'S POEM WHICH HE LACKED FUNDS TO PUBLISH, NOW ACCLAIMED AFTER HIS DEATH.

Edward MacDowell's "Lamia," founded on the Keats poem, is now having its first hearings in Boston and New York, as given by the Boston Symphony Orchestra, which comes to Indianapolis Jan. 28.

An amusing account is given in the Boston Transcript of how a large audience at Symphony Hall became acquainted with Keats's "Lamia," when MacDowell's posthumous work based on it, of which Arthur P. Schmidt has just published the orchestral score, had its first hearing anywhere. Philip Hale printed the whole poem, which takes up some twenty pages in Palgrave, in the program book, and this is what happened to the audience:

"One scanned the verses with cursory eye; another dipped deeper and longer into them; a third began deliberate reading. The process and every variation of it became tempting, infectious, as such things do in large assemblies. On and on went Beethoven's 'Eroica' symphony; and on and on went the general reading of 'Lamia.' Look up into the balconies and many a head was bent over Keats's verses. Look around the floor, and on every side were the upraised program books open at the poem. The music to which it stirred MacDowell followed, and for the moment the audience was content to supplement its reading with his imaginings. The prelude to 'The Mastersingers,' irresistible, intoxicating, ended the concert; but for many an auditor there was 'Lamia' still to finish. Sachs and the masters walked in unheeded procession; Evchen and Walther wooed unheard; and apprentices danced and townsfolk sang their chorals in vain against the fascination of Keats. In theory the concert was devoted to Beethoven, MacDowell and Wagner. In actual fact a considerable part of the audience spent the afternoon in the discovery of Keats and his poem of 'Lamia.' There was almost more reason to reflect upon the reading of poetry by this, our generation, than upon the music and the performance. At the least nothing so amusing as this general preoccupation with a poem has happened at the Symphony concerts in many a day."

Has Fancy and Color.

The Boston critics unite in praising MacDowell's "Lamia." "This symphonic poem," says Philip Hale, "has fancy and color, and it was evidently written with the enthusiasm of youth. As it is today, unrevised by the composer, the music has more individuality than his 'Lancelot and Elaine.'" Mr. Hale further says in the Herald:

"It is a fact that MacDowell, when he honored Boston by choosing it as his dwelling place, spoke of 'Lamia' as a work that he would fain revise; that he was not then willing to publish it; but at the same time he talked of rewriting his 'Lancelot and Elaine' and certain other compositions, and he half regretted that they had been published. All this was natural. Other composers, poets, essayists, novelists, painters, have at times wished to call back that which has gone forth and been accepted gracefully by the world. MacDowell had the noble discontent of the true creative artist. He toiled after perfection, and the fastidiousness of his self-criticism was perhaps at times a stumbling block in the way of progress. Whenever he spoke of 'Lamia' he showed a peculiar affection for it, as though it were a favorite child.

"Even though this symphonic poem had waited long for a performance, any reproach brought against Mr. Schmidt for publishing it or Mrs. MacDowell for allowing the publication would be unjust. I happen to know that Mr. Schmidt was zealous for MacDowell's reputation; that he consulted musicians as to the wisdom of publishing 'Lamia,' that he showed the manuscript to them, lest by a rash act he might harm the dead man's fame. Mrs. MacDowell gave her reasons for wishing this publication. These reasons were published in the program book of the concert, and no one, even though he had not personally known the composer, could read her letter and remain unmoved."

Had No Money to Print It.

In the program book of the Boston Orchestra, this communication from Mrs. MacDowell is printed, explaining why "Lamia" has not been sooner given to the world:

"It was never published until now for the simple reason that, when he would have been glad to see it in print, he did not have the money necessary, nor had he had the opportunity of hearing it played.

"When we came to America, he ran up against the fact that it would be impossible for him to get any orchestra to try over a composition for him in a rehearsal unless it were going to be played in a concert. He never wanted to publish a work unheard, and in Germany it had been a simple and easy thing to accomplish. I can see, as if it were yesterday, the kindly faces of the members of different orchestras in Wiesbaden, Darmstadt, Frankfort, so willing to help out the young American by trying over his compositions. As I think of it now, it seems quite wonderful, the ease with which all this came. For instance, the 'Hamlet and Ophelia.' I think, was tried over at least twice. The only grumble I ever heard was over the voice parts. I copied most of them, and the early ones must have been awful! I can hear an old musician say under his breath, 'Schrecklich copiert,' until he saw my look of distress and guessed the truth! Then he gave me a kindly nod, as much as to say,

Opportunity Too Late.

"When the money was there for the necessary expense, or when he might have been able to have it printed for nothing, it was too late. Edward felt then that the 'Lamia' belonged to a period quite different from the work he was doing, and he was most critical about work he had finished. I think I do not exaggerate when I say, I doubt whether he would have published any of his compositions if they had been laid aside for even three or four years. He was merciless in his judgment of himself. But, as it chanced, he never had any trouble in finding a publisher for all he wrote, though with the orchestral things, as I said before, he helped pay for all the early compositions.

"As the years rolled on, newer music pushed 'Lamia' aside, though it was always on the list of his printed works. Finally, his feeling was that it was too late for it to appear as a recent work, too soon to stand as a youthful one. Repeatedly, he said to me, 'When I am old, I shall have it printed, though there is a lot in the orchestration I should like to change.' This he said of his printed works as well."

Newspaper Cutting Bureau in the World

BALTIMORE, MD.
NOV 8 - 1908

THE first Boston Symphony Concert, which took place this week, really marks the opening of society's musical season, much as the Monday german opens the social season. There have been other concerts this fall and good ones, too, but society claims the Boston Symphony Concert as its own and seems to make a social function of it.

You find the regular attendants who have been going for years and these correspond with the chaperones and young married set at the first german. There are debutantes, too, at the first concert—neophytes in the enjoyment of good music—brought there by some friend or going themselves to cultivate their taste for music. These are the debutantes of the concerts, these and the long strings of schoolgirls from our leading girls' schools, chaperoned by one or more teachers, gay with the joy of an evening outside the dull walls of a school, and nervously laughing and mildly struggling to get a seat next to their girl chum.

Society comes to these concerts in full force, and well-dressed, and it comes for different reasons. Some come for the music because they understand and love it. Some come because it is one of the things that society expects its members to do; some to see and be seen; some because they are invited to fill in on a stray seat or two which the subscriber cannot use on that evening, but society comes, and comes early, only because it knows it cannot get in if it is late, and society keeps quiet and listens after it does come largely because good form requires it to do so.

The concerts are much like the churches. Women are largely in the majority, the husbands, many of them, bringing their wives and daughters as far as the door, and, with an inquiry as to when the concert will be over, leave them and go their way—no one knows whither. These same escorts will be found in the lobby when the concert is over and the audience pouring out, craning their necks to find their fair charges; wondering if they are standing on the proper side of the lobby to see them and sometimes grumbling and saying that, of course, their women folk are the last to appear.

The preponderance of women is also noticeable at these concerts from the large number of carriages in waiting and the helplessness of the women in getting their conveyance to the door. They gather in clumps, balancing themselves upon the edge of the small platform which was put up originally as a temporary exit, but which has been a permanency now for years. They are jostled by those who are walking home, they have the immense megaphone of the carriage attendant thrust into their very ears and it acts as a barrier to their movements along the narrow path of righteousness provided for their exit.

A concert is the place nowadays to see the society people. It used to be that the young miss was schooled upon the piano or her voice was cultivated in order that she might shine in her own drawing-room before the guests who were often invited for that purpose. And those were the days of poor music and little knowledge and appreciation of the art. Concerts have done away with this species of limelight. Concerts and the pianola and graphophone, and even defeated presidential candidates entertain their visitors with a pianola pumping out music while their Rome is burning and crumbling about their ears.

Society also gathers every Friday afternoon at the Peabody recitals, at 4 o'clock, and again the women are almost the entire audience. Many men would attend these concerts if they were set for 5 o'clock instead of 4, and have expressed their regret that the Peabody managers do not recognize how hard it is for men to get up town by 4 o'clock, in the hope that the hour might be placed later and this Adamless Eden done away with.

Music has always been society's great field for social purposes, but society, through cultivation and increased opportunity to hear good music, is no longer satisfied with the parlor amateur. It hires the professional, even if it does not listen to him.

From TOWN TOPICS.
Address NEW YORK CITY.
Date NOV 12 1908

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CABLE ADDRESS, "ROMEIKE" NEW YORK
NEW YORK

The First Established and most Complete Newspaper Cutting Bureau in the World

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Brooklyn, N. Y.
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INDIANAPOLIS, 1908

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"LAMIA" GIVEN TO WORLD

WORK OF EDWARD MACDOWELL

COMPOSITION FOUNDED ON KEATS'S POEM WHICH HE LACKED FUNDS TO PUBLISH, NOW ACCLAIMED AFTER HIS DEATH.

Edward MacDowell's "Lamia," founded on the Keats poem, is now having its first hearings in Boston and New York, as given by the Boston Symphony Orchestra, which comes to Indianapolis Jan. 28.

An amusing account is given in the Boston Transcript of how a large audience at Symphony Hall became acquainted with Keats's "Lamia," when MacDowell's posthumous work based on it, of which Arthur P. Schmidt has just published the orchestral score, had its first hearing anywhere. Philip Hale printed the whole poem, which takes up some twenty pages in Palgrave, in the program book, and this is what happened to the audience:

"One scanned the verses with cursory eye; another dipped deeper and longer into them; a third began deliberate reading. The process and every variation of it became tempting, infectious, as such things do in large assemblies. On and on went Beethoven's 'Eroica' symphony; and on and on went the general reading of 'Lamia.' Look up into the balconies and many a head was bent over Keats's verses. Look around the floor, and on every side were the upraised program books open at the poem. The music to which it stirred MacDowell followed, and for the moment the audience was content to supplement its reading with his imaginings. The prelude to 'The Mastersingers,' irresistible, intoxicating, ended the concert; but for many an auditor there was 'Lamia' still to finish. Sachs and the masters walked in unheeded procession; Evchen and Walther wooed unheard; and apprentices danced and townsfolk sang their chorals in vain against the fascination of Keats. In theory the concert was devoted to Beethoven, MacDowell and Wagner. In actual fact a considerable part of the audience spent the afternoon in the discovery of Keats and his poem of 'Lamia.' There was almost more reason to reflect upon the reading of poetry by this, our generation, than upon the music and the performance. At the least nothing so amusing as this general preoccupation with a poem has happened at the Symphony concerts in many a day."

Has Fancy and Color.

The Boston critics unite in praising MacDowell's "Lamia." "This symphonic poem," says Philip Hale, "has fancy and color, and it was evidently written with the enthusiasm of youth. As it is today, unrevised by the composer, the music has more individuality than his 'Lancelot and Elaine.'" Mr. Hale further says in the Herald:

"It is a fact that MacDowell, when he honored Boston by choosing it as his dwelling place, spoke of 'Lamia' as a work that he would fain revise; that he was not then willing to publish it; but at the same time he talked of rewriting his 'Lancelot and Elaine' and certain other compositions, and he half regretted that they had been published. All this was natural. Other composers, poets, essayists, novelists, painters, have at times wished to call back that which has gone forth and been accepted gracefully by the world. MacDowell had the noble discontent of the true creative artist. He toiled after perfection, and the fastidiousness of his self-criticism was perhaps at times a stumbling block in the way of progress. Whenever he spoke of 'Lamia' he showed a peculiar affection for it, as though it were a favorite child.

"Even though this symphonic poem had waited long for a performance, any reproach brought against Mr. Schmidt for publishing it or Mrs. MacDowell for allowing the publication would be unjust. I happen to know that Mr. Schmidt was jealous for MacDowell's reputation; that he consulted musicians as to the wisdom of publishing 'Lamia,' that he showed the manuscript to them, lest by a rash act he might harm the dead man's fame. Mrs. MacDowell gave her reasons for wishing this publication. These reasons were published in the program book of the concert, and no one, even though he had not personally known the composer, could read her letter and remain unmoved."

Had No Money to Print It.

In the program book of the Boston Orchestra, this communication from Mrs. MacDowell is printed, explaining why "Lamia" has not been sooner given to the world:

"It was never published until now for the simple reason that, when he would have been glad to see it in print, he did not have the money necessary, nor had he had the opportunity of hearing it played.

"When we came to America, he ran up against the fact that it would be impossible for him to get any orchestra to try over a composition for him in a rehearsal unless it were going to be played in a concert. He never wanted to publish a work unheard, and in Germany it had been a simple and easy thing to accomplish. I can see, as if it were yesterday, the kindly faces of the members of different orchestras in Wiesbaden, Darmstadt, Frankfort, so willing to help out the young American by trying over his compositions. As I think of it now, it seems quite wonderful, the ease with which all this came. For instance, the 'Hamlet and Ophelia.' I think, was tried over at least twice. The only grumble I ever heard was over the voice parts. I copied most of them, and the early ones must have been awful! I can hear an old musician say under his breath, 'Schrecklich copiert,' until he saw my look of distress and guessed the truth! Then he gave me a kindly nod, as much as to say, 'You will improve.'

Opportunity Too Late.

"When the money was there for the necessary expense, or when he might have been able to have it printed for nothing, it was too late. Edward felt then that the 'Lamia' belonged to a period quite different from the work he was doing, and he was most critical about work he had finished. I think I do not exaggerate when I say, I doubt whether he would have published any of his compositions if they had been laid aside for even three or four years. He was merciless in his judgment if himself. But, as it chanced, he never had any trouble in finding a publisher for all he wrote, though with the orchestral things, as I said before, he helped pay for all the early compositions.

"As the years rolled on, newer music pushed 'Lamia' aside, though it was always on the list of his printed works. Finally, his feeling was that it was too late for it to appear as a recent work, too soon to stand as a youthful one. Repeatedly, he said to me, 'When I am old, I shall have it printed, though there is a lot in the orchestration I should like to change.' This he said of his printed works as well."

Newspaper Cutting Bureau in the World

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NOV 8

THE first Boston Symphony Concert, which took place this week, really marks the opening of society's musical season, much as the Monday german opens the social season. There have been other concerts this fall and good ones, too, but society claims the Boston Symphony Concert as its own and seems to make a social function of it.

You find the regular attendants who have been going for years and these correspond with the chaperones and young married set at the first german. There are debutantes, too, at the first concert—neophytes in the enjoyment of good music—brought there by some friend or going themselves to cultivate their taste for music. These are the debutantes of the concerts, these and the long strings of schoolgirls from our leading girls' schools, chaperoned by one or more teachers, gay with the joy of an evening outside the dull walls of a school, and nervously laughing and mildly struggling to get a seat next to their girl chum.

Society comes to these concerts in full force, and well-dressed, and it comes for different reasons. Some come for the music because they understand and love it. Some come because it is one of the things that society expects its members to do; some to see and be seen; some because they are invited to fill in on a stray seat or two which the subscriber cannot use on that evening, but society comes, and comes early, only because it knows it cannot get in if it is late, and society keeps quiet and listens after it does come largely because good form requires it to do so.

The concerts are much like the churches. Women are largely in the majority, the husbands, many of them, bringing their wives and daughters as far as the door, and, with an inquiry as to when the concert will be over, leave them and go their way—no one knows whither. These same escorts will be found in the lobby when the concert is over and the audience pouring out, craning their necks to find their fair charges; wondering if they are standing on the proper side of the lobby to see them and sometimes grumbling and saying that, of course, their women folk are the last to appear.

The preponderance of women is also noticeable at these concerts from the large number of carriages in waiting and the helplessness of the women in getting their conveyance to the door. They gather in clumps, balancing themselves upon the edge of the small platform which was put up originally as a temporary exit, but which has been a permanency now for years. They are jostled by those who are walking home, they have the immense megaphone of the carriage attendant thrust into their very ears and it acts as a barrier to their movements along the narrow path of righteousness provided for their exit.

A concert is the place nowadays to see the society people. It used to be that the young miss was schooled upon the piano or her voice was cultivated in order that she might shine in her own drawing-room before the guests who were often invited for that purpose. And those were the days of poor music and little knowledge and appreciation of the art. Concerts have done away with this species of limelight. Concerts and the pianola and graphophone, and even defeated presidential candidates entertain their visitors with a pianola pumping out music while their Rome is burning and crumbling about their ears.

Society also gathers every Friday afternoon at the Peabody recitals, at 4 o'clock, and again the women are almost the entire audience. Many men would attend these concerts if they were set for 5 o'clock instead of 4, and have expressed their regret that the Peabody managers do not recognize how hard it is for men to get up town by 4 o'clock, in the hope that the hour might be placed later and this Adamless Eden done away with.

Music has always been society's great field for social purposes, but society, through cultivation and increased opportunity to hear good music, is no longer satisfied with the parlor amateur. It hires the professional, even if it does not listen to him.

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[86]

RECORD
PHILADELPHIA, PA.
NOV 14 1908

THE HAT AND THE CONCERT

Boston Symphony's New Leader Assuredly Means Business.

Here and there in the country, of late, in California, in the South, by the Lakes, sporadic shots have been fired by various popguns of brief authority at the hats of women. Parsons and playhouse managers alike have undertaken to delimit the privilege of women to wear hats so big as to hide the show, whatever it may be, if not the whole landscape, from those who sit behind them. There is something to be said, surely, in favor of allowing people who have given their money, or at least their time, to see the stage or the platform or the pulpit, says The New York Evening Sun. But the action of Mr. Max Fiedler, the new leader of the Boston Symphony Orchestra, seems bumptious.

He refused to begin his concert the other day in Symphony Hall until the last hat had been doffed, and it was half an hour before the last woman complied with his regulation. Pretty stiff, this. Was he afraid some lady would not see him? Is there nothing to be left to personal choice? When women have expended much time, thought and a distinctly awful quantity of money upon hats which they consider ornamental and suitable for wear upon the street or at a reception, is it to be supposed that, because they wish to spend an hour and a half listening to music, where no spectacle is presented, they will consider it reasonable to be asked to dishevel themselves, in public, in obedience to what they will probably consider an artist's whim? We doubt it, and—for once, for this once—are inclined to believe that the women have the best of the argument. Off with their hats in the theatre, as a matter of common sense and simple courtesy. But—in the concert room—? Even if the conductor be grown to consider his professional gymnastics an integral part of the performance.

We shall be much interested to observe the result of Mr. Fiedler's new ruling, if he shall venture to enforce it, when the Boston Symphony Orchestra again receives the applause of its friends at Carnegie Hall.

From LOUIS C. ELSON'S COUNTRY,
Address NEW YORK CITY.
Date NOV 14 1908

MUSIC AND MUSICIANS

The Boston Symphony Orchestra gave its first concert of the season in New York City, at Carnegie Hall, on Thursday evening, November fifth. This organization's concerts are among the best musical events the city enjoys, and the audiences it calls out are always large and of those people who can lay claim to high musical culture. The conductor of last season was Dr. Muck of Berlin, to whom Emperor William had reluctantly granted, for the sake of art and the Boston Symphony Orchestra, a year's furlough. His place is now filled by Max Fiedler of Hamburg, who conducted two Philharmonic concerts in New York City during the season of 1905, when several leading conductors came over from Europe each to conduct two such concerts. The occasion of Thursday evening was marked by its being Mr. Fiedler's first appearance as conductor of the orchestra. The program was a very beautiful one and adapted to show nearly all the qualities necessary to a great conductor. It consisted of the Overture "Leonora," No. 3, Op. 68, by Beethoven; Brahms' Symphony No. 1, in C minor, Op. 68; Love Scene from the opera "Feuersnot," Op. 50, by Richard Strauss, and the "Tannhäuser" Overture, by Wagner. Mr. Fiedler showed himself to be first of all a conductor loving dramatic effects of sound and tone-coloring, also sharp contrasts of crescendo and diminuendo, but careful and correct in score readings (the entire program was conducted from memory) and, at all times, a complete master of his orchestra. As he is heard in further programs given under permanent conditions it will be better determined whether he belongs entirely to the so-called modern school of conductors or whether he is able, with classic sincerity, to keep within the limits set by the old masters for their own compositions. Of the playing of the orchestra itself no comment is necessary. The second New York concert was given at the same place, on the following Saturday afternoon, with an entire change of program, which was as follows: Rimsky Korsakoff's symphonic suite "Scheherezade" in memory of the composer, who has recently died; "Lamia," a symphonic poem by MacDowell, and Schumann's Fourth Symphony.

Elsewhere, in a column of musical comment, is a note about the two tone poems—"A Song of Spring" and "Finland"—by Sibelius that Mr. Fiedler has placed on the programme of the Symphony Concerts for next Friday afternoon and Saturday evening for a first hearing here. The concerto for violin and orchestra that Mr. Hess has chosen for his reappearance as a soloist, is almost as novel. It is the third and the last that Bruch wrote. He finished it in 1892; the same year Mme. Urso played it at a pair of Symphony Concerts, and since then not one of a long succession of violinists has undertaken it. The vogue of Bruch's other and hackneyed concertos has overshadowed it elsewhere; but Mr. Hess believes that it now deserves revival. Since Bruch wrote it, the music will be sympathetic to the violin; since Mr. Hess will play it, there will be brilliancy as well. The symphony, finally, for the concerts is Beethoven's seventh—"the apotheosis of the dance." Only the other day in New York, Miss Duncan actually undertook to translate the last three movements of it into bodily motion.

On Thursday evening, Mr. Fiedler and the orchestra will go to Sanders Theatre for their monthly concert in Cambridge. Brahms's symphony in D minor, withdrawn from the programme of the first concert in order to honor the memory of Professor Norton with Beethoven's "Eroica," will be the chief item of the second. Then follows Beethoven's first piano concerto, with [illegible] Foster to play the piano part.

Transcript
Nov. 14. 1908

BOSTON DAILY ADVERTISER
NOVEMBER 14, 1908

SYMPHONY PROGRAMME IS VARIED THIS WEEK

MUSIC BOTH OF TRIUMPH AND OF LAMENTATION

Tschaikowsky's Pathetic Symphony, the "Freischuetz" Prayer, Beethoven's "Egmont" Overture.

By Louis C. Elson.

PROGRAMME.

Tschaikowsky.....“Pathetic” Symphony
Weber.....Prayer Scene from “Der Freischuetz”
Soloist, Mme. Marie Rappold.
Gretry..Three dance pieces. From Heroic Ballet
Three songs with Piano accompaniment.
Mme. Rappold.
Beethoven.....“Egmont” Overture

This time the programme was varied enough to show our conductor in every vein of expression. There was the lamentation of the "Pathetic Symphony," and also the heroic, military mood, and the grace of its most peculiar Scherzo; the romance of Weber; the light daintiness of Gretry; and finally the frenzied triumph of Beethoven. It means much to say that Mr. Fiedler caught the different styles with good artistic spirit, although he tends more naturally to the heroic side than to the delicate and dainty.

The "Pathetic" symphony holds its own very well. There are some classicists who worry because it departs from classical form, but this departure was rendered necessary by the whole scheme of the work. Some find fault because it does not reach the lofty dignity of grief that is voiced by Strauss in his "Death and Transfiguration," forgetting that this would have been an expression entirely foreign to the nature of the Russian, who is intense and frenzied in his emotional speech. The fact remains, after all the criticisms have been said, that it is a sincere work, and that it is a great contribution to the science of modern orchestration as well.

The second movement has never been equalled in its peculiar 5-4 rhythm. It is true that this is really an alternation of 3-4 and 2-4, but almost all so-called 5-4 rhythms are that. The character of this rhythm is unrest, and it is graphically used here to express anxiety, or at least lack of ease, even in the midst of brightness. There never yet has been a tranquilly joyous or serenely happy movement in 5-4 rhythm. Mr. Fiedler read this movement with commendable surety. One might have asked a trifle more of prominence in the persistent rhythm of the kettle-drum, but the rest of the interpretation was "sans reproche."

The third movement with its struggle between military glamour and sorrow is still a noble interpretation of the line:—

"The paths of glory lead but to the grave."

Here we liked Paur's great reading better than the conception given.

The climax was somewhat labored. The march-theme reminds us strongly of a theme which Tschaikowsky used in his second symphony.

The finale leads to the gates of the tomb. Not with "Oh Death, where is thy sting? Where grave, thy victory?" which one can find in the Strauss tone-poem, but a more physical cessation of strife.—Rest.

Just as the emotions are extreme, in this work, so the scoring goes to the edge of the precipice. One would find it difficult to match the power with which the woodwind is here used, but if any conductor can bring out the final "p," "pp," "ppp," "pppp," and "ppppp" of the trombones and tuba of the last movement, he deserves a laurel wreath; it is as much an exaggeration of scoring as the work sometimes is of emotion.

We found Mr. Fiedler at his best in this movement. His reading differed essentially from those of Mr. Gericke and Dr. Muck and (the greatest of all) the noble interpretation of Emil Paur. Yet it was strong and lofty. We must become used to some of its points, however. That the conductor is "speaking with authority" is quite evident, and again he directed without a score, showing a complete memorization of the composition.

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BOSTON JOURNAL—
NOVEMBER 14,

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PHILADELPHIA

NOV 14 1908

THE HAT AND THE CONCERT

Boston Symphony's New Leader Assuredly Means Business.

Here and there in the country, of late, in California, in the South, by the Lakes, sporadic shots have been fired by various popguns of brief authority at the hats of women. Parsons and playhouse managers alike have undertaken to delimit the privilege of women to wear hats so big as to hide the show, whatever it may be, if not the whole landscape, from those who sit behind them. There is something to be said, surely, in favor of allowing people who have given their money, or at least their time, to see the stage or the platform or the pulpit, says The New York Evening Sun. But the action of Mr. Max Fiedler, the new leader of the Boston Symphony Orchestra, seems bumptious.

He refused to begin his concert the other day in Symphony Hall until the last hat had been doffed, and it was half an hour before the last woman complied with his regulation. Pretty stiff, this. Was he afraid some lady would not see him? Is there nothing to be left to personal choice? When women have expended much time, thought and a distinctly awful quantity of money upon hats which they consider ornamental and suitable for wear upon the street or at a reception, is it to be supposed that, because they wish to spend an hour and a half listening to music, where no spectacle is presented, they will consider it reasonable to be asked to dishevel themselves, in public, in obedience to what they will probably consider an artist's whim? We doubt it, and—for once, for this once—are inclined to believe that the women have the best of the argument. Off with their hats in the theatre, as a matter of common sense and simple courtesy. But—in the concert room—? Even if the conductor be grown to consider his professional gymnastics an integral part of the performance.

We shall be much interested to observe the result of Mr. Fiedler's new ruling, if he shall venture to enforce it, when the Boston Symphony Orchestra again receives the applause of its friends at Carnegie Hall.

From .....

Address .....

Date .....

MUSIC AND MUSICIANS

The Boston Symphony Orchestra gave its first concert of the season in New York City, at Carnegie Hall, on Thursday evening, November fifth. This organization's concerts are among the best musical events the city enjoys, and the audiences it calls out are always large and of those people who can lay claim to high musical culture. The conductor of last season was Dr. Muck of Berlin, to whom Emperor William had reluctantly granted, for the sake of art and the Boston Symphony Orchestra, a year's furlough. His place is now filled by Max Fiedler of Hamburg, who conducted two Philharmonic concerts in New York City during the season of 1905, when several leading conductors came over from Europe each to conduct two such concerts. The occasion of Thursday evening was marked by its being Mr. Fiedler's first appearance as conductor of the orchestra. The program was a very beautiful one and adapted to show nearly all the qualities necessary to a great conductor. It consisted of the Overture "Leonora," No. 3, Op. 68, by Beethoven; Brahms' Symphony No. 1, in C minor, Op. 68; Love Scene from the opera "Feuersnot," Op. 50, by Richard Strauss, and the "Tannhäuser" Overture, by Wagner. Mr. Fiedler showed himself to be first of all a conductor loving dramatic effects of sound and tone-coloring, also sharp contrasts of crescendo and diminuendo, but careful and correct in score readings (the entire program was conducted from memory) and, at all times, a complete master of his orchestra. As he is heard in further programs given under permanent conditions it will be better determined whether he belongs entirely to the so-called modern school of conductors or whether he is able, with classic sincerity, to keep within the limits set by the old masters for their own compositions. Of the playing of the orchestra itself no comment is necessary. The second New York concert was given at the same place, on the following Saturday afternoon, with an entire change of program, which was as follows: Rimsky Korsakoff's symphonic suite "Scheherezade" in memory of the composer, who has recently died; "Lamia," a symphonic poem by MacDowell, and Schumann's Fourth Symphony.

Elsewhere, in a column of musical comment, is a note about the two tone poems—"A Song of Spring" and "Finland"—by Sibelius that Mr. Fiedler has placed on the programme of the Symphony Concerts for next Friday afternoon and Saturday evening for a first hearing here. The concerto for violin and orchestra that Mr. Hess has chosen for his reappearance as a soloist, is almost as novel. It is the third and the last that Bruch wrote. He finished it in 1892; the same year Mme. Urso played it at a pair of Symphony Concerts, and since then not one of a long succession of violinists has undertaken it. The vogue of Bruch's other and hackneyed concertos has overshadowed it elsewhere; but Mr. Hess believes that it now deserves revival. Since Bruch wrote it, the music will be sympathetic to the violin; since Mr. Hess will play it, there will be brilliancy as well. The symphony, finally, for the concerts is Beethoven's seventh—"the apotheosis of the dance." Only the other day in New York, Miss Duncan actually undertook to translate the last three movements of it into bodily motion.

On Thursday evening, Mr. Fiedler and the orchestra will go to Sanders Theatre for their monthly concert in Cambridge. Brahms's symphony in D minor, withdrawn from the programme of the first concert in order to honor the memory of Professor Norton with Beethoven's "Eroica," will be the chief item of the second. Then follows Tschaikovsky's first piano concerto, with Mr. George Proctor to play the piano part, and the concert ends with the prelude to

Transcript Nov. 14. 1908

BOSTON DAILY ADVERTISER

NOVEMBER 14, 1908

SYMPHONY PROGRAMME IS VARIED THIS WEEK

MUSIC BOTH OF TRIUMPH AND OF LAMENTATION

Tschaikowsky's Pathetic Symphony, the "Freischuetz" Prayer, Beethoven's "Egmont" Overture.

By Louis C. Elson.

PROGRAMME.

Tschaikowsky.....“Pathetic” Symphony
Weber.....Prayer Scene from “Der Freischuetz”
Soloist, Mme. Marie Rappold.
Gretry..Three dance pieces. From Heroic Ballet
Three songs with Piano accompaniment.
Mme. Rappold.
Beethoven.....“Egmont” Overture

This time the programme was varied enough to show our conductor in every vein of expression. There was the lamentation of the “Pathetic Symphony,” and also the heroic, military mood, and the grace of its most peculiar Scherzo; the romance of Weber; the light daintiness of Gretry; and finally the frenzied triumph of Beethoven. It means much to say that Mr. Fiedler caught the different styles with good artistic spirit, although he tends more naturally to the heroic side than to the delicate and dainty.

The “Pathetic” symphony holds its own very well. There are some classicists who worry because it departs from classical form, but this departure was rendered necessary by the whole scheme of the work. Some find fault because it does not reach the lofty dignity of grief that is voiced by Strauss in his “Death and Transfiguration,” forgetting that this would have been an expression entirely foreign to the nature of the Russian, who is intense and frenzied in his emotional speech. The fact remains, after all the criticisms have been said, that it is a sincere work, and that it is a great contribution to the science of modern orchestration as well.

The second movement has never been equalled in its peculiar 5-4 rhythm. It is true that this is really an alternation of 3-4 and 2-4, but almost all so-called 5-4 rhythms are that. The character of this rhythm is unrest, and it is graphically used here to express anxiety, or at least lack of ease, even in the midst of brightness. There never yet has been a tranquilly joyous or serenely happy movement in 5-4 rhythm. Mr. Fiedler read this movement with commendable surety. One might have asked a trifle more of prominence in the persistent rhythm of the kettle-drum, but the rest of the interpretation was “sans reproche.”

The third movement with its struggle between military glamour and sorrow is still a noble interpretation of the line:—

“The paths of glory lead but to the grave.”

Here we liked Paur's great reading better than the conception given.

The climax was somewhat labored. The march-theme reminds us strongly of a theme which Tschaikowsky used in his second symphony.

The finale leads to the gates of the tomb. Not with “Oh Death, where is thy sting? Where grave, thy victory?” which one can find in the Strauss tone-poem, but a more physical cessation of strife,—Rest. Just as the emotions are extreme, in this work, so the scoring goes to the edge of the precipice. One would find it difficult to match the power with which the woodwind is here used, but if any conductor can bring out the final “p,” “pp,” “ppp,” “pppp,” and “ppppp” of the trombones and tuba of the last movement, he deserves a laurel wreath; it is as much an exaggeration of scoring as the work sometimes is of emotion.

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BOSTON EVENING TRANSCRIPT

SATURDAY, NOVEMBER 14.

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[81]

TRANSCRIPT, SATURDAY, NOVEMBER 14, 1908

[redacted]E SYMPHONY CONCERT

A Strangely Tempered Mr. Fiedler Gives a Just Performance of Tschaikovski's "Pathetic" Symphony and of Beethoven's Overture to "Egmont" — Gretry's Eighteenth-Century Dances and the Peril of Modernizing Them — Mme. Rappold's Cooly Pleasant Singing

Seemingly it was a tempered Mr. Fiedler that came back to the Symphony Concert of yesterday afternoon after ten days of wandering to New York and to other strange cities. In all his preceding concerts here the conductor has not been so sparing of energetic gesture, so little disposed to write his musical and emotional purpose graphically on the air. He was content to trust instruments and groups of instruments to make their entry for themselves. He marshalled his climaxes without sweep of arm or curve of back. He cut out no rhythms with sharp and cleaving blow. He underscored no precision of chord or accent. By every sign Mr. Fiedler had imposed his will upon his men at rehearsal and was content to let suggestion recall it at the due moment. He was content even that his audience should hear rather than see it. This new temperance of gesture was more becoming, if less exciting, than his ways at previous concerts, and so restrained, the manner of his conducting gave the pleasure and gained the response of unforced and continent, but no less clear and firm authority.

This new temperance was the more remarkable, because it was in Tschaikovsky's "Pathetic" symphony that Mr. Fiedler first disclosed it. For a fortnight it has seemed easy to anticipate what a delirium of excited rhythm and thunderous sound he would turn the movement of march, battle and triumph, and to hear in a kind of vision of the ear the frenetic outbursts to which Tschaikovsky himself seems to whip his band in the first movement. In similar fancy, the expectant listener heard the rhythm of the scherzo sharply cut and the redoubled energy of woe in the finale. Yet in actual performance of the symphony, Mr. Fiedler did none of these things. The music is so familiar; our conductors have so often shown their skill and power with it that comparisons may not be avoided. At one extreme stands the passionately eloquent Paur, who first made the symphony known to us; next comes Dr. Muck, who made the nerves of his hearers leap and tingle to the music, and so to the other extreme of the much too reticent and self-possessed Gericke. Between Dr. Muck's and Mr. Gericke's readings Mr. Fiedler's seems fairly to stand. He missed the penetrating neurotic thrill, the tonal and rhythmic excitement—mounting, receding, mounting again—with which Dr. Muck used to play in the symphony upon his hearers. He was far from the over-continent Gericke and he was no less removed from the impassioned Paur. Mr. Fiedler read the symphony, as it seemed in a single hearing, justly and intently, over-emphasizing and under-emphasizing nothing. He followed now and then his own peculiar ways as in the elaborate and obvious preparation for the entrance of the songful melody of the first movement; but once he had brought it to utterance, he neither manipulated its curve nor underscored its intensity. Similarly he courted occasionally his cherished contrasts of pace, side by side with little variation of it, while Tschaikovski's outbursts of tumultuous sound were now and then too precise for excitement. He lessened the saliency of some details like the iterated drum beat under the restless rhythm of the scherzo, and he made others more salient than some conductors have shaped them. Yet the whole impression was of a just reading of the symphony that escaped alike excess and tameness; that imparted its contents with intent understanding and duly answering feeling rather than with any individual eloquence; and that in the last movement attained an amplitude of general and encompassing despair rather than the poignancy of individual woe.

Then, with Mme. Rappold's singing and with the three dances out of Grétry's "heroic ballet" of "Cephalus and Procris,' the middle part of the concert ran lighty. Mme. Rappold's singing gave pleasure in its kind. Her voice is light, cool and clear. A little forcing of it and it would turn hard, but almost always Mme. Rappold avoided that peril. The clear quality of her tones served much of Agretta's familiar air from "Der Freischütz" agreeably. The brightness of them sorted well with Mozart's "Veilchen,' but the ardor of the close of Agatha's air and the passion of Strauss's song of "All Souls" are not for its coolness. Like Mr. Fiedler's reading of the symphony, the pleasure of Mme. Rappold's singing was a tempered pleasure. And the charm of lyrétry's dances as Motte has rescored them was a measurable charm. Of course, Grétry's instrumentation was too light and, as some will say in these days, too routine for a modern concert-room and for the endlessly tempting resources of a modern orchestra. Wisely then did Motte rescore and enrich them. Granted; but the instrumentation that Grétry, then, pale, amateurish even as it might sound, was the instrumentation, after all, that may best impart the spirit of these eighteenth-century dramas. They have an archaic mood, an archaic charm, a suggestion that is of themselves and no other music.

Last spring when Mr. Messager revived Rameau's "Hippolytus and Aricia" at the Opéra in Paris, he avoided so far as he might under the new conditions of performance this amplification and enrichment of the dances that sprinkle the piece. So treated they kept their stately yet flowing line, their formal grace of rhythm, their air of tymphs in brocade and swans in perinigs. Grétry enriched and amplified by Molti and played by a relatively large orchestra, tuned around him heavy and thick even in spite of the lightness of the tambourine and the idealized jig that make two of the dances. In the minuet, where Molti's amplifications are fewer, Mr. Fiedler with sensitive imagination and insight came to the rescue, and at the part at which he took the music it regained the sober charm of line and rhythm, the cool elegance that are of the very nature of the dance itself and of the courtly nymphs whom Grétry would have rustling through it. So to the end the concert ran in this cool justice of performance, and Mr. Fiedler's reading of Beethoven's overture to "Egmont" was neither less nor more than the composer and the musical speaking unaided for themselves. They are quite capable of it, in spite of the dramatizing mood in which most conductors approved the overture, and in the dramatized fashion in which audiences have come to like it. Evidently Mr. Fiedler has his days of impersonal justice as well as those of highly personal excitement.

BOSTON SUNDAY GLOBE—NOVEMBER 15.

Fifth of the Season's Symphony Concerts.

Calve Here Next Tuesday—A Hess-Schroeder Quartet.

Recitals of the Week—Current Gossip.

The fifth Symphony program opened with Tschaikowsky's "Pathetic" symphony; there were three little dance pieces by Gretry, excerpts from his ballet, "Cephalus and Proevis"; Beethoven's "Egmont" overture closed the numbers, and Mme Marie Rappold of the Metropolitan opera forces provided the vocal selections. The wonderful symphony of the Russian composer rather overshadowed the remainder of the program, for the grandeur of the massive work seemingly cast a spell over the audience, the impressive performance being of such a nature as to warrant fulsome praise for Mr Fiedler and his men.

Of course, the second part, with the interrupted dance music, still is foremost in pleasing the average auditor, and very beautifully were these phrases voiced by the different choirs. The muted violins might have been one instrument, so harmonious were the melodious rhythms played. Of the other parts it is hardly necessary to speak. The march movement was perfect in its precision, and in the pathetic finale Mr Fiedler brought forth adequate expressions of the mysterious emotional suggestions of the composer.

Possibly Mr Fiedler worked up the musical background a little too vigorously at times, and obscured the lighter strings, but if he did that was probably his intent, and he accomplished his purpose. Mr Fiedler conducted without a score.

Mme Rappold made an excellent impresion, vocally and personally, for she has a sweet voice, which she uses very well, and she is an attractive woman. In the excerpt from "Der Freischutz," aside from a lack in dramatic expression, she displayed good vocal power and sang with commendable fluency and purity of tone. She phrases well and her voice is of excellent quality throughout the entire register. In songs by Strauss, Mozart and Grieg she gave the contrasting sentiments with good effect to the piano accompaniments of conductor Fiedler.

The three dances arranged by Felix Motti from Gretry's ballet were played here for the first time. They are pretty little pieces, the menuetto being the daintiest of the group, and very prettily were they played. While the ladies were donning and readjusting their hats the orchestra performed in a vivid manner Beethoven's "Egmont" overture. Mr Fiedler's climax was vigorous enough to suit any one and the whole work was given a spirited interpretation.

Concert master Willy Hess will be the soloist this week, playing Bruch's D minor concerto for violin. The symphany will be Beethoven's seventh. The first two numbers, novelties by the Finnish composer, Jean Sibelius, are short pieces, the first entitled "Varsang" and the second "Finlandia."

HERALD—BOSTON, NOVEMBER 15, 1908.

FIFTH SYMPHONY CONCERT IS GIVEN

'Pathetic' Symphony in Commemoration of Tschaikowsky's Death.

OLD BALLET MUSIC IN MODERN GUISE

Mme. Rappold Sings in Boston for the First Time.

By PHILIP HALE.

The Boston Symphony orchestra, Mr Fiedler conductor, gave its fifth concert last night in Symphony Hall. Mrs Marie Rappold of the Metropolitan Opera House, soprano, was the soloist. The programme was as follows:

"Pathetic" Symphony.....Tschaikowsky
Scene and aria from "Der Frieschuetz" Weber
Three dance pieces from "Cephalus and Procris"; Tambourin; Minuet, Gigue Gretry-Motti
Songs with piano: Strauss' "Allerseelen"; Mozart's "Das Veilchen"; Grieg's "Ein Traubi."
Overture to "Egmont".....Beethoven

Tschaikowsky died 15 years ago this month (Nov. 6) and Mr. Fiedler conducted the "Pathetic" Symphony in memory of him. When this symphony was first performed at St Petersburg about a week before its composer died, it made little impression on the audience and the critics were cool. Before this performance, Tschaikowsky expressed himself as sure of the first three movements but he was doubtful about the finale and thought he might write a different one. After the performance, and when his brother had given the title "Pathetic" to the work hitherto known only as "No. 6," Peter wrote: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works." Tschaikowsky was ever alternately dejected and enthusiastic over his important compositions.

The history of this symphony is familiar to all. It made a sensation in city after city. Whenever it was announced for performance the hall was crowded. Its popularity was ominous to its life. It became a battle horse for virtuoso conductors. Rhapsodic critics, who heard in the symphony an excuse for a memorable article, quoted from "Adonais" and wrote prettily about death, the grave, and the tragedy of annihilation. Yet there were doubters in those perfervid days.

Some had the courage to say that Tschaikowsky's fourth symphony is a more individual, original work and that the fifth is a superior composition in structure and in aesthetic contents. One man in Boston had the audacity to declare that much of the "Pathetic" was to him "obscene." He did not mean by this that the Watch and Ward Society should interfere with proposed performances; he used the word in the now somewhat archaic sense "offensive to taste or refinement, disgusting, abominable." He had no thought of likening the symphony to John Cleland's masterpiece or to pictures sold under the cloak; but indignant letters against him filled columns of space in the evening journal of which he was an ornament, and for a time he considered the advisability of taking his outdoor exercise after sundown.

The years have passed, and neither admiration nor dislike is so hysterical. The symphony remains, though Paris has never accepted it. It will undoubtedly live as long as the younger generation that first heard it—much longer, probably—for if it has the hysteria and the hopelessness that characterized the period in which it was conceived, it also contains much that will appeal irresistibly to human beings of periods to come, so great is its virility, so appealing is its tenderness, so overpowering are its barbaric rhythms and colors, so eloquent is its summing up the life and the end of man.

Mr. Fiedler's reading of the symphony was interesting even when open to discussion, and as a whole it was unusually effective. The chief objection that might be made to it was the deliberation in preparing the entrance of the song theme in the allegro of the first movement and the slow pace of the first section of this theme. In the slow introduction Tschaikowsky's adagio was for once a true adagio and the music gained thereby in impressiveness. It was also evident that the conception of this whole first movement had been most carefully thought out. The slowness of pace allowed free speech to inner voices; passages in imitation were clearer; the music as a whole was both nobler and more dramatic. The interpretation of the second and third movements was admirable.

In the trio of the second movement the monotony of the drum was not unduly accented, and the nerves of the hearer were thereby the more keenly fretted. The final lamentation was read and played superbly. This adagio is hurried as a rule, and the mighty lament that should gain steadily in weight of woe then becomes merely a scream. I repeat, the performance was on the whole singularly dramatic, noble and impressive.

Dance tunes from an old opera by Gretry—a heroic ballet was the description of "Cephalus and Procris" when all sorts of titles were given to the form of entertainment we now call opera—have been arranged, elaborated, especially the gigue, and orchestrated to please modern ears by the ingenious Felix Mottl. It might be a pleasure to hear the naive tunes, as they were originally scored, played in a small hall by a little band, and not only for the pleasant associations with the stage women of too joyous and wildly extravagant life and with the great and arrogant Vestris, who danced to these airs. And yet, thus played, the dances might sound thin and vapid, for we are not men and women of the 18th century. Mr. Mottl's arrangement and improvements are discreet and musical. The menuet is particularly charming, and it displayed the art of Messrs. Longy and A. Maquarre. The three little pieces, played here for the first time, gave much pleasure.

The scene and aria from "Der Freischuetz" present serious difficulties to capable singers, either in opera house or concert hall. There are problems in phrasing that are not easily solved, if both text and melodic flow are to be respected; there are phrases that demand the utmost attention to the taking and the maintaining of breath; and many passages of the jubilant allegro are instrumental, rather than vocal, essentially un-vocal, as awkward for a voice as are famously clumsy phrases in Tannhaeuser's boisterous song to Venus. It might also be said that the scene from Weber's opera is of live interest only in the theatre, were it not that the prayer of Agathe is dear to many by reason of its adaptation for choir and congregational use.

Mme. Fremstad was the last to sing this extract from "Der Freischuetz" at a Symphony concert, and she made a sad mess of it, for the simple reason that the music is on the whole above her effective range; but Mme. Fremstad, as Miss Edith Walker, not content with her rare natural gifts, would fain be a soprano.

Mrs. Rappold, who sang here for the first time, made a favorable impression by her singing of this music, and this impression was strengthened by her interpretation of the songs. Her voice is a pure and agreeable soprano, and she uses it for the most part skilfully. Her intonation was good, she did not force tone, and although now and then an upper tone was not so full as it might have been, the voice was effective, both lyrically and dramatically. In the songs Mrs. Rappold occasionally accented in succession first beats of measures without reference to the true rhetorical emphasis. She should guard herself against this, for it easily becomes a habit which is pernicious and distressing..

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BOSTON GLOBE, THURSDAY, NOVEMBER 19, 1908.

DRAMA, AU NATUREL.

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Midsummer Night's Dream as the Bard Wrote It Appears.

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There have been those, since Mr Greet first came to Boston with "Everyman" and a theory that a company should have no star, that plays of olden time should so far as possible be produced without the modern aids of scenery and "effects," who laughed at the English player's "four props" and the delivery of lines by his company. But Mr Greet certainly had a quiet smile of his own last night, for Symphony hall was filled to see his production of Shakspere's most delicate comedy.

A few tubbed palms and the four conventionalized mossy banks were all the stage properties. Mr Greet, of course, played Bottom, and played it as broadly as the character would bear. The play before the duke in the last act was really excruciatingly funny. The women of the company were very well cast indeed; Helena and Hermia, Miss Vivian and Miss Rooke, were all that could be desired, and the rather difficult lines of Titania were made smooth by a very interesting Miss Ruth Vivian.

A new addition is Miss Grace Halsey Mills, who was the Hippolyta. She had but a short part, but in it was entirely in the spirit of the play. Her enjoyment of the tinkers' play was as genuine, as sincere, as that of the other audience below. She made a graceful, sturdy, pleasant queen of the Amazons. Milton Rosmer was a handsome Oberon and George Vivian an elastic Puck, whose wicked chuckle was irresistible. The fairies were the children of the Dorothea Dix home and were simply incredible, down to the tiny sentry set to watch Titania's slumbers, but maliciously swept up and off by Puck.

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The acting was not by any means up to the standard, but it was, in this instance merely an incident. The whole effect was beautifully picturesque and quite out of the ordinary. That it was a unique entertainment was proved by the large audience that filled nearly every seat in the vast auditorium. The success of the performance was so marked that it may be repeated.

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This comedy is not Shakespeare at his best. With other efforts in comedy vein he comes to closer grip with reality and makes more prodigal display of his amazing wealth of vocabulary and idiom. It appeals, however, by his zest in life, the vivid pictorial quality of his imagination and sensitive appreciation of the shifting pageant of Nature. Allusions to philosophy may well be brief. Aside from the sporting of a master humorist he has in mind illustration, through the capricious play of fairies, of Youthful Love, the doctrine set forth by Helena,—

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In appraisal of the performance we cannot overlook the fact that Symphony Hall is too large for effective performance of a play. Sympathetic feeling between actors and a majority of the audience cannot be established. Last night, however, the Greet Players had an unusual advantage in music which was a powerful atmospheric aid and a strong prop in declamatory passages.

It was a performance tolerable at all times, occasionally excellent, but never brilliant. It might be further described as square-toed. Mr. Greet's players are well drilled, but the best of training will not take the place of talent. A majority of his company are persons of little ability.

Mr. Greet himself took the role of Bottom and by ludicrous by-play amused his audience. It is not, however, one of his best parts. He is not sufficiently stolid. His Bottom the Ass is deficient in the brutish bewilderment Nat Goodwin so perfectly suggested. Mr. George Vivian's Puck was not very Puckish. Ability to turn cartwheels does not sum up requirements for the role. Ruth Vivian was an alluring Titania and some of her dances with attendant fairies were at once graceful and picturesque.

As usual, the "tedious brief scene" of Pyramus and Thisbe was the most applauded feature of the evening. A sign of Shakespeare's recollection of primitive drama which enlivened rustic festivals in Elizabethan England, and has survived, in the rustic play of St. George, to the present day, liberty it allows is almost always interpreted in terms of license. It becomes a smear of vaudeville. Mr. Greet takes as many liberties as the rest, but his original business is in better taste.

Whether Mr. Greet's popularity, or the presence of Symphony players, or the fact that it was the first Shakespearian performance of the present season, explains an audience testing the hall's capacity we do not know. But the fact stands. Every seat was taken and there was a fringe of standees. An agreeable surprise.

POST, SATURDAY, NOVEMBER 21,

SYMPHONY REHEARSAL

BY OLIN DOWNES

Yesterday afternoon, at the sixth public rehearsal of the Symphony Orchestra in Symphony Hall, Willy Hess, concertmeister, appeared as soloist, playing Max Bruch's little known third concerto for violin and orchestra. The concert opened with two orchestral pieces, "A Song of Spring" and "Finland," by Jean Sibelius, given for the first time in Boston, and came to an end with Beethoven's Seventh Symphony.

The music of Sibelius is superb in its spontaneity, elementality, force and sincerity. The "Song of Spring" develops with ever increasing passion a rather mournful melody of a decidedly Finnish character in its curve and rhythm. The instrumentation—probably with intention on the part of the composer—has little variety of color. The theme is given almost entirely to the strings in a low register, and is accompanied by clash harmonies in the brass and wood. A marvellously imaginative touch comes at the end, with the "strange peal of bells" mentioned in the programme book. "Imaginative of what?" might be asked. We leave the question to the officious interpreter. It is enough that, as with any truly creative artist, the unexpected innovation which he introduces has its own law of being; that it appears as an absolutely logical expression, and stirs one strangely. And let us thank the composer on bended knees that he omitted explanation in his title or in his score.

What a magnificently virile outpouring is the second piece, "Finlandia"! It has a greater emotional than artistic value, for the passionate reiteration of themes and sections does not conduce to a sense of contrast that we would desire to a greater degree in a work of a purely musical and formal character. But by its deep feeling and unbounded energy the music grips irresistibly. You cannot help sharing these feelings, or avoid being swept away by the stormy, swirling measures. Small wonder that there were days when the Russian government saw fit to prohibit the performance of "Finlandia."

The Bruch concerto has been heard but once in Boston, at a Symphony concert in 1892, when Camilla Urso was the violinist and Nikisch the conductor. Mr. Hess, we hear, considers that the composition has been unduly neglected. He gave the concerto a finished and entirely admirable performance. It is doubtful, indeed, whether the concertmeister has ever played more beautifully in Boston; but, after a single hearing, we believe such energies could have been spent in more worthy material. The whole work is too long. The first movement appeared strongest, though it, too, suffers from too extended development. The slow movement is inclined to drowsy platitudes. The finale is brilliant in substance, but falls short when the inevitable comparison with the G minor concerto is made. The orchestra is employed effectively. Mr. Hess was warmly applauded and recalled.

NATION. NOV 12

Edward MacDowell had a premonition that he should not live after his forty-fifth birthday. He was always distrustful of his powers, and severely critical toward his own music; some time before his mind began to fail he destroyed all the manuscripts he did not wish to leave behind. He spared, however, "Lamia," his third symphonic poem, and his widow, a few months ago, placed it in the hands of Arthur P. Schmidt of Boston, who published it. As soon as it had left the press, it was produced at a concert of the Boston Symphony Orchestra; the same orchestra played it in this city last Saturday afternoon, and on the previous evening it was performed at one of the People's Symphony Concerts in Carnegie Hall. The impression made at the first hearing was that the piece was well worth producing, and this impression was deepened at the second hearing, when the superior membership and training of the Boston orchestra enabled the conductor to reveal the youthful MacDowell's astonishing instinct for rich, varied, and appropriate coloring. The composition is an embodiment in tones of the moods inspired by the story of Lamia. MacDowell was not a believer in the Berlioz-Strauss style of programme music which attempts to follow such a story step by step; his symphonic poem is therefore simply an attempt to produce in the hearer's mind a succession of moods or emotions such as are aroused by reading Keats's poem; and in this endeavor he has succeeded admirably. The melodies and harmonies are not so individual as those in his last sonatas and songs; but they are, nevertheless, fascinating, and it is likely that "Lamia" will be heard hereafter quite as often as his other orchestral works.

From EVENING MAIL, New York City.
Address
Date NOV 21 1908

Boston Symphony.

The second pair of concerts of the Boston Symphony orchestra will be given in Carnegie hall on Thursday evening, December 3, and Saturday afternoon, December 5. The soloist on Thursday evening will be Ossip Gabrilowitsch, who will play the Liszt piano concerto in A major. The programme will also probably include Tschaikowsky's Sixth symphony. The soloist of Saturday afternoon will be Emil Sauer.

THE BOSTON HERALD—THURSDAY, NOVEMBER 19, 1908.

BEN GREET PLAYS PART OF BOTTOM

"Midsummer Night's Dream" Is Given—Music Performed by Symphony Orchestra.

HALL CROWDED WITH ATTENTIVE AUDIENCE

Poetry of Some of Lines Felt, and Mendelssohn's Work Greatly Enjoyed.

By PHILIP HALE.

Mr. Ben Greet's Players gave a performance of Shakespeare's "Midsummer Night's Dream" last night in Symphony Hall. Mendelssohn's music to the play was performed by 50 members of the Boston Symphony Orchestera, led by Mr. Gustav Strube. The audience filled the hall completely.

Many were pleased at the opportunity of hearing Mendelssohn's music in connection with the play, not read, but performed on a stage. The play has before been given here with music, but not with an orchestra of so great reputation. And to some the music was ample compensation for sitting through the performance of the version used.

There are two ways of enjoying "A Midsummer Night's Dream." One is to read the play and see the characters in the mind's eye; to be with Duke Theseus in his palace; to watch the cross-purposes of the lovers and the play of the hard-handed men of Athens; to side alternately with Oberon and Titania. The very opening, "Now, fair Hippolyta, our nuptial hour draws on apace," takes the reader away from the city of too daily life. The other is to see the play performed with pomp and ceremony as a spectacle, with gorgeous scenery, ballet fairies and full orchestra, as at the Dresden Royal Opera House. It is all very well to say that as scenery was primitive, or non-existent, in the time of Shakespeare, it is not necessary now. Unfortunately, or fortunately, in 1908 we are not all Elizabethans and we cannot put ourselves in the mood of those first audiences.

Whether the scenery be elaborate or "in accordance with Elizabethan custom," "A Midsummer Night's Dream" as a play in the playhouse is stripped in great measure of its poetic charm. It has been likened under these conditions to a dull pantomime. Is it true, as Hazlitt said years ago, that the ideal has no place upon the stage? "Bottom's head in the play is a fantastic illusion, produced by magic spells; on the stage it is an ass' head and nothing more; certainly a very strange costume for a gentleman to appear in." Even the lightest fairy on the stage weighs a certain number of pounds. Titania is turned into a woman whose voice may be caressing or shrewish, it matters not; but she is certainly not the fairy queen that exists in the imagination, as real in the mind as any modern suffragite or president of a woman's club. On the stage the whole business of the four lovers is absurd and tedious.

It would have ben as well had there been no scenery at all in Symphony Hall last night. Titania and Noah's Ark trees! Puck and potted plants! Puck was singularly aggressive, by the way, with his somersaults, his cracking of heels together thrice in air, his rasping voice and staccata laugh that recalled Mr. Ralph Delmore in "The Span of Life." Let us not insist on this, however, for the part no doubt was played accordingto Elizabethan traditions. Only the imprudent would dispute with Mr. Greet on this point. Nor is it necessary to speak of the performance in detail. Mr. Greet's players are known here and so are their methods. Nor would it be worth while to discuss at length Mr. Greet's conception of Bottom. It amused many in the audience, but Bottom, though he was an ass without the head, was a wise ass; a man highly respected in his own walk of life. Not from sheer love of paradox did Maginn contrast him with Romeo the Unlucky.

It is enough to say that the poetry of some of Shakespeare's lines was felt; that many were reminded pleasantly of the play and promised themselves to read it again at their leisure; and that all enjoyed the music.

TIMES. NEW YORK CITY. NOV 17 1908

TO FORM A NEW ORCHESTRA.

It Will Take in the Philharmonic with Gustav Mahler as Leader.

It was learned yesterday that plans for the amalgamation of the New York Philharmonic Orchestra with a new permanent orchestra to be modeled on the plan of the Boston Symphony Orchestra are rapidly nearing completion. In all probability these plans will shortly be placed before the governing board of the Philharmonic, and if accepted, the new orchestra will be assured.

It is understood that the title, New York Philharmonic Orchestra, will be retained, and that Gustav Mahler will be the conductor. Mrs. George R. Sheldon is the leading spirit in the new orchestra, and it is understood that she has promises of ample financial backing. Richard Arnold, Vice President of the Philharmonic Orchestra, said last night regarding the plan:

"We have as yet come to no definite decision, but it looks now as if the plan would succeed."

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It was a performance tolerable at all times, occasionally excellent, but never brilliant. It might be further described as square-toed. Mr. Greet's players are well drilled, but the best of training will not take the place of talent. A majority of his company are persons of little ability.

Mr. Greet himself took the role of Bottom and by ludicrous by-play amused his audience. It is not, however, one of his best parts. He is not sufficiently stolid. His Bottom the Ass is deficient in the brutish bewilderment Nat Goodwin so perfectly suggested. Mr. George Vivian's Puck was not very Puckish. Ability to turn cartwheels does not sum up requirements for the role. Ruth Vivian was an alluring Titania and some of her dances with attendant fairies were at once graceful and picturesque.

As usual, the "tedious brief scene" of Pyramus and Thisbe was the most applauded feature of the evening. A sign of Shakespeare's recollection of primitive drama which enlivened rustic festivals in Elizabethan England, and has survived, in the rustic play of St. George, to the present day, liberty it allows is almost always interpreted in terms of license. It becomes a smear of vaudeville. Mr. Greet takes as many liberties as the rest, but his original business is in better taste.

Whether Mr. Greet's popularity, or the presence of Symphony players, or the fact that it was the first Shakespearian performance of the present season, explains an audience testing the hall's capacity we do not know. But the fact stands. Every seat was taken and there was a fringe of standees. An agreeable surprise.

BOSTON POST, SATURDAY, NOVEMBER 21,

SYMPHONY REHEARSAL

BY OLIN DOWNES

Yesterday afternoon, at the sixth public rehearsal of the Symphony Orchestra in Symphony Hall, Willy Hess, concertmeister, appeared as soloist, playing Max Bruch's little known third concerto for violin and orchestra. The concert opened with two orchestral pieces, "A Song of Spring" and "Finland," by Jean Sibelius, given for the first time in Boston, and came to an end with Beethoven's Seventh Symphony.

The music of Sibelius is superb in its spontaneity, elementality, force and sincerity. The "Song of Spring" develops with ever increasing passion a rather mournful melody of a decidedly Finnish character in its curve and rhythm. The instrumentation—probably with intention on the part of the composer—has little variety of color. The theme is given almost entirely to the strings in a low register, and is accompanied by clash harmonies in the brass and wood. A marvellously imaginative touch comes at the end, with the "strange peal of bells" mentioned in the programme book. "Imaginative of what?" might be asked. We leave the question to the officious interpreter. It is enough that, as with any truly creative artist, the unexpected innovation which he introduces has its own law of being; that it appears as an absolutely logical expression, and stirs one strangely. And let us thank the composer on bended knees that he omitted explanation in his title or in his score.

What a magnificently virile outpouring is the second piece, "Finlandia"! It has a greater emotional than artistic value, for the passionate reiteration of themes and sections does not conduce to a sense of contrast that we would desire to a greater degree in a work of a purely musical and formal character. But by its deep feeling and unbounded energy the music grips irresistibly. You cannot help sharing these feelings, or avoid being swept away by the stormy, swirling measures. Small wonder that there were days when the Russian government saw fit to prohibit the performance of "Finlandia."

The Bruch concerto has been heard but once in Boston, at a Symphony concert in 1892, when Camilla Urso was the violinist and Nikisch the conductor. Mr. Hess, we hear, considers that the composition has been unduly neglected. He gave the concerto a finished and entirely admirable performance. It is doubtful, indeed, whether the concertmeister has ever played more beautifully in Boston; but, after a single hearing, we believe such energies could have been spent in more worthy material. The whole work is too long. The first movement appeared strongest, though it, too, suffers from too extended development. The slow movement is inclined to drowsy platitudes. The finale is brilliant in substance, but falls short when the inevitable comparison with the G minor concerto is made. The orchestra is employed effectively. Mr. Hess was warmly applauded and recalled.

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Edward MacDowell had a premonition that he should not live after his forty-fifth birthday. He was always distrustful of his powers, and severely critical toward his own music; some time before his mind began to fail he destroyed all the manuscripts he did not wish to leave behind. He spared, however, "Lamia," his third symphonic poem, and his widow, a few months ago, placed it in the hands of Arthur P. Schmidt of Boston, who published it. As soon as it had left the press, it was produced at a concert of the Boston Symphony Orchestra; the same orchestra played it in this city last Saturday afternoon, and on the previous evening it was performed at one of the People's Symphony Concerts in Carnegie Hall. The impression made at the first hearing was that the piece was well worth producing, and this impression was deepened at the second hearing, when the superior membership and training of the Boston orchestra enabled the conductor to reveal the youthful MacDowell's astonishing instinct for rich, varied, and appropriate coloring. The composition is an embodiment in tones of the moods inspired by the story of Lamia. MacDowell was not a believer in the Berlioz-Strauss style of programme music which attempts to follow such a story step by step; his symphonic poem is therefore simply an attempt to produce in the hearer's mind a succession of moods or emotions such as are aroused by reading Keats's poem; and in this endeavor he has succeeded admirably. The melodies and harmonies are not so individual as those in his last sonatas and songs; but they are, nevertheless, fascinating, and it is likely that "Lamia" will be heard hereafter quite as often as his other orchestral works.

EVENING MAIL,

From .....

New York City.

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Boston Symphony.

The second pair of concerts of the Boston Symphony orchestra will be given in Carnegie hall on Thursday evening, December 3, and Saturday afternoon, December 5. The soloist on Thursday evening will be Ossip Gabrilowitsch, who will play the Liszt piano concerto in A major. The programme will also probably include Tschaikowsky's Sixth symphony. The soloist of Saturday afternoon will be Emil Sauer.

THE BOSTON HERALD—THURSDAY, NOVEMBER 19, 1908.

BEN GREET PLAYS PART OF BOTTOM

"Midsummer Night's Dream" Is Given—Music Performed by Symphony Orchestra.

HALL CROWDED WITH ATTENTIVE AUDIENCE

Poetry of Some of Lines Felt, and Mendelssohn's Work Greatly Enjoyed.

By PHILIP HALE.

Mr. Ben Greet's Players gave a performance of Shakespeare's "Midsummer Night's Dream" last night in Symphony Hall. Mendelssohn's music to the play was performed by 50 members of the Boston Symphony Orchestera, led by Mr. Gustav Strube. The audience filled the hall completely.

Many were pleased at the opportunity of hearing Mendelssohn's music in connection with the play, not read, but performed on a stage. The play has before been given here with music, but not with an orchestra of so great reputation. And to some the music was ample compensation for sitting through the performance of the version used.

There are two ways of enjoying "A Midsummer Night's Dream." One is to read the play and see the characters in the mind's eye; to be with Duke Theseus in his palace; to watch the cross-purposes of the lovers and the play of the hard-handed men of Athens; to side alternately with Oberon and Titania. The very opening, "Now, fair Hippolyta, our nuptial hour draws on apace," takes the reader away from the city of too daily life. The other is to see the play performed with pomp and ceremony as a spectacle, with gorgeous scenery, ballet fairies and full orchestra, as at the Dresden Royal Opera House. It is all very well to say that as scenery was primitive, or non-existent, in the time of Shakespeare, it is not necessary now. Unfortunately, or fortunately, in 1908 we are not all Elizabethans and we cannot put ourselves in the mood of those first audiences.

Whether the scenery be elaborate or "in accordance with Elizabethan custom," "A Midsummer Night's Dream" as a play in the playhouse is stripped in great measure of its poetic charm. It has been likened under these conditions to a dull pantomime. Is it true, as Hazlitt said years ago, that the ideal has no place upon the stage? "Bottom's head in the play is a fantastic illusion, produced by magic spells; on the stage it is an ass' head, and nothing more; certainly a very strange costume for a gentleman to appear in." Even the lightest fairy on the stage weighs a certain number of pounds. Titania is turned into a woman whose voice may be caressing or shrewish, it matters not; but she is certainly not the fairy queen that exists in the imagination, as real in the mind as any modern suffragite or president of a woman's club. On the stage the whole business of the four lovers is absurd and tedious.

It would have ben as well had there been no scenery at all in Symphony Hall last night. Titania and Noah's Ark trees! Puck and potted plants! Puck was singularly aggressive, by the way, with his somersaults, his cracking of heels together thrice in air, his rasping voice and staccata laugh that recalled Mr. Ralph Delmore in "The Span of Life." Let us not insist on this, however, for the part no doubt was played according to Elizabethan traditions. Only the imprudent would dispute with Mr. Greet on this point. Nor is it necessary to speak of the performance in detail. Mr. Greet's players are known here and so are their methods. Nor would it be worth while to discuss at length Mr. Greet's conception of Bottom. It amused many in the audience, but Bottom, though he was an ass without the head, was a wise ass; a man highly respected in his own walk of life. Not from sheer love of paradox did Maginn contrast him with Romeo the Unlucky.

It is enough to say that the poetry of some of Shakespeare's lines was felt: that many were reminded pleasantly of the play and promised themselves to read it again at their leisure; and that all enjoyed the music.

TIMES.

NOV

TO FORM A NEW ORCHESTRA.

It Will Take in the Philharmonic with Gustav Mahler as Leader.

It was learned yesterday that plans for the amalgamation of the New York Philharmonic Orchestra with a new permanent orchestra to be modeled on the plan of the Boston Symphony Orchestra are rapidly nearing completion. In all probability these plans will shortly be placed before the governing board of the Philharmonic, and if accepted, the new orchestra will be assured.

It is understood that the title, New York Philharmonic Orchestra, will be retained, and that Gustav Mahler will be the conductor. Mrs. George R. Sheldon is the leading spirit in the new orchestra, and it is understood that she has promises of ample financial backing. Richard Arnold, Vice President of the Philharmonic Orchestra, said last night regarding the plan:

"We have as yet come to no definite decision, but it looks now as if the plan would proceed."

[83]

NEWS-DEMOCRAT, PROVIDENCE, R. I.
SATURDAY, NOVEMBER 21, 1908.

THE BOSTON SYMPHONY ORCHESTRA

The first of the three concerts which the Boston Symphony orchestra, Max Fiedler, conductor, will give in Providence this winter, takes place in Infantry hall on next Tuesday night, Nov. 24th, at 8:15 o'clock.

Rarely does a symphony season in Providence open under such auspicious conditions. The success which Mr. Fiedler, the new conductor of the orchestra, has had has excited a vast amount of interest among the music lovers of this city and the season sale which has just finished shows a considerable increase over that of last year.

The patronage of the orchestra has been steadily growing for the last two or three years until now Providence is one of the best cities it has on the list. The conductors of the orchestra are as careful in their selection of programs for Providence as they are for New York, and this unquestionably has had its share in the increased patronage that has been given to these concerts.

Mr. Fiedler seems to be particularly happy in his choice of programs and he has won high praise wherever he has appeared with the orchestra.

The program that he has chosen for the first Providence concert is one of the most attractive the orchestra has ever presented here. It opens with Rimsky-Korsakoff's extraordinarily brilliant symphonic suite, 'Scheherazade," which, although it has never been played here in Providence, has for a considerable time been one of the great "show-pieces" of the orchestra.

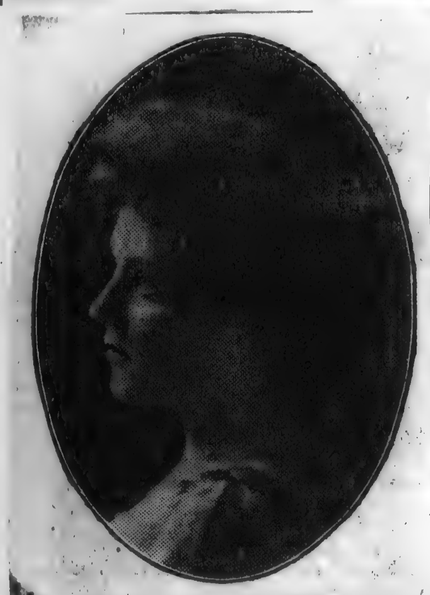
Rimsky-Korsakoff, after Tschaikowsky, the greatest of Russian composers, died last June, and while in matter perhaps, his music will never take the extraordinarily high rank given to Tschaikowsky's symphonies, in manner he is unsurpassed. In other words, he was one of the greatest masters of the art of orchestration the world has ever known and in addition to this, he had a gift for attractive melody.

The music is frankly programatic and gains not the least part of its charm from the high oriental colors that fill the score.

The second orchestral number will be three very charming dances which have been arranged for modern orchestra by Felix Mottl, from Gretry's "Cephalus and Procris." The first is "Tambourin;" the second, "Menuet," and the third, "Gigue."

The final orchestral, number will be Beethoven's overture to Goethe's "Egmont."

Miss Lilla Ormond, the soloist, comes to Providence with a reputation of being one of the finest mezzo-sopranos that this country has ever produced. Her career has been a short one because she is a very young woman, but its shortness has simply served to emphasize its brilliancy. Miss Ormond sang with the Boston Symphony orchestra for the first time last season. This year she will sing with the orchestra several times. Moreover, she was one of the principal soloists at the last Worcester festival and has sung in New York with great success. Her first number will be a concert aria, entitled "The Complaint of Ariadne," by the French composer—Coquard. For her second number she will sing three songs with piano accompaniment, "Minnelied," "Mainacht" and "Staendchen," all by Brahms.



Lilla Ormond, Contralto Soloist, Boston Symphony Orchestra, Infantry Hall, Tuesday Evening, Nov. 24

SPRINGFIELD DAILY REPUBLICAN

MUSIC WITH YOUR POETRY.

To the Editor of The Republican:—

Your critic's clever comment upon the absorption of the Symphony audience in the text of "Lamia," the other day, suggests the discovery of a relation between poetry and music from quite another point of view than that taken in the interesting discussion in your columns concerning their relative interest. Arrange then, while you are reading to yourself some poetry for the first time, that good flowing music be played, and it will be found that, though the mind is fixed upon the words, the rhythm and harmony become subconsciously "married to" the verse, enrich and set it forever in tune in the memory. Perhaps some Symphony-goers to whom Keats's lovely poem was unknown may have found this out for themselves. The simple discovery was made by the writer quite accidentally when reading some new poetry while music was going on, and it has led to the formation of a habit which gives pleasure of the highest kind. Let the reader try this experiment with the next worthy poem upon which he ventures, and he will be always the grateful practitioner of this delicate art of enjoyment.

ERVING WINSLOW.

Boston, November 19, 1908.

BOSTON DAILY ADVERTISER

SATURDAY MORNING, NOVEMBER 21, 1908

SIBELIUS, BRUCH AND BEETHOVEN THIS WEEK

SYMPHONY PROGRAMME BLENDS OLD AND NEW

Prof. Hess' Superb Playing Makes Bruch's Third Concerto Almost Successful.

By Louis C. Elson.

PROGRAMME.

Sibelius—Spring-song, for Orchestra.
Finlandia.
Bruch—Third Violin Concerto.
Beethoven—Seventh Symphony.
Soloist, Mr. Willy Hess.

A programme that blended the old and the new in good proportion, and, by a paradox, its beginning was its Finnish. Sibelius is a thorough nationalist in music, such as Smetana was. It is one of the healthiest signs in our art that the composers, Russian, Finnish, Bohemian, Norwegian, etc. have in recent times gone to the music of the people for their inspiration. Yet there is a peculiar exception to be noted in the case of Sibelius. He does not use actual folk-melodies any more than Chopin did, but, like that composer, he is so impregnated with the atmosphere of his national music that he evolves themes that are practically national and of the folk-song type. The melodies are, however, one and all, his own.

There were bold modulations in the work, but never ugly ones. This new school of the North is modern enough, but without crabbed prolixity. There was a great deal of use of the brass and wood-wind in the very deepest register, both in the Spring-song and in "Finlandia." The further North a composer lives the deeper he growls.

The reading of the Sibelius numbers showed Mr. Fiedler at his best, and both works were very cordially received.

The "Song of Spring" ought to appeal to New Englanders, for Spring in Finland, and Spring in New England, both have a touch of roughness (even to the pneumonia point) in their zephyrs. There is no national type of writing in this work, but the composer goes to Nature for his inspiration. But the darker moods of Nature in the North are reflected in the music and even in the sub-title, which reads,—"The Sadness of Spring." Yet there is a pealing of bells, and a passionate power in the Coda that suggests triumph at the end, much as Schumann hinted at final victory in some of his symphonic movements.

"Finlandia" was a glorious work, and celebrates a noble people. Our Russian ex-ambassador, Mr. Andrew D. White, has often told the present writer of the earnestness and honesty of the Finlanders whom he considers the best of the Northern races. Their deeply religious vein is well-reflected in the Symphonic Poem, which, after various episodes, including even dance rhythms, settles down to a simple hymn-tune which is worked up with great power to a final climax.

"Finlandia" is sincere and lofty music in every measure, and it lost nothing in the excellent interpretation of our new conductor. It deserves a second hearing soon again.

It was a great pleasure to welcome back Prof. Willy Hess as a soloist. Although a resident within our gates, he is the peer of any of the star violinists who are making world-tours. But we could have wished him some other work for his "rentree." Bruch has written too many violin concertos. Beethoven, Mendelssohn, Brahms, contented themselves with one work each in this difficult field, but Bruch, having achieved a masterpiece in his first essay in the form, forgot that one never draws the grand prize twice, and went on violin-concerto-izing. The ineffable beauty of the G minor concerto (No. 1) throws its sisters completely in the shade. Yet, had he not composed the first concerto, one could easily find beauties in the present work.

It is a work well-suited to display its soloist, but it is unequal and presents some "padding" in the last two movements. Its first movement is strong enough, and here both the emotional and the technical side of the instrument are in evidence. Bruch is always clear. He is a musical conservative, which has caused some of the radicals of the present to try to place him among the third-raters, but if one recalls "Frithjof," "Odysseus," the G minor concerto, "Fair Ellen," etc., one will not find many living composers with so many masterpieces to their credit.

Splendidly did Mr. Hess perform his task. The bowing was throughout free and broad, and the "spiccato" passages of the first movement were very incisive and fiery. The high positions and harmonics were impeccable. There was something heroic in this movement which reminded us of how much of a Tyrtaeus this old composer is and evidently inspired the performer thoroughly.

The adagio, finely performed by Mr. Hess, had yet very little to say for itself. It piled sweetness upon sweetness until it was like pouring molasses upon honey. We tired of it long before the end.

The finale gave plenty of technical embroideries, which were artistically presented. The virtuosity of the violin was more prominent in this than the soulful character of the king of instruments.

It is difficult to achieve a great success in the composition of violin concertos, because the tone-color of the chief instrument is already present in the orchestral part, while in a piano concerto the composer has an added tone-color in his score, and one which acts as an excellent foil and contrast to his orchestra, but the constant reiteration of cadenza work or of saccharine sighings might have been avoided. Nevertheless the great abilities of Mr. Hess carried the work to a good measure of success, and the recalls at the end were most hearty. Yet we hope that now that it has been presented at our concerts again (it has not been heard in a long time) we hope that it may be permitted to rest in peace.

The concert came to an end with a good classical work, and we feel grateful to Mr. Fiedler for not entirely deserting the highway of music in the necessary task of presenting novelties. There can be no question as to the sterling quality of Mr. Fiedler's readings of the standard classics thus far. He has studied and digested every detail of his Beethoven scores, and if he sometimes deviates from points of reading that former conductors have given he does so deliberately, after careful thought and test. We reiterate that this conductor is, in his nature and in his interpretations, much like Emil Paur, whose heartiness and broad, healthy readings were not always sufficiently appreciated by those who were too closely wedded to kid-gloved finesse.

Yet we preferred Mr. Fiedler in the Finnish compositions rather than in the seventh symphony. There was plenty of spirit and dash, but there was sometimes an excess of pianissimo, and there could have been more shading within the phrases. Too often each phrase was on a single dynamic level. Excellent, however, was the tempo of the second movement, the gem of the entire work, and there was a hearty swing to the Scherzo and to the finale.

It is a symphony of strong rhythms and of organ points. The beginning of the first movement (the end of the introduction) with its "E" 69 times repeated, the reiterated D, C sharp, B sharp, of the coda of the same, are among Beethoven's boldest touches of effective monotony. The simplicity of the fundamental ideas also is remarkable. The entire first movement is spun out of a dactyl, and the brooding Allegretto out of a dactyl and a spondee.

It is an apotheosis of the dance, and in these latter days Miss Isadora Duncan is actually dancing it. After all Dancing is the Mother of Music, and why should not the symphonic child return to its parent? There may, however, be still further devices added to Beethoven. In London a few years ago they gave the "Pastoral" symphony with especial scenes set back of the orchestra at each movement. Why not fill the hall with powder smoke during the battle of "Heldenleben," which we are to have next week?

THE SUNDAY HERALD
NOVEMBER 22.

SIXTH SYMPHONY CONCERT OF SEASON

Two New Pieces by Sibelius —Violinist Hess Plays Dull Concerto Finely.

By PHILIP HALE.

The Boston Symphony orchestra gave its sixth concert last evening in Symphony Hall. Mr. Fiedler conducted. Mr. Willy Hess was the solo violinist. The program was as follows:

"Song of Spring" and "Finland"..... Sibelius
Concerto No. 3 for violin and orchestra..... Bruch
Symphony, A major, No. 7..... Beethoven

The two pieces by Jean Sibelius were played for the first time in Boston. We had already heard two of the three symphonies by this composer and also his violin concerto, played admirably by Mme. Maud Powell. The first symphony, peculiarly rugged and melancholy music, made a profound impression. The second symphony, produced here at an earlier date, was considered at the time a good deal of a bore. It would be interesting to hear it again, to see if there might not be a change of opinion. While the violin concerto is not of a nature to be immediately popular, while it was probably not the composer's intention to delight the easy-going and "knowers of what they like," the work as played by Mme. Powell appealed to the imaginative as austerely poetic, a northern and bardic rhapsody. Enough had been heard of Sibelius' music before the performance of the two pieces last night to win respect for the composer. His music is certainly not commonplace. It does not belong to a school; it does not show evidences of a direct descent; it is by itself.

It has been said that this music is unintelligible to the hearer who has not some understanding of Finnish history, religion and temperament, and the hearer must also be versed in the racial origin and "the deeply influencing mythology" of the Finns. The hearer must know that these people are a mixture of Mongolian and western stock, "deriving from the west vigor and self-reliance, and from the east languor and mysticism." Above all, the hearer must know by heart the "Kalevala," the collection of runes and folk lore. All this, and no doubt more, if the hearer is to dilate with the proper emotion when music by Sibelius is playing. If Sibelius' music is thus narrowly national, it is parochial, music of the parish belfry as far as the great world is concerned. The praise, then, in reality is a serious censure. Music that appeals to humanity is emotional in spite of the composer's accidental nationality. It is not enough that the Finns should be moved or thrilled by the work of a Finn.

It is said that "Finland," or "Finlandia," although it was composed as far back as 1894, evokes such enthusiasm in the composer's native land that performance of it was forbidden recently by the oppressing Russian. The question is, Does "Finlandia" evoke enthusiasm in Madrid, Dresden, Boston? For after all it is something more than a national document.

"The Song of Spring" is a long, sustained, melodious song. Darkly colored at first, it is as though the Finnish composer had wished to say with Coleridge: "And the spring comes slowly up this way." Whether the bells introduced at the end have a peculiar significance is not important. The music is agreeably sonorous, and was in effective contrast with "Finlandia," which is picturesque, with suggestions of prayers and hymns, revolts and revolutions. It is stirring music and it was stirringly played.

Bruch's third concerto was produced here at a Symphony concert in 1892 by Camilla Urso. It has not been played here since then at a Symphony concert and it has been seldom played in Europe. The neglect of the concerto has been praiseworthy. Mr. Hess, however, in the course of last season played the concerto in two or three foreign cities, among them Berlin, at the express wish of the composer. He gave a fine performance of it last night. His tone was rich and full and brilliant. He played with breadth and authoritative fluency, but it was a pity that he chose this prolix, dull, bombastic empty concerto for the display of his indisputable talent. Hearty applause rewarded the violinist.

Mr. Fiedler gave a sane reading of the symphony. The music for the most part demands a strangely rhythmed performance, and the danger lies in over-emphasis and in undue prominence given to merely decorative passages. Mr. Fiedler avoided these pitfalls and the noble music spoke for itself.

Newspaper Cutting Bureau in the World
Standard Union,
From Brooklyn, N. Y.
Address
Date NOV 16 1908

The Boston Symphony Orchestra has just made the first of its regular monthly trips, giving concerts in Philadelphia, Washington, Baltimore, New York and Brooklyn. In all of these cities, except New York, Max Fiedler, the new conductor, appeared for the first time. His success with his audiences was a notable feature of the trip, and it seems certain now that he will be one of the most popular conductors the great orchestra has ever had. It is an interesting fact in view of the many prophecies that have been made of a bad musical season that the gross receipts of the orchestra for the six concerts on this trip were within $50 of what they were on the corresponding trip of last year. On Monday night, Nov. 9, the orchestra gave a concert in Princeton, which was the first time it had ever played in that university town. The next novelty of great interest which Mr. Fiedler is to bring out is Reger's new symphonic overture, which will then have its first performance in America.

THE SYMPHONY CONCERT

TWO NEW AND STRIKING PIECES BY SIBELIUS

A "Song of Spring" That Turns an Elegy, and a Strong and Trenchant "Song of Finland"—Mr. Hess's Playing Glorifies a Forgotten Violin Concerto of Bruch—Beethoven's Symphony of the Dance According to Mr. Fiedler and Not to Pleasure—Old Habits and New with the Audience

The audience of the Symphony Concerts of Friday afternoon is acquiring a new habit and lapsing into an old. The new is the removal of the obstructing hats; the old is the dribbling through the doors at each pause in a symphony when such music happens to end the concert, or at any interval in the closing items of the programme. The management of the orchestra has not pressed its objections to the hats, since its unexpected foray of three weeks ago. The placards asking that they be removed still remain, but there is no fresh distribution of warning cards to the careless or the obstinate. The results of the original descent upon the offending still abide. They offend no longer and the habit of offence is dwindling within them. Hat after hat came off yesterday afternoon as mechanically as they do in a well-governed theatre among spectators willing to be courteous to each other and to those who would give them pleasure from the stage. There is little lifting now of the voice of protest or petulance. A few fortunate reforms advance of themselves, once they are set in motion, and of such seems the removing of hats on Friday afternoons in Symphony Hall. The stern-faced dowagers, who as some have it set the agitation afoot, may look complaisantly now upon their work. The other habit is as old as the Symphony Concerts. Each succeeding conductor probably hears that it is the custom of a part of the audience on Friday afternoons to drift away in the final half hour of the concert, and for a few weeks each conductor believes no less that he is breaking the habit. Mr. Fiedler has been more fortunate than some of his predecessors. For a month at least he kept his audiences, perhaps by the interest that his novel ways stirred, perhaps by the brilliant overtures with which he oftenest ended his programmes. He has ceased to be a new sensation now; his hearers are becoming used to him. A week ago even so brilliant an overture as Beethoven's to "Egmont" would not hold the whole audience. Beethoven's symphony of the dance was no more potent yesterday. The exodus has begun; and each Friday it renews itself; Mr. Fiedler deigns not to notice it and thereby is he wise. "I never go out with Beethoven," snapped one of the dowagers, yesterday, in audible warning to her neighbors, but some of them went as of old.

Sibelius is brief and Sibelius is trenchant, and these are unusual distinctions among the younger composers. Two of his tone-poems, each new to Boston—his "Song of the Spring" ("Vårsång") and his "Song of Finland" ("Finlandia") began the concert Friday afternoon, and together they barely filled twenty-five minutes. Most of the younger writers of orchestral music would count themselves singularly concise and reticent did they spread the contents of a single tone-poem over the whole time that the two of Sibelius consumed. Surely, they would reason, he could not have had much to say. He might, indeed, have said more in these two orchestral songs; but either of them contains as much of musical idea and emotional mood as many a youngster puts upon double the number of sheets of music paper. Moreover, Sibelius makes his ideas and his moods tell, however meagre the one or unvaried the other, by concise and trenchant utterance. "The Song of the Spring" is comparatively simple of design, mood and utterance—a long melodic curve, beginning soberly, mounting, swelling, touching amplitude and almost climax, then declining again, but halting almost abruptly and a little roughly in the descent. Clearly, too, it is music of mood—no picture-music of the quick bursting of the northern spring, but music of the emotion it stirs in the composer as he looks out of his own heart. Melancholy is in his eyes—a bleak, dry melancholy. Comes the spring upon his gray rocks, his bare plains, his lustreless lakes, his silvery skies—comes to pour its light and warmth over them, and they obstinately mock it. Since earth was earth and man was man, it has so come upon them, and year upon year they have withstood it. A vain thing, after all, is this spring. Northern nature still resists it, and a melancholy watcher shall muse upon these things and make his song of spring its elegy. Yet, if nature seem not glad, the hearts of men rejoice; the bells peal in yonder village; life stirs eagerly, warmly again among the folk. The melancholy poet hears and struggles with his brooding. Yet it will not go. Vanity of vanities, said the Preacher, and the northern spring is of them. Of such, perhaps, is the mood of Sibelius's sad and sober song of the spring, and its mood is its virtue—perhaps a more sensitive and less monotonous mood than Mr. Fiedler gave to it.

"Finlandia" begins in grim, hard, iron-like music. As the spring song recalled a little the dreary and haunted vein of Sibelius's concerto for violin that Mme. Powell played here two years ago, so the song of Finland, and especially at the outset, recalled the stern, stripped force of his symphony that Dr. Muck discovered for us. A fierce and restless folk are these Finlanders, clamoring and surging through the music, stretching in their anger the chains that they may not break. Deep is their wrath, their pride, their fortitude—and the music swells to solemn resolution. Their courage soothes their angry hearts; their restless voices are calmer; theirs after all is their land, and it has its cheer for them. The music broadens, brightens, swells again to sober exaltation, ends almost proudly. A subjective Sibelius, searching out his own moods, wrought "The Song of the Spring." An objective Sibelius, feeling his land and his people, hearing their voices, wrote "The Song of Finland." The man is sad and struggling. The patriot stern, passionate, exalted. Who knows, who cares whether folk-tunes suggested "Finlandia"? Sibelius looked in his heart and wrote what his country and his race inspired in it, and the passion they fired is worth reams of folk ditties. Finns are few in this world; many more are those who stir to the stern passion of such an orchestral song as Sibelius has made for them. And he is as rugged in his musical form, as bare and concentrated in his strength, as grim and gray in his coloring as the rocks about hm. His is wind-winnowed music. Throughout "Finlandia" Mr. Fiedler caught its vein.

The Bruch who followed in the concerto for violin that Mr. Hess has resurrected—it was played twice at the Symphony Concerts sixteen years ago—was indeed far from this Sibelius. Last winter the poor old man was full of his complaints in Berlin. He was living in obscurity, in humble circumstance; he could write no more; the world of music and musicians had seemingly passed him by, and he stood wailing by the roadside. It is for the violinists, from the students of the conservatories to the most lauded of the virtuosi, to make him amends. Who ever knew that Bruch wrote a symphony until the learned compiler of the programme listed it? His choral pieces recede faster and faster into provincial twilights. But the two concertos for violin and the "Scottish Fantasia" abide day in and day out wherever there is violinist to play them. They are "grateful" music; they follow the perfect idiom of the violin; they disclose the instrument and the performer to the full, and the virtuosi love them with an undying love. Perhaps they might have less conventional musical ideas; perhaps they might be more animate with imagination and feeling; perhaps they might be less dutifully academic. These, however, are the idle thoughts of the mere hearer. They trouble not the virtuoso. Bruch is the transparent medium, the ambling vehicle for him and for his instrument, and he rejoices accordingly. Perhaps the third concerto that Mr. Hess chose is the most conventional, prosaic and academic of the three; but it is efficient, changeful—and lengthy—to epitomize the virtuoso's skill. Of course Mr. Hess made the most of it. His tone had its clear brilliance, its penetrating sweetness, its nervous undulation, its elegant fineness. He played the piece with supple and adroit technical felicity; he played it no less with an exquisite sense of fitting style. The performance went almost to cloying perfection. Not once did Mr. Hess's brilliance turn dim, his sweetness roughen, his felicities err, his elegance abate, his sense of rhythm falter. The listener could hardly be surer that Mr. Hess was a consummate virtuoso of the violin. Bruch, however, gave him not a significant or a beautiful musical thought to declare and enrich; not an emotion to vitalize in his tones; not a poetic imagining to transmit. The ideas, the emotion, the poetry, such as they were, were all of the violin and the violinist. Thrice was Mr. Hess recalled. Thrice should Bruch be grateful to him—and in a double sense.

Beethoven had much less cause for gratitude to Mr. Fiedler for the playing of the symphony in A major, the seventh as the numbers go, the symphony of the dance as Wagner has labelled it. At least Mr. Fiedler was in the fashion; it is the hour of the dancers; and Miss Duncan even dances to the last three movements of this very symphony, translating their rhythms and their spirit into bodily motion. Probably the music were left more wisely to the imagination and the emotion of those that hear. Fancy and spirit, better than bodies, may dance with such idealizing, such lyrically passionate music. Little, however, did Mr. Fiedler stir the imagination or the emotion of his hearers, and little did any sense of idealizing quality play in his reading. He made the symphony square-toed, heavy-footed, like a conventional classic dutifully placed on the serious programme of serious concerts to be played with becoming respect. There was too little brightness of tone, zest of rhythm and variety of detail. Now Mr. Fiedler over-modelled and moulded a melody, until it lost continuity, and, again, phrase after phrase went in flat monotony. Somehow, the music hardly spoke out, the exhilarating joy of it was gone; its idealizing voice would not mount. Better the vigorous and sweeping Fiedler than these dead levels of respectability. In one of Marcel Prévost's sprightly tales of Parisian women, a young wife is weary of being loved—"with respect." Old Beethoven may be no less weary of being played—with respect.

H. T. P.

CONCERTS NEXT WEEK

Mr. Gabrilowitsch, Mr. Bachner and Mr. Copeland for Pianists and Mr. Wolstenholme for an Organist—The Longy Club Again

At the Symphony Concerts of Friday afternoon and Saturday evening of next week, Mr. Fiedler begins the keeping of his promise to put the longer tone-poems of Richard Strauss on his programmes. His first choice is "Ein Heldenleben" ("A Hero's Life"), and in due course "Zarathustra," "Death and Transfiguration," and, probably, "Don Quixote," are to follow. "Ein Heldenleben" has not been performed here for seven years; the tone-poem will come almost new to its hearers; and other columns of this paper contain a clear account of it by Mr. E. A. Baughan, the accomplished English reviewer of music. Mr. Fiedler has put the piece at the beginning of his programme and it continues for nearly forty minutes without pause, so that the belated must needs tarry long for entrance. Mr. Fiedler takes his Strauss enthusiastically—much more so than did either Mr. Gericke or Dr. Muck. The other numbers of the programme are the prelude and closing scene from Wagner's "Tristan and Isolde," and Tschaikovski's concerto for piano and orchestra in B flat minor, to bring back Mr. Gabrilowitsch, the pianist, and doubtless with broader, finer, and deeper powers.

"A HERO'S LIFE"

STRAUSS'S TONE-POEM AFTER SEVEN YEARS

Mr. Fiedler to Revive It at the Next Symphony Concerts—Its Substance and Its Form—The Qualities That Distinguish It Among Strauss's Music—The Phases of His Hero and His Expression of Them—Programme Music That Speaks for Itself

Seven years ago, lacking a few weeks, Richard Strauss's tone-poem, "Ein Heldenleben"—"A Hero's Life"—was played for the first times at the Symphony Concerts, with Mr. Gericke conducting. It was then a relatively new piece. Strauss himself had conducted in the music at Frankfort in March of 1899 for its first performance in any concert; while the Thomas Orchestra in Chicago and the Philharmonic Society in New York had anticipated the Boston band with it in America. Mr. Gericke did not repeat the tone-poem during the rest of his conducting; and Dr. Muck with Strauss leaped from "Till Eulenspigel" to the "Sinfonia Domestica." Now Mr. Fiedler purposes to bring "Ein Heldenleben" to hearing again, and it stands in the first place on his programme for the Symphony Concerts of next week. Recollections of orchestral pieces are short—even of such a huge, searching and impressive as "Ein Heldenleben." It will come almost newly to many of those that will hear it again next Friday and Saturday. It deserves preliminary recalling alike as to its matter and its manner, not in the dry and withering dissection of an analytical pedant, but in the warm impressions and the clear judgment of an intelligent and sensitive listener. There is no better means to this end in our language than the following passages from the articles about "Ein Heldenleben" that Mr. E. A. Baughan wrote for The Daily News, when the tone-poem was new to London, and subsequently reprinted and amplified in his volume of essays, "Music and Musicians," published by John Lane in the summer of 1906.

Much has been written of "Ein Heldenleben," Mr. Baughan begins, "and much that has been unnecessarily confusing. As Wagner once was, so Richard Strauss now is the victim of the literary and musical commentator; but, as with the older composer, his music is not esoteric art. Those who have any feeling for music, some little knowledge of its later manifestations, and a temperament that can be impressed by poetic ideas and abstract emotions, will find in "A Hero's Life" a work which will move them strangely, and if the enthusiasm of the public may be taken as proof, this symphonic poem is among the great masterpieces of musical art which appeal to the initiated by their extraordinary cleverness, and to the larger public by their poetic meaning and power of arousing emotion. I have no hesitation in calling "A Hero's Life" a great masterpiece.

To begin with, no symphonic poem, except, perhaps, Richard Strauss's own "Death and Transfiguration," has seemed so clear in its meaning. This is caused, no doubt, by the nature of the subject. In many symphonic poems—in Richard Strauss's own "Don Juan" fantasia and "Till Eulenspiegel," for instance, and in Dvorak's series—music has attempted the impossible; it has pictured events and things; it has been realistic, in short. In "A Hero's Life" there is no such realism. The composer has taken the inner emotional life of a man for expression, and consequently there is no difficulty in grasping his meaning; it is all well within the psychological power of music, and is set forth legitimately. Strauss's hero is no swaggerer in the full sunshine of material heroism, but a man who makes a fight for his soul. In the very opening of the first section the hero's theme is heard. It is noble and tender, but not in any degree martial or aggressive. As the orchestra tells its tale we understand that the man is a hero because he has aspirations and the indomitable will and energy to realize them. What will the world hold for him? The reply soon [illegible] in the second section. "The Antagonists"—shrill envy (stupidly flippant little themes on the wood-wind), bickerings and fierce brutish growling beset his path. Against these he has to battle, and for a time there is discouragement, but no loss of purpose or nobility. The hero goes his way, and brushes aside his antagonists—but they are not to be so easily overcome.

As a pendant to this outside opposition there is strife within himself. The influence of woman comes into his life. At first it seems almost as bad as the cunning onslaught of his antagonists. A long-winded violin solo tells us that the hero can as little understand this new influence as his opponents understand him.

The solo is for a long while an empty capriccio, full of meaningless twists and turns, and maddening in its reiteration. The hero holds aloof; he does not understand; but gradually the music grows warmer and more passionate, although the violin solo still holds its incomprehensible way. At last the oboe sings a phrase—a love-phrase of infinite beauty and tenderness, and the violin, repeating it, responds. The hero has called and has found his mate. Beautiful is the love-music that follows—it is among the most beautiful music that has ever been given to the world. But what are those shrill discordant trumpet calls that break in on this dream? The call to action; the organized onslaught of the hero's antagonists.

He girds himself for battle, inspired with new strength by the love for his companion. And what a musical battle it is! Technically it is the development section of the work. Themes which we have already heard are hurled against each other; a new hero's theme makes itself heard against the din of the warfare; dissonances which should turn the hair of old-fashioned theorists grey assault the ears; and over all the maddening rhythm of the drums. As a piece of legitimate musical writing it is amazing; when a Berlioz or a Tchaikovsky desired to obtain something of the same effect they had recourse to unmusical tricks—Berlioz with his absurd augmentation of his orchestra by four brass bands; Tchaikovsky with his cannon in the "1812" overture. Strauss does it all by polyphony and by his knowledge of how to use the orchestra. To analyze this musical battle would be almost impossible, but there is really no need for analysis. The meaning of the music cannot be misunderstood. It may not be so, however, with the next section, which deals with the "Hero's Work of Peace"—for Strauss's hero is a creator, and not a mere destroyer. Quotations from his other works are made, and perhaps some listeners may not have understood the drift of it all. It is a wonderful piece of music-making, the continuation of this development begun in the "battle." The hero has conquered his foes in open fight, but the triumph has not brought peace; the battlefield has only been transferred from the outside to the inside—at least, so I read the music. He has not yet conquered himself. He has not risen above all this turmoil of the soul. The woman's love has brought peace, and is the one spot of brightness in his wounded memory.

But there is a greater peace to come, the peace of death. The hero passes away solemnly, and the orchestra triumphantly puts a full stop to his life.

BOSTON SUNDAY GLOBE-NOVEMBER 22, 1908.

MUSIC AND MUSICIANS

Willy Hess Soloist at the Symphony.

Conductor Fiedler Will Assist at Longy Club Concert.

Various Recitals of the Week—Current Gossip.

Concert master Willy Hess was the soloist of the sixth Symphony program, playing the unfamiliar D minor violin concerto by Bruch. There were two numbers by Sibelius, the Finnish composer, "A Song of Spring" and the symphonic poem, "Finland," both new to Boston, and the program closed with Beethoven's seventh symphony. The "Spring Song" is one of the imaginative, romantic pieces which permits fancy to conjure up pretty woodland scenes and to find in a melodic score meanings to suit the music. It is cleverly written, and the orchestra played in the sympathetic manner to be expected.

In a different vein is the same composer's "Finland," evidently a musical picture of some wanderer's return home. It opens with a restless theme in the brasses, which soon leads up to a quiet episode for the light strings, a strongly marked rhythm forming a background through nearly the whole movement. The finale is lofty in character, as if expressive of hope and final happiness for the exile. The various moods received proper musical illustration at Mr Fiedler's hands, the work of the brass contingent deserving favorable comment in particular. There was nothing in the number to tax the resources of the orchestra, though here and there are suggestions of Wagnerian influence.

Mr Hess chose for his violin solo the third concerto by Bruch. The three movements are greatly contrasted, the first being vigorous in treatment, the second deliciously tender, almost pathetic, and the last one mainly dance and song themes, light in character. Our first violinist gave a fine interpretation of the work. Lacking somewhat in the necessary vigor in portions of the first movement did not detract from the beauty of his execution, for his tone was pure and resonant. His skill in technique is too well known to call for mention.

In the second movement the exquisite quality of the violin part made the performance notably attractive, the dainty and appealing melodies being set forth in very beautiful harmonics in legato form. In the lighter themes of the finale Mr Hess did brilliant work. The soloist was tumultuously greeted before and during his performance.

Mr Fiedler read the Beethoven symphony in a manner worthy of high praise and conducted without a score. The opening was impressive, and conductor Fiedler retained the tone of joyousness all through the piece after the strenuous introductory measures. The tempos in the second part were perfectly adjusted and the "Apotheosis of the dance" was vividly displayed in dazzling brilliancy and verve by the orchestra in the finale.

Richard Strauss' monumental tone-poem, "Ein Heldenleben," will be the chief offering on this week's Symphony program. This great work, which is supposed to embody Strauss' idea of his own tumultuous musical career was performed under Mr Gericke in December, 1901. In sharp contrast with this work of Strauss will be the other orchestral number, the prelude and liebstod from "Tristan and Isolde." The soloist will be Gabrilowitsch, the Russian pianist, who appears after an absence of two years. He will play Tschaikowsky's first concerto.

Miss Duncan's Dances.

Isadora Duncan will make her two postponed appearances in Jordan hall next Friday and Saturday evenings. The tickets sold for Nov 11 will be good for Nov 27, and those for Nov 12 will be good for Nov 28

On Friday evening she will give the program advertised for Nov 11. She will dance parts of Gluck's opera, "Iphigenia in Aulis." On Saturday evening she will give her "Idyllic" dances.

Miss Duncan made her second appearance in New York at the Metropolitan opera house on last Saturday afternoon and again the capacity of the opera house was taxed to its utmost to hold all those who wished to see her. The injury to her foot was rather more serious than the physicians at first thought and she suffered considerable pain during her dances. She has, however, sent assurances that her foot is healing very rapidly and that it will be quite well by the time she comes to Boston.

SPRINGFIELD SUNDAY REPUBLICAN:

NOVEMBER 22, 1908.

One of the chief violinists in the Boston symphony orchestra, Richard Czerwonky, gave a recital lately in Boston which brought out high praise for his skill as a virtuoso, though he played too many show pieces to please the critics. The beauty of his playing in a Handel sonata and a Viotta adagio, however, was extolled. He will give a second recital January 27.

BOSTON EVENING TRANSCRIPT, MONDAY, NOVEMBER 23, 1908

MUSICAL COMMENT

A NOTE ABOUT MR. HESS FOR A BEGINNING

The Exceptional Place That the Violinist Has Made for Himself Here—His Qualities in the Orchestra, in Chamber Concerts and as a Virtuoso—The Muscled Music of Sibelius—Mottl as an Orchestral Adapter — The Range and the Traits of Some of His Experiments, with an Example or Two from Recent Concerts — 1773 and 1908 — The Subconscious Calve—A Hint of the Repertory of the Boston Opera — Mme. Melba's Unusual Leave-Taking in London—Caruso's Record and Constantino's Return — Local Musical News

Wherever and whenever Mr. Hess plays, he is nervous tensity incarnate. His are the set and straining nerves of the thoroughbred, and perhaps, for that reason, he has made more individual impression upon the concert-going public here than any of his predecessors in the chair of the first violin in the Symphony Orchestra. It was easy to admire Mr. Kneisel a little impersonally and abstractly; admiration for Mr. Hess has a very concrete object. Bruch's concerto that he played on Saturday happens to begin with a considerable orchestral introduction, and through it Mr. Hess seemed the very image of nervous tensity. His body was as taut as a tightly strung wire with his desire to set to his work and to do his utmost at it. In one hand he grasped, rather than held, his violin. In the other was his bow, as rigidly erect and still as the ramrod or the walking stick of a drill sergeant. Not a muscle in Mr. Hess's body moved; not a feature changed; he was straining expectancy crystalized. Came the moment for the entry of the solo violin; and he was off and away like a thoroughbred given his head and touched with the spur. Mr. Hess does much—perhaps too much—but in whatever mood he may come to a task, once he is embarked upon it an irresistible impulse impels to do his utmost. He is always "keyed up"; he tightens himself nervously as he tightens the strings of his violin. The brilliance of his playing is a nervous brilliance; its fineness is a nervous fineness; the incessant undulation of his tone is, perhaps, the half-unconscious play of his acutely strung nerves. He has the power of a conductor like Mahler, of a singer like Fremstad, of a pianist like Gabrilowitsch, to give his more sensitive auditors as fine and keen a nervous thrill as that which is pricking him. It is an ultra-modern reaction (as the psychologists would say) in the listeners and in the performer. It is also the quality in Mr. Hess that saves the brilliance and the elegance of his playing from cloying.

It is this nervous tensity, this impulse to be always doing his utmost that makes Mr. Hess so efficient and influential a concert-master. He is not the easiest man with whom to keep the peace, as more than one conductor in Germany and in America has found; but those same conductors, as soon as they have cooled, testify warmly to his merits as the leader of their strings. He does not merely play solo or distinctive passages that fall to the first violin (as in Rimsky-Korsakoff's "Scheherazade" or Wolf's "Italian Serenade") with exceeding vividness and poignancy; he steadily stimulates the men about him diffusing, as it were, a part of his nervous force, giving them something of his eagerness. There are concert-masters who chiefly steady their companions—Mr. Wendling was a recent example here; there are concert-masters who guide them as Mr. Kneisel did in his earlier years with the orchestra. Mr. Hess spurs them, as he spurs himself. He makes them for the moment as taut and sensitive as he.

On the other hand, the very traits that make Mr. Hess so brilliant as a virtuoso and so efficient as a concert-master tend to defeat him in an ambition that he cherishes no less—the leading of a string quartet. There, as everywhere, his thoroughbred instinct to be doing his best and his utmost pricks him onward; but there, by exception, it drives him to excess. Half instinctively, he pushes his violin to preponderance; he is fain to make it dominate the other three instruments and its part pervade the music in hand. The result is inevitable. The other players (as was the case too often at the first concert of the Hess-Schroeder Quartet) are stirred to an eager rivalry that wrecks all adjustment and euphony of tone; the whole performance turns feverish; and the nice proportions of the music are distorted. Everywhere but in his quartet it is the duty of Mr. Hess to assert himself, there it is incumbent on him to become a harmonious and sensitive part of a whole. It is a hard task for him. The undue, if unconscious, predominance of the first violin harmed many a piece that the Symphony Quartet played in Mr. Hess's first years here. There were signs in plenty, last Tuesday, that he had learned no new wisdom and gained no new restraint with the Hess-Schroeder Quartet. It is a pity. The rewards of balanced tone, of flawless euphony, of the community in all things, that are among the secrets of perfection in a string quartet ought to be as grateful to Mr. Hess as those of brilliancy as a virtuoso and exceptional efficiency as a concert-master. In all things Mr. Hess cannot help wishing to be primus—Fate gave him his temperament—but he has not yet learned that in a string quartet, he must be primus inter pares.

Fresh and interesting details of Sibelius's music that passed unheeded in the general impression of his two tone-poems on Friday afternoon stood clear in the repetition of Saturday. Recall, for example, the quick little jump of the orchestra at the beginning of "The Song of Spring," as though Sibelius would hint in the start at the flashes of hot sunshine cleaving the clouds, at the jets of warm air devouring the snow and setting the grasses almost in upward motion, with which the spring comes in one glorious instant in those high northern latitudes where he lives and works. "'T is here; 't is here; 't is gone," like the Ghost of Hamlet's father on the battlements of Elsinore. But the melancholy mood of the watcher will not yield to it, and Sibelius's tone-poem seemed at the second hearing no less than at the first an elegy, rather than a song, of the spring. None the less, like all his pieces that have been heard here in the past two years, "Värsäng" — and "Finlandia" as well — seemed curiously muscular music. Not muscular in the sense of physical power and stress as when the string choir of an orchestra lays on its bows and spares not, and the dutiful reviewers make speed to praise its muscularity. Sibelius's muscularity is not the muscularity of the big tone. The outline, the substance and the manner of the two tone-poems often give the same impression to the ear as to the eye, the tense, clear muscles of the stark and sinewy athlete who is all fine and quivering strength. Some modern music is sprawling; it wanders over what it would says and does not concentrate its sayings. More of it is inflated and exaggerated, as one or another sort of athlete may overdevelop a particular set of muscles. Sibelius's music, on the other hand, is very justly and very finely muscled. It is curiously sinewy music in its melodies, its harmonies, its instrumental coloring. Everything in it has a starkness, a tensity, a kind of youthful and unconscious masculinity. It is neither sensuous nor sensual. It is never feverishly emotional nor reflectively intellectual. It is rather music of the clear power, the deep reticences, and the finely strung intensity that dwell in the young athlete could he translate the impression of his muscles—by some miracle—into the impression of tones.

Felix Mottl, the eminent conductor and the director of the Munich Opera, is an industrious adapter of music for orchestra. Sometimes it is easy to believe that he must give all his leisure to such work, except when he is recounting for the fiftieth time his unhappy experiences at the Metropolitan in New York. Eighteenth-century dances by Gluck or Grétry or Rameau and modern piano pieces out of Liszt or Chabrier are all alike grist to his amplifying hand. He takes them as he finds them; strips them to the skeleton of melody and rhythm; and then reclothes their bones with the plentiful flesh and the pulsing blood of modern instrumentation. Sometimes he makes these transformations with almost uncanny skill and illusion. Chabrier never happened to rewrite his piano piece, the Bourrée Fantasque," for orchestra; but if he had chosen to do so, it would surely have sounded as Mottl makes it sound in his orchestral version that was played at Mr. Debuchy's concert last week. Recall Chabrier's "Spanish Rhapsody," as it has often been played here; recall the overture to "Gwendoline" and other fragments of his operas, and Mottl in his translation of the Bourrée, has caught the very idiosyncrasies, the very tricks, of Chabrier. The brass sounds as though Chabrier had written the parts for it; the imitation of the shrill piping of the musettes that played the bourrée as a folk dance is musical humor that would have tickled Chabrier to invent; the music is full of progressions and strokes of instrumental color that might be Chabrier's own. Above all, the transcription goes with the verbe, the ebullience, of all that Chabrier wrote. Mottl himself is of very different temperament, and he has made himself Chabrier by sheer dint of imagination.

Mottl cannot, or he will not, transform himself into a Grétry. The three dances that he has arranged from the Frenchman's "heroic ballet" of "Cephalus and Procris," and that Mr. Fiedler has played of late here and at Cambridge, are really much more of Mottl than of Grétry. They are agreeable to hear, but they do not sound like eighteenth-century music, with its cool, clear line and its fine, sober rhythm, and they sound still less like the sparkling and prattling Grétry. Mottl has really taken a melodic or a rhythmic idea or two from "Cephalus and Procris," and out of it built three dances of ancient form, but of very modern speech and raiment for an orchestra of numbers and sonorities of which Grétry never dreamed. They are cleverly interesting; they are good in their kind, but they are no more what they pretend to be than was Godowsky's transcription of a gigue by Loeillet, a minor composer of the eighteenth century, that Miss Willard played the other day. The original dance blushed almost unseen—or rather unheard—in the gaudy bed of flowery ornament in which Godowsky had set it. And to shift the figure, Grétry tinkled innocently now and then through Mottl's sonorities.

There is a golden mean with these eighteenth century dances in modern concert rooms, as there is with most other things. Even the ardent Dolmetski can no more restore the conditions under which "Cephalus and procris" was performed at Versailles and Paris in 1773 and 1775 than he can recall Sophie Arnould, who played the nymph, to life or revive in us who listen now the mood of those that saw and heard in Louis XV.'s court or in the boxes of the Opéra. A modern concert room replaces the little theatre of the palace; democracy sits in its rows of seats, its "rush" seats even, instead of kings in armchairs with the "court circle" about them. A broad platform has replaced the shallow, narrow, smoky stage; Grétry's little band is swallowed into a numerous orchestra. Now we hear the music under the dry clearness of electric lights; the court of the Well-Beloved—though he was hardly that in 1773—heard it through the soft lustre of candles. There is no "heroic ballet" for us to watch nowadays; and we should smile indeed were we to see Ovid's nymphs and swains, out of Greek legend, walking a minuet or prancing—decorously always—through a jig, in perukes and powder, lace and brocade. The music of the eighteenth century, outside that of a few everlasting and universal masters, like Bach and Mozart, must inevitably seem quaint to us of 1908, much or little as we may try to imagine its surroundings or the moods of those that heard it. For us it will have not only its intrinsic, but also an exotic charm. It does need strengthening, that it may sound at all in a modern concert-room, but it needs no such amplification and translation into another orchestral idiom as Mottl gave to these fragments of "Cephalus and Procris." As are the ample pergolas of the country houses of very rich men in the newest suburbs to the little weather-stained summer houses and "temples" that nestle in old Italian gardens, so are Mottl's dances to Grétry's.

BOSTON GLOBE-TUESDAY, NOVEMBER 24, 1908

FIRST LONGY CONCERT.

Conductor Max Fiedler and a String Orchestra Assist the Club of Wind Instrumentalists.

Last evening the ninth season of the Longy club of wind instruments opened in Potter hall with the following unique program: Falconi, sextet for flute, oboe, clarinet, bassoon and piano (first time); Handel, concerto for oboe with strings accompaniment; Caplet, suite "Persane" for two flutes, two oboes, two clarinets, two horns and two bassoons. Unfamiliar pieces these, and in the performance of the Handel concerto a string band of 14 assisted with conductor Max Fiedler courteously acting as director.

Mr Longy's associates are the same as last year, although Mr Maguarre did not appear and Mr Brooke took his place in the opening sextet, the latter requesting consideration because he had not seen the score until called upon to play it. Probably no one in the audience would have known this, for there was nothing in his performance of the flute part showing unfamiliarity with the work.

Mr Longy's programs only appeal to a small circle of concert-goers, but they are very interesting to the musical expert and admirer of compositions for wind instruments. The little band of players are artists of great ability, their close association for years enable them to give authoritative interpretations, and in their sphere there is no club in America, and but one or two abroad, that rank with them.

The oboe part in the concerto was delightfully performed by Mr Longy, his tones being clear and without the ear-piercing qualities so usual in oboes. Celerity in execution, a perfect understanding of his subject and a thorough command of the instrument made this selection particularly enjoyable, the strings helping greatly in filling in a contrasting background for a harmonious ensemble.

The other numbers were excellent examples of their kind, a bit monotonous in tonal expression may be, but artistic in performance and worth hearing. The audience was very enthusiastic, and judging from its composition duly appreciative of the evening's work.

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The Boston Symphony Orchestra has just made the first of its regular monthly trips, giving concerts in Philadelphia, Washington, Baltimore, New York and Brooklyn. In all of these cities except New York, Max Fiedler, the new conductor, appeared for the first time. His success with his audiences was a notable feature of the trip, and it seems certain now that he will be one of the most popular conductors the great orchestra has ever had.

It is interesting to note, in view of the many prophecies that have been made of a bad musical season, that the gross receipts of the orchestra for the six concerts on this trip were within $50 of what they were on the corresponding trip of last year.

On Monday night, November 9, the orchestra gave a concert in Princeton, which was the first time it had ever played in that university town.

The next novelty of great interest which Mr. Fiedler is to bring out is Reger's new symphonic overture, which will then have its first performance in America.

BOSTON JOURNAL—TUESDAY.

NOVEMBER 24, 1908

LONGY CLUB PLAYS TWO NOVELTIES

Max Fiedler and Symphony Players' Assist at Season's First Concert.

The first concert of the Longy Club was given last night in Potter Hall and a good-sized audience turned out in anticipation of what proved to be one of the most satisfactory concerts given by the organization.

The usual three numbers composed the program, the first Falconi's E-flat sextet for five wind instruments and piano, the four movements played without interruption. This was a first-time performance of the sextet, and excepting a slight seeming incoherence in the first movement the audience evidently liked the curious involved phrasing and surprising nuances of the Italian. In this, as in the following numbers, the oboe playing of Mr. Longy was by far the distinctive feature.

The second number, another first performance, was Handel's concerto for the oboe with string accompaniment, preeminently the event of the evening. The assisting artists, fourteen players from the Symphony Orchestra, led by Mr. Fiedler, accompanied Mr. Longy. The third number was Caplet's Persian suite for wind instruments.

That last night's program was more than sufficient was evident by the enthusiasm evoked by the concerto, and in the applause following its close Mr. Fiedler was both first and last. The second concert of this season, the ninth in the history of the club, will take place on Dec. 21.

BOSTON TRAVELER. MONDAY. NOVEMBER 23, 1908.

MUSICAL EVENTS

RICHARD STRAUSS' monumental tone-poem, "Ein Heldenelben," will be the offering on next week's symphony programme. This great work, which is supposed to embody Strauss' idea of his own tumuultous musical career, has appeared only once on Symphony programmes, having been played under Mr. Gericke on Dec. 6 and 7, 1901—just short of eight years ago.

It is an interesting fact that Paur gave it in New York that season four times at two different pairs of Philharmonic concerts. In the same season Mr. Gericke played it in Boston, he played it in New York with great success.

It will be particularly interesting to hear Mr. Fiedler's interpretation of the Strauss tone-poem, for he is regarded as a specialist on Strauss' music. In sharp contrast with this work of Strauss will be the other orchestral number, the Prelude and Liebestod from "Tristan and Isolde." This very popular excerpt from Wagner's great love drama has not been heard at a symphony concert in several years.

The soloist will be Gabrilowitsch, the Russian pianist, who appears after an absence of two years. He will play Tschaikowsky's Concerto No. 1 in B-flat minor.

The first concert of the Longy Club will be given in Potter's Hall this evening. The concert gains great interest from the fact that Mr. Fiedler, the conductor of the Symphony Orchestra, will appear as the assisting artist.

The first Pension Fund Concert of the present year will be given in Symphony Hall on Suday evening, Dec. 1. Mr. Fiedler has arranged a programme which promises much in the way of interesting music.

From LIFE. Brooklyn, N. Y.
Address
Date NOV 14 1908

FRIDAY evening of last week should be memorable in the musical annals of Brooklyn as marking what might almost be called a renascence of the Boston Symphony Orchestra concerts. Not that the five years elapsed since the destruction of the old Academy of Music have had any effect upon the orchestra itself—which, indeed, seems to possess the secret of perpetual perfection, modified only by the art or idiosyncrasies of its various conductors—but certainly, by contrast with the gatherings of the faithful at the Baptist Temple—even during the regime of the extremely popular Karl Muck—the audience at the first concert of the season last week made the five years interregnum seem like a period of musical desuetude in this borough. The concert last week reminded one of the palmiest days of the Philharmonic Society at the old Academy, with practically every seat, from the lowest in the orchestra to the highest in the top gallery, occupied, and what a difference in point of comfort and appointments! If ample opportunities had not already been afforded for satisfying it, the large attendance might be attributed to curiosity to see, and judge of, the merits of the new auditorium; but neither this nor the interest the first appearance of a new conductor might arouse would seem to account for the increased attendance, but rather the opportunity to hear the great orchestra in its entirety and to the best advantage. Of course, great interest was manifested in the new conductor, Mr. Max Fiedler, and inevitably his energetic method and more daring interpretation invited comparisons more or less odious or flattering, as the case might be, with his predecessor, who undoubtedly enjoyed the advantage of an exceptionally engaging personality and singular grace. As to the relative abilities of the two men in the art of interpretation, that may well be left to the critics. At any rate the program last week was interpreted in a manner which called forth as enthusiastic approval as a Brooklyn audience is ever wont to manifest. The Brahms symphony in C minor, which was, perhaps, the crucial number, was so played as to hold the attention of even the uninitiated until the last grand movement, which must needs stir the dullest musical sensibilities, was reached; while to the Brahms cult it was regarded as an exceptional treat. The Beethoven overture Leonore No. 3, familiar as it is, was invested with rare charm, while the "Tannhäuser" overture was rendered with a fire and abandon which brought the evening to a close in a blaze of glory. The third number representing the *nouveau* art in music, the love scene from Richard Strauss's "Feuersnot," was also a signally brilliant performance.

THE welcome change from the Baptist Temple to the new Academy brought about an agreeable improvement in the appearance of the audience. In the orchestra stalls, at least, evening dress was the rule and it is to be hoped that out of respect for the dignity of these concerts this feature may become more rather than less marked as time goes on. The audience, as usual, was representative of the borough as a whole. The only unoccupied seats that were noticeable were in the boxes. Mrs. Max Fiedler, Miss Caroline Beebe and Mr. Edward Dethier were the guests of honor in the upper proscenium box next the stage on the left, which Mrs. John Van Nostrand, Mrs. Camden C. Dike, Mrs. George W. Chauncey and Mrs. Henry R. Mallory have engaged for the season. Mrs. Mallory is still at Port Chester and her seats in the box were occupied by Miss Beebe and Mr. Dethier. The adjoining box was occupied by the Misses Dorothea, Katharine and Mary Dreier, who had as guests Miss Madeleine S. Litchfield and Miss Maud Bartlett. Mrs. Arthur Wellington Foote, who invariably attends the Symphony concerts, was the sole occupant of the lower right-hand box nearest the stage, In the large audience were noticed Mr. and Mrs. Franklin W. Hooper, Mr. and Mrs. John E. Leech, Miss Charlotte Leech, Mr. Huntington Woodman, the Rev. Dr. L. Mason Clarke, Mr. and Mrs. Carll H. De Silver, Mr. and Mrs. Crowell Hadden, Mrs. John F. Praeger, Colonel Robert B. Woodward, Mr. and Mrs. William H. Stevens, Mr. and Mrs. H. Edward Dreier, Mr. and Mrs. George A. Allin, Mr. and Mrs. William H. Nichols, Jr., Mr. Matthew J. Hinman, Miss Hinman, Miss Orr, Miss Terry, the Rev. E. B. Terry, Mrs. J. Eliott Langstaff, Mrs. Alden S. Swan, Dr. and Mrs. Dudley D. Roberts, Mr. and Mrs. Edwin L. Snedeker, Mr. and Mrs. Frederic W. Hinrichs, Miss Packer, the Misses Merritt, Mr. and Mrs. Edward H. Jewell and Mr. and Mrs. W. McK. Miller.

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THE TRIBUNE

From PROVIDENCE, R. I.
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Date NOV 15 1908

MUSICAL NOTES.

The Providence Concerts by the Boston Symphony.

Following the custom that has prevailed for several years past, the Boston Symphony Orchestra will give during the coming winter three evening concerts in Providence. As in former years, the concerts will be given in Infantry Hall. This year they wil be given on Tuesday evenings, the dates being Nov. 24, Dec. 29 and Feb. 2. The sale of season tickets for these concerts opens at Steinert's music store, 327 Westminster street, tomorrow morning, and will continue until Saturday, when the sale of tickets for the first concert will begin. The prices are the same as in past years.

The management of the orchestra will offer a soloist of first rank at each one of these three concerts. At the first concert, the assisting artist will be Lila Ormond, the American contralto, who has had such brilliant success this year and last with the Boston Symphony Orchestra as well as at the last Worcester festival and at several appearances in New York. At the second concert the soloist will be Josef Lhevinne, the greatest of living Russian pianists, a man of whom, it is said, the mantle of Rubinstein has fallen. He needs no introduction to Providence as he has appeared here in recital and it is only necessary to say that all accounts about his playing in New York seem to show that his art this year is even greater than it was two years ago.

The soloist for the last concert in February cannot now be announced. A brilliant American pianist had been engaged for the occasion, but owing to illness, she is compelled to cancel all engagements for the winter. The management promises, however, that whoever the assisting artist may be, the public will be thoroughly satisfied.

This year, as two years ago, the interest of the patrons of the Boston Symphony Orchestra is centred in the coming of a new conductor, Mr. Max Fiedler of Hamburg, who has been engaged as successor to Dr. Muck, whose two years service with the orchestra made such brilliant pages in its history. When early last season it became clear that the services of Dr. Muck could not be retained for a longer period, a thorough canvass was made of all the men available for the post, justly considered the most important, and by the same token, the most exacting one in this country. After long deliberation, Mr. Fiedler was invited to accept the position. He arrived in Boston on Sept. 23 last and on Friday afternoon, Oct. 9, made his formal debut in that city at the opening public rehearsal of the season.

Mr. Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur and Muck, when they first went to Boston were primarily operatic conductors and had comparatively little experience in the concert room. Fiedler in the 14 years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio," in Hamburg, some years since.

He was born in Zittau, Saxony, in 1859, and after studying at home with his father he won, when he was 17 years old, the Holstein scholarship, which took him to Leipsic, where he was a classmate in the conservatory with Dr. Muck. He planned to be a concert pianist, but overmuch practicing hurt one of his arms so that his career was closed to him. Two years after graduation, he was called to Hamburg by von Bernuth, director of the conservatory there, to take charge of the advanced piano classes and Hamburg has since been his home.

He succeeded von Bernuth as director of the conservatory in 1894, and in the same year, after von Bernuth had retired from conducting the Philharmonic concerts, Mr. Fiedler organized the "Fiedler" concerts. The first year he gave one, then increased the number to four, six, eight and finally in 1904 he combined his concerts with those of the Philharmonic Society, overtures to that end having come from the latter.

These concerts are famous throughout Europe and in the last five or six years Mr. Fiedler has been one of the most sought-after "guest" conductors in Germany. He is a great favorite in St. Petersburg where he has declined the conductorship of the Russian Imperial Symphony concerts. He visits regularly London, Paris, Madrid, Turin, Berlin and Dresden.

Mr. Fiedler's success has been fully up to the highest expectations of his friends. He has shown himself to be a conductor of great authority; a great musician of sound and well-schooled judgment; and an artist of catholic taste. He has been most successful in the building of his programmes and wherever he has appeared with the orchestra, he has aroused great enthusiasm.

Few changes have been made in the personnel of the orchestra. Willy Hess returning from his year's leave of absence in Germany is again at the first desk as concert-master, and associated with him as second concert-master, is Sylvian Noack, who for several years was the second concert-master of the celebrated Amsterdam Orchestra. There are two new second violins, a new 'cello, a new second bassoon, and a new double bass.

1884

THE BOSTON HERALD

TUESDAY, NOVEMBER 24, 1908.

FIRST CONCERT OF THE LONGY CLUB

Ninth Season Opened in Potter Hall; Admirable Playing of Handel's Concerto.

ORCHESTRA OF STRINGS LED BY MR. FIEDLER

Mr. Brooke Takes the Place in Sextet Left Vacant by Absence of Mr. D. Maquarre.

By PHILIP HALE.

The first concert of the ninth season of the Longy Club was given last night in Potter Hall. The program was as follows: Falconi, Sextet in E flat, op. 30, for piano, flute, oboe, clarinet, horn and bassoon; Handel, Concerto for oboe; Caplet, "Persian" suite for two flutes, two oboes, two clarinets, two horns and two bassoons. The club was assisted by an orchestra of strings for Handel's concerto and Mr. Fiedler led it. There was a good-sized and most applausive audi-

Mr. Brooke, a few minutes after the hour appointed for beginning the concert, told the audience that Mr. D. Maquarre, the first flute, had not arrived, and that he (Mr. Brooke) would play the flute part in Falconi's sextet, although he had not seen it. Mr. Brooke is an excellent musician, so the audience was not seriously disturbed; but Caplet's suite calls for two flutes, one of them interchangeable with piccolo, and no flutist, however skilful he may be, can play two flutes or even one flute and a piccolo at the same time. Mr. Longy, no doubt, looked out at a window like the mother of Sisera and cried through the lattice; "Why is Mr. Maquarre's chariot so long in coming? Why tarry the wheels of his chariot?" But Mr. Maquarre did not come, and the suite was played with nine wind instruments instead of the decreed 10.

Almost 20 years ago piano pieces by Alfonso Falconi were published in this city. Falconi was then living in Florence. These piano pieces are gracefully written and they have a certain harmonic piquancy. Perhaps the Longy Club was a little depressed last evening by the absence of the first flute; perhaps the fault was in the music of the sextet itself; whatever the cause, this sextet as performed had little distinction except in the ingenious use of the instruments for the purpose of obtaining effects of color. The themes have little profile and there is the thought of laborious construction rather than of spontaneous ideas with consequent and flowing development.

Falconi's sextet was played here for the first time. Caplet's suite has been heard here before and it gains by repeated hearings. The first two movements are the best. The opening of the first movement is singularly impressive and the whole of this movement and the second are interesting melodically and harmonically. It matters not whether any theme be strictly Persian or not: the orientalism of a westerner is often more exotic than is the simon pure folk song of the East. Caplet's exoticism is not merely something unexpected, bizarre. It is apparently natural to him, as though the roses of Ispahan bloomed and were fragrant in his back garden. The third movement is not so euphonious, not so imaginative. It should be remembered however that an instrument was lacking in the performance.

The feature of the evening was the performance of Handel's concerto by Mr. Longy and his assistants. The exquisite art of Mr. Longy has long been recognized. It is always a cause for rejoicing, whether it be displayed in the orchestra or on the too rare occasions when he plays solos at the concerts of his club. It was a great pleasure to hear last night the stately and tender music of Handel, one of the few great melodists, a man to be ranked in this respect with Mozart, Rossini, Schubert, Verdi, Wagner. Both in the florid passages and in the beautiful sarabande Mr. Longy was always the poetic master of his instrument. By the way, what a pity it is that the word oboe ever drove out hautboy.

The second concert of the club will take place on Dec. 21.

Newspaper Cutting Bureau in the World

Daily Eagle,
From Brooklyn, N. Y.
Address
Date NOV 21 1908

The second concert of the Boston Symphony Orchestra under Max Fiedler will be given in the Academy of Music on Friday evening, December 4, at 8:15 o'clock. The principal number on the programme will be Tschaikowsky's "Pathetic" symphony, with which Mr. Fiedler won so notable a success in Boston last week. The soloist will be Osip Gabrilowitsch, who will play Liszt's second concerto in A major.

1884

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BOSTON JOURNAL—TUESDAY, NOVEMBER 24, 1908.

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The second number, another first performance, was Handel's concerto for the oboe with string accompanment, preeminently the event of the evening. The assisting artists, fourteen players from the Symphony Orchestra, led by Mr. Fiedler, accompanied Mr. Longy. The third number was Caplet's Persian suite for wind instruments.

That last night's program was more than sufficient was evident by the enthusiasm evoked by the concerto, and in the applause following its close Mr. Fiedler was both first and last. The second concert of this season, the ninth in the history of the club, will take place on Dec. 21.

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By PHILIP HALE.

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FRIDAY evening of last week should be memorable in the musical annals of Brooklyn as marking what might almost be called a renascence of the Boston Symphony Orchestra concerts. Not that the five years elapsed since the destruction of the old Academy of Music have had any effect upon the orchestra itself—which, indeed, seems to possess the secret of perpetual perfection, modified only by the art or idiosyncrasies of its various conductors—but certainly, by contrast with the gatherings of the faithful at the Baptist Temple—even during the regime of the extremely popular Karl Muck—the audience at the first concert of the season last week made the five years interregnum seem like a period of musical desuetude in this borough. The concert last week reminded one of the palmiest days of the Philharmonic Society at the old Academy, with practically every seat, from the lowest in the orchestra to the highest in the top gallery, occupied, and what a difference in point of comfort and appointments! If ample opportunities had not already been afforded for satisfying it, the large attendance might be attributed to curiosity to see, and judge of, the merits of the new auditorium; but neither this nor the interest the first appearance of a new conductor might arouse would seem to account for the increased attendance, but rather the opportunity to hear the great orchestra in its entirety and to the best advantage. Of course, great interest was manifested in the new conductor, Mr. Max Fiedler, and inevitably his energetic method and more daring interpretation invited comparisons more or less odious or flattering, as the case might be, with his predecessor, who undoubtedly enjoyed the advantage of an exceptionally engaging personality and singular grace. As to the relative abilities of the two men in the art of interpretation, that may well be left to the critics. At any rate the program last week was interpreted in a manner which called forth as enthusiastic approval as a Brooklyn audience is ever wont to manifest. The Brahms symphony in C minor, which was, perhaps, the crucial number, was so played as to hold the attention of even the uninitiated until the last grand movement, which must needs stir the dullest musical sensibilities, was reached; while to the Brahms cult it was regarded as an exceptional treat. The Beethoven overture Leonore No. 3, familiar as it is, was invested with rare charm, while the "Tannhäuser" overture was rendered with a fire and abandon which brought the evening to a close in a blaze of glory. The third number representing the *nouveau* art in music, the love scene from Richard Strauss's "Feuersnot," was also a signally brilliant performance.

THE welcome change from the Baptist Temple to the new Academy brought about an agreeable improvement in the appearance of the audience. In the orchestra stalls, at least, evening dress was the rule and it is to be hoped that out of respect for the dignity of these concerts this feature may become more rather than less marked as time goes on. The audience, as usual, was representative of the borough as a whole. The only unoccupied seats that were noticeable were in the boxes. Mrs. Max Fiedler, Miss Caroline Beebe and Mr. Edward Dethier were the guests of honor in the upper proscenium box next the stage on the left, which Mrs. John Van Nostrand, Mrs. Camden C. Dike, Mrs. George W. Chauncey and Mrs. Henry R. Mallory have engaged for the season. Mrs. Mallory is still at Port Chester and her seats in the box were occupied by Miss Beebe and Mr. Dethier. The adjoining box was occupied by the Misses Dorothea, Katharine and Mary Dreier, who had as guests Miss Madeleine S. Litchfield and Miss Maud Bartlett. Mrs. Arthur Wellington Foote, who invariably attends the Symphony concerts, was the sole occupant of the lower right-hand box nearest the stage. In the large audience were noticed Mr. and Mrs. Franklin W. Hooper, Mr. and Mrs. John E. Leech, Miss Charlotte Leech, Mr. Huntington Woodman, the Rev. Dr. L. Mason Clarke, Mr. and Mrs. Carll H. De Silver, Mr. and Mrs. Crowell Hadden, Mrs. John F. Praeger, Colonel Robert B. Woodward, Mr. and Mrs. William H. Stevens, Mr. and Mrs. H. Edward Dreier, Mr. and Mrs. George A. Allin, Mr. and Mrs. William H. Nichols, Jr., Mr. Matthew J. Hinman, Miss Hinman, Miss Orr, Miss Terry, the Rev. E. B. Terry, Mrs. J. Eliott Langstaff, Mrs. Alden S. Swan, Dr. and Mrs. Dudley D. Roberts, Mr. and Mrs. Edwin L. Snedeker, Mr. and Mrs. Frederic W. Hinrichs, Miss Packer, the Misses Merritt, Mr. and Mrs. Edward H. Jewell and Mr. and Mrs. W. McK. Miller.

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MUSICAL NOTES.

The Providence Concerts by the Boston Symphony.

Following the custom that has prevailed for several years past, the Boston Symphony Orchestra will give during the coming winter three evening concerts in Providence. As in former years, the concerts will be given in Infantry Hall. This year they wil be given on Tuesday evenings, the dates being Nov. 24, Dec. 29 and Feb. 2. The sale of season tickets for these concerts opens at Steinert's music store, 327 Westminster street, tomorrow morning, and will continue until Saturday, when the sale of tickets for the first concert will begin. The prices are the same as in past years.

The management of the orchestra will offer a soloist of first rank at each one of these three concerts. At the first concert, the assisting artist will be Lilla Ormond, the American contralto, who has had such brilliant success this year and last with the Boston Symphony Orchestra as well as at the last Worcester festival and at several appearances in New York. At the second concert the soloist will be Josef Lhevinne, the greatest of living Russian pianists, a man on whom, it is said, the mantle of Rubinstein has fallen. He needs no introduction to Providence as he has appeared here in recital and it is only necessary to say that all accounts about his playing in New York seem to show that his art this year is even greater than it was two years ago.

The soloist for the last concert in February cannot now be announced. A brilliant American pianist had been engaged for the occasion, but owing to illness, she is compelled to cancel all engagements for the winter. The management promises, however, that whoever the assisting artist may be, the public will be thoroughly satisfied.

This year, as two years ago, the interest of the patrons of the Boston Symphony Orchestra is centred in the coming of a new conductor, Mr. Max Fiedler of Hamburg, who has been engaged as successor to Dr. Muck, whose two years service with the orche made such brilliant pages in its history. When early last season it became clear that the services of Dr. Muck could not be retained for a longer period, a thorough canvass was made of all the men available for the post, justly considered the most importan, and by the same token, the most exacting one in this country. After long deliberation, Mr. Fiedler was invited to accept the position. He arrived in Boston on Sept. 29 last and on Friday afternoon, Oct. 9, made his formal debut in that city at the opening public rehearsal of the season.

Mr. Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur and Muck, when they first went to Boston were primarily operatic conductors and had comparatively little experience in the concert room. Fiedler in the 14 years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio," in Hamburg, some years since.

He was born in Zittau, Saxony, in 1859, and after studying at home with his father he won, when he was 17 years old, the Holstein scholarship, which took him to Leipsic, where he was a classmate in the conservatory with Dr. Muck. He planned to be a concert pianist, but overmuch practicing hurt one of his arms so that his career was closed to him. Two years after graduation, he was called to Hamburg by von Bernuth, director of the conservatory there, to take charge of the advanced piano classes and Hamburg has since been his home.

He succeeded von Bernuth as director of the conservatory in 1894, and in the same year, after von Bernuth had retired from conducting the Philharmonic concerts, Mr. Fiedler organized the "Fiedler" concerts. The first year he gave one, then increased the number to four, six, eight and finally in 1904 he combined his concerts with those of the Philharmonic Society, overtures to that end having come from the latter.

These concerts are famous throughout Europe and in the last five or six years, Mr. Fiedler has been one of the most sought-after "guest" conductors in Germany. He is a great favorite in St. Petersburg where he has declined the conductorship of the Russian Imperial Symphony concerts. He visits regularly London, Paris, Madrid, Turin, Berlin and Dresden.

Mr. Fiedler's success has been fully up to the highest expectations of his friends. He has shown himself to be a conductor of great authority; a great muscian of sound and well-schooled judgment; and an artist of catholic taste. He has been most successful in the building of his programmes and wherever he has appeared with the orchestra, he has aroused great enthusiasm.

Few changes have been made in the personnel of the orchestra. Willy Hess returning from his year's leave of absence in Germany is again at the first desk as concert-master, and associated with him as second concert-master, is Sylvian Noack, who for several years was the second concert-master of the celebrated Amsterdam Orchestra. There are two new second violins, a new 'cello, a new second bassoon, and a new double bass.

Newspaper Cutting Bureau in the World

From ..... Daily Eagle, Brooklyn, N. Y.

Address .....

Date ..... NOV 21 1908

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1884

[87]

MAJOR HENRY LEE HIGGINSON

FROM A PAINTING BY JOHN S. SARGENT

THE BULLETIN OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

THE BOSTON SYMPHONY ORCHESTRA

The next Philharmonic Concert by THE BOSTON SYMPHONY ORCHESTRA falls on the evening of December 4th. The programme, like that given on November 6th, is an excellent example of the ability of Mr. MAX FIEDLER in the difficult field of programme making.

The coming of this BOSTON SYMPHONY ORCHESTRA to Brooklyn year after year must raise in our mind the question whence it comes. We say from Boston. But there are orchestras in New York, in Philadelphia, in Pittsburgh and in Chicago, and yet the standard by which all other orchestras are measured is that which has been created in Boston under the successful direction of GEORG HENSCHEL, ARTHUR NIKISCH, EMIL PAUR, WILHELM GERICKE, KARL MUCK and MAX FIEDLER; which has been managed by Mr. CHARLES A. ELLIS and Mr. FREDERICK R. COMEE; which is composed of musicians selected with the greatest care and without consideration of cost in Europe and in America and which has been supported with the one end in view that the Orchestra may produce the best possible symphonic music. And yet the question whence comes THE BOSTON SYMPHONY ORCHESTRA is not answered.

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Massachusetts and New York have furnished many strong men in the service of the state and of the country, and no state stronger men than those from Massachusetts. And if to-day we were to ask ourselves who are the three strongest men in Massachusetts the answer would be CHARLES W. ELIOT, President of Harvard University, GEORGE A. GORDON, Pastor of the Old South Church on Copley Square, and the FOUNDER of THE BOSTON SYMPHONY ORCHESTRA. The first is our most revered, our greatest university president, whose services to the cause of public education in this country are second only to those of HORACE MANN, whose services in the cause of higher education are supreme—scholar, educator, statesman, the great Puritan president of our oldest university. The second, the Rev. Dr. GEORGE A. GORDON, holds much the same place in Massachusetts that was held by PHILIPS BROOKS a quarter of a century ago, is the great Puritan preacher of this country. And the third, the quiet unknown man, born in New York, a student of letters at Harvard University and of music in Munich and Leipsic; a soldier in the War of the Rebellion, severely wounded; a Boston businessman, whose services to his city, to HARVARD UNIVERSITY, to the country, and to the cause of good music would make a chapter in our history containing a great lesson. But that chapter cannot now be written. All that we in Brooklyn can do is to appreciate the Orchestra; realize that it has a founder and sustainer, and ourselves do all in our power in the interest of the education of all the people in good music.

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Date NOV 21 1908

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Established: London, 1881; New York, 1884

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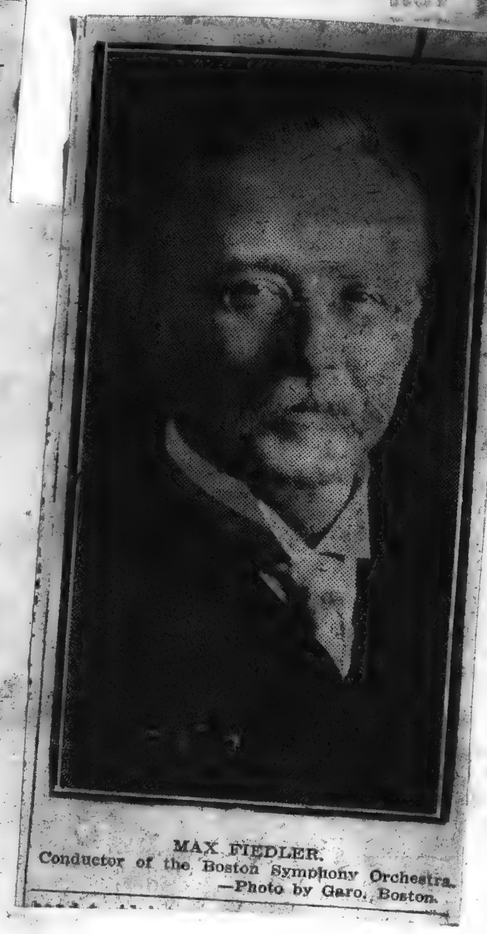
1884



MAX FIEDLER.
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—Photo by Garo, Boston.

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1884

From PRESS
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Date NOV 22 1908

Estab

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[88]

Standard Union,
Brooklyn, N. Y.
NOV 22

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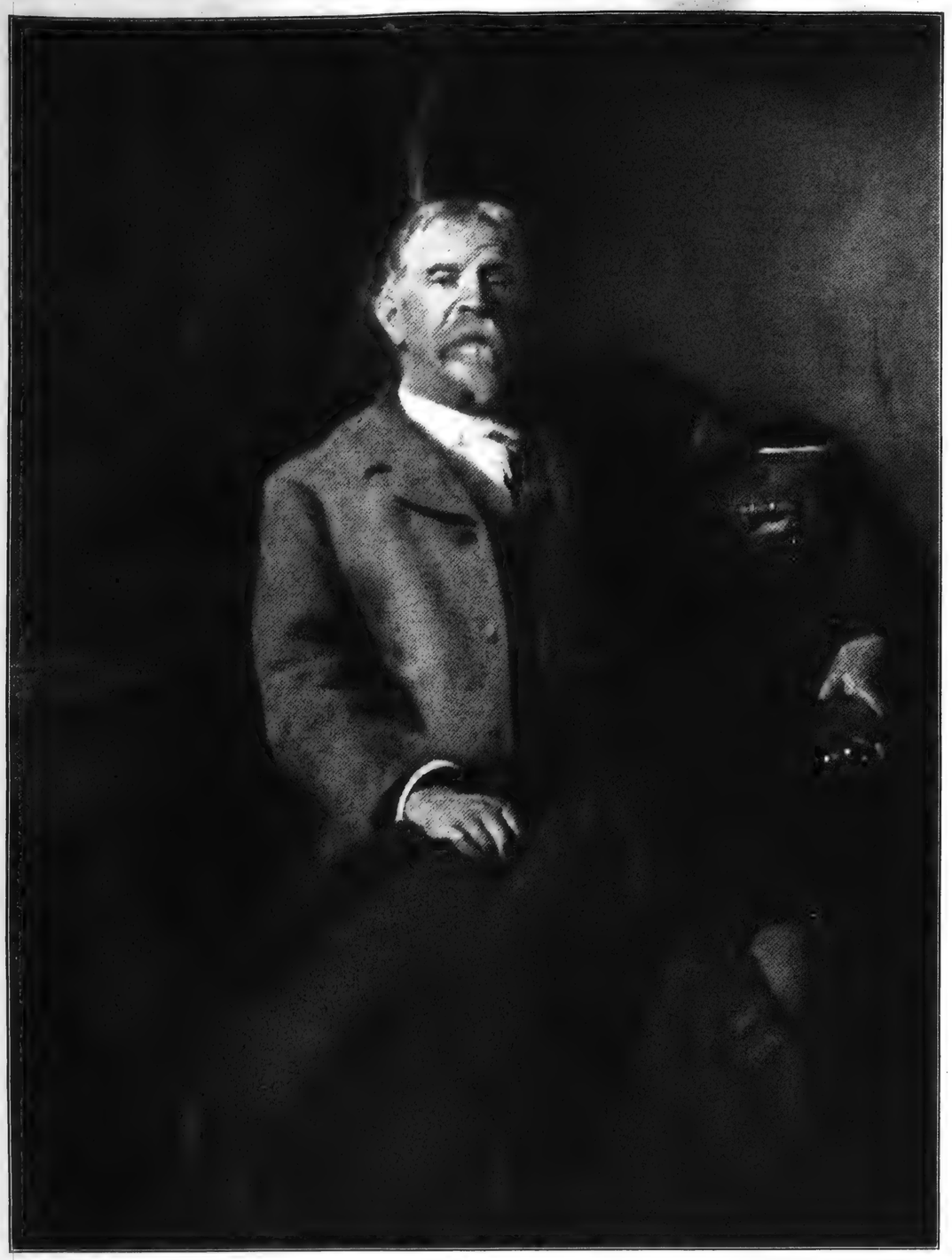

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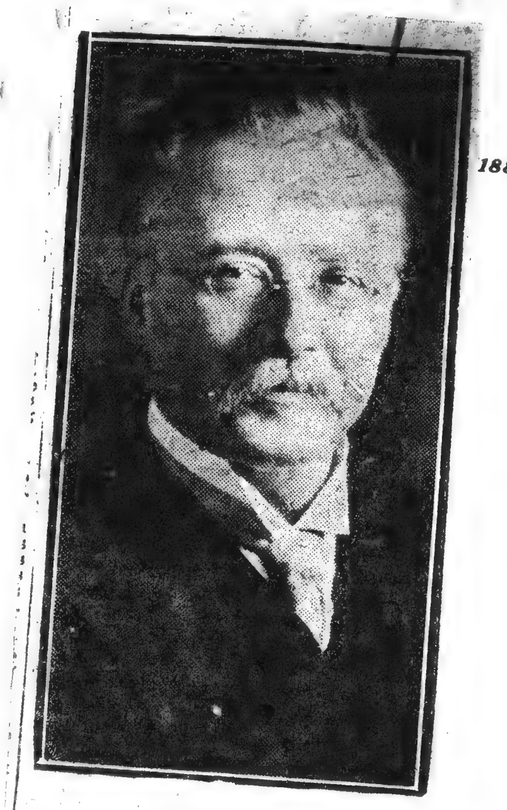

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Estab *1884*

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THE MORNING TELEGRAPH
ess NEW YORK CITY
NOV 23 1908

Boston Symphony Orchestra.

The second pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, December 3, and Saturday afternoon, December 5.

The soloist on Thursday evening will be Ossip Gabrilowitsch. Emil Sauer will make his only appearance in New York with the Boston Symphony Orchestra at the Saturday matinee concert.

NEW YORK CITY
NOV 21 '08

Newspaper Cutting Bureau in the World
REVUE.
NEW YORK CITY
NOV 22 1908

Der Plan, das N. Y. Philharmonische Orchester mit einem neuen permanenten Orchester zu vereinigen, das nach dem Vorbilde des Bostoner Symphonie-Orchesters gebildet wird, kommt seiner Verwirklichung immer näher. Wahrscheinlich wird der Titel „N. Y. philharmonisches Orchester" beibehalten werden, doch verlautet aus sicherer Quelle, daß Gustav Mahler die Leitung der neuen Vereinigung übernehmen wird. Wie Herr Richard Arnold, der Concertmeister der Philharmonischen Gesellschaft einem Vertreter d. Bl. mittheilte, sind Verhandlungen mit dem oben erwähnten Endzwecke schon seit längerer Zeit im Gange. Hoffentlich führen sie auch zum glücklichen Ziel.

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From STAATS ZEITUNG,
Address New York City.
Date

Die nächsten Konzerte des Bostoner Symphonie-Orchesters finden in Carnegie Hall am 3. Dezember Abend und am 5. Dezember Nachmittag statt. Als Solisten fungiren die Pianisten Herr Ossip Gabrilowitsch in dem einen und Herr Emil Sauer in dem anderen.

York, 1884

TWO IDEALS IN MUSIC

Among our National institutions it is not unjustifiable to include that superb organization the Boston Symphony Orchestra. It is true that its members are almost all of foreign origin, but all Americans and American institutions are ultimately derived from Europe; it is true that it has a definite location in Boston, but it is not quite so firmly fixed there as that other National institution, Faneuil Hall; it is true that it owes its existence to private munificence, but so do universities and art galleries which are National in character and influence. What we mean by calling the Boston Symphony Orchestra a National institution is simply this: that if a foreigner were to ask what would be regarded in America as approaching more nearly than anything else the highest American standards of musical excellence, he would not be misled if he were instructed to hear for a season the Boston Symphony Orchestra.

This is all but universally acknowledged. It is a very great distinction. When, therefore, a new conductor comes to direct that great orchestra, no one who cares how art prospers in this country can be wholly unconcerned.

This fall Mr. Max Fiedler, who has come to America from Hamburg, has succeeded to the office filled successively by Henschel, Gericke, Nikisch, Paur, Gericke again, and Muck. Unlike his predecessors, who, with the exception of Mr. Henschel, have all been conductors of opera, Mr. Fiedler has received all his experience in the concert room; yet no one of them all has had a more dramatic conception of music than he has displayed. Indeed, in dependence for effect upon strong contrasts and stirring climaxes, Mr. Fiedler seems to differ from them all. He has already conducted a number of concerts in Boston and other cities, and he has created in the minds of different kinds of critical listeners much the same impression. That impression has proved unpleasant or agreeable in accordance with the listeners' musical taste.

There are two extremes toward the one or the other of which almost every conductor tends. At one extreme is the conductor who exalts beauty of musical structure, at the other the conductor who exalts intensity of emotional effect. The one delights in a great musical composition as a piece of fluid architecture; the other delights in it as the nearest possible approach to pure feeling. The one endeavors to make clear the texture of the counterpoint, the brilliance or mellowness of the instrumentation, the subtle melodies easily obscured by carelessness, the growth and relation of thematic elements, the proportion of parts, the stateliness or grace of the whole production as a work of fine art; the other endeavors to convey a mood, to enchant his hearers by the expressiveness of tone, to sway them by the ingratiating strains of the dance movement,

From
Address
Date

BOSTON SYMPHONY ORCHESTRA ON NOV. 24

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The sale of season tickets for these concerts opens at Steinert's music store, 327 Westminster street, Monday morning, Nov. 16th, and will continue until Saturday, when the sale of tickets for the first concert will begin. The prices are the same as in past years.

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(Continued on Page

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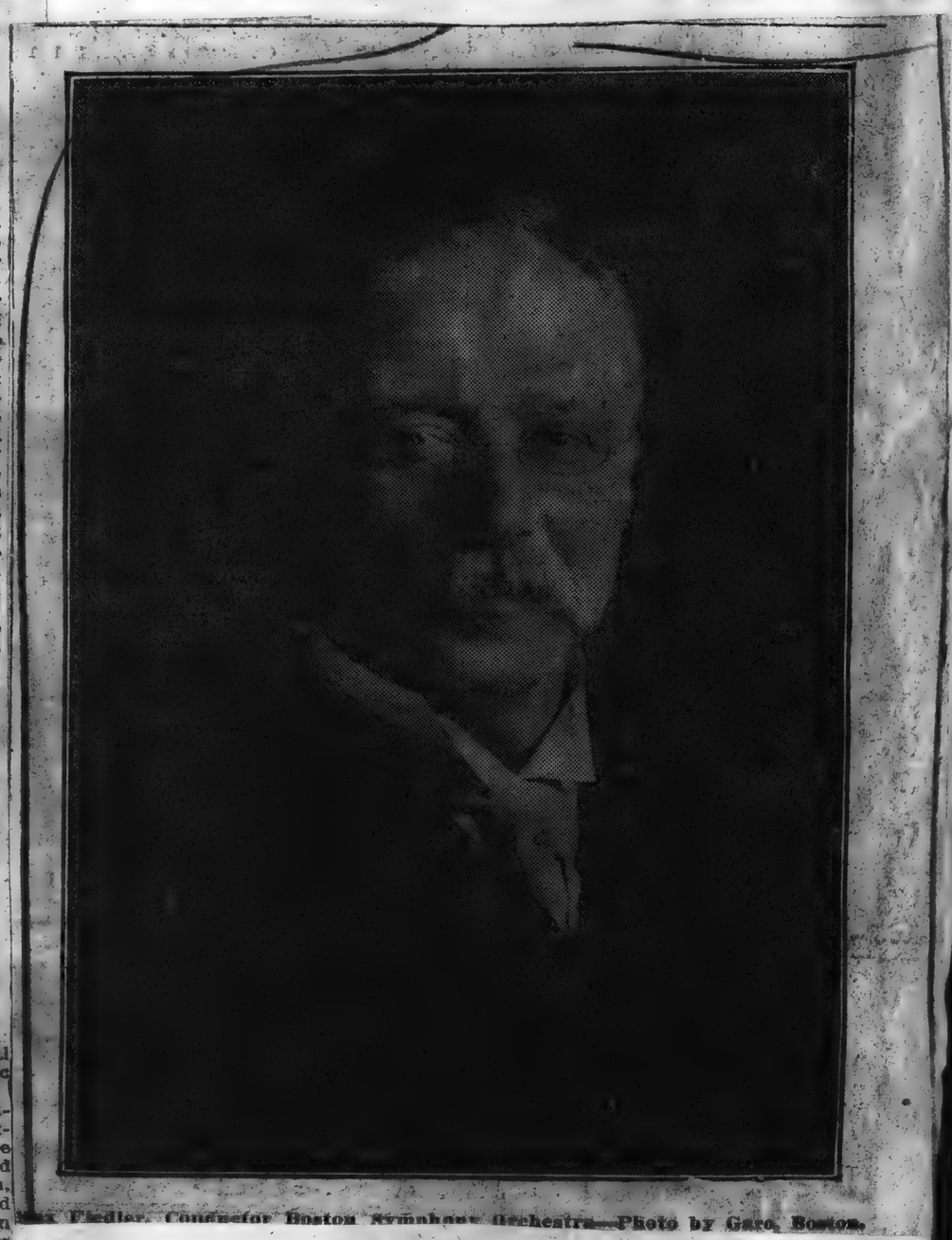

Max Fiedler, Conductor Boston Symphony Orchestra.—Photo by Garo, Boston.

Newspaper Cutting Bureau in the World
INQUIRER
From
Address PHILADELPHIA, PA.
Date NOV 22 1908

Boston Symphony Orchestra

The Boston Symphony Orchestra will give the second concert of its series of five in the Academy of Music a week from tomorrow evening, November 30, at 8.15. The soloist on this occasion will be Marie Rappold, one of the principal sopranos of the Metropolitan Opera Company. Madame Rappold has sung with the orchestra with great success in Boston, and her appearance with that organization here will be looked forward to with a great deal of pleasure by the patrons of the concerts. The seat sale for the concert begins tomorrow morning at Miss Harris' ticket office in Heppe's piano rooms, 1115 Chestnut street.

ess .....

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The second pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, December 3, and Saturday afternoon, December 5.

The soloist on Thursday evening will be Ossip Gabrilowitsch. Emil Sauer will make his only appearance in New York with the Boston Symphony Orchestra at the Saturday matinee concert.

spaper Cutting Bureau in the World

NOV 22 19

From .....

Address .....

Date .....

Der Plan, das N. Y. Philharmonische Orchester mit einem neuen permanenten Orchester zu vereinigen, das nach dem Vorbilde des Bostoner Symphonie-Orchesters gebildet wird, kommt seiner Verwirklichung immer näher. Wahrscheinlich wird der Titel „N. Y. philharmonisches Orchester" beibehalten werden, doch verlautet aus sicherer Quelle, daß Gustav Mahler die Leitung der neuen Vereinigung übernehmen wird. Wie Herr Richard Arnold, der Concertmeister der Philharmonischen Gesellschaft einem Vertreter d. Bl. mittheilte, sind Verhandlungen mit dem oben erwähnten Endzwecke schon seit längerer Zeit im Gange. Hoffentlich führen sie auch zum glücklichen Ziel.

From .....

Address .....

Date .....

TWO IDEALS IN MUSIC

Among our National institutions it is not unjustifiable to include that superb organization the Boston Symphony Orchestra. It is true that its members are almost all of foreign origin, but all Americans and American institutions are ultimately derived from Europe; it is true that it has a definite location in Boston, but it is not quite so firmly fixed there as that other National institution, Faneuil Hall; it is true that it owes its existence to private munificence, but so do universities and art galleries which are National in character and influence. What we mean by calling the Boston Symphony Orchestra a National institution is simply this: that if a foreigner were to ask what would be regarded in America as approaching more nearly than anything else the highest American standards of musical excellence, he would not be misled if he were instructed to hear for a season the Boston Symphony Orchestra.

This is all but universally acknowledged. It is a very great distinction. When, therefore, a new conductor comes to direct that great orchestra, no one who cares how art prospers in this country can be wholly unconcerned.

This fall Mr. Max Fiedler, who has come to America from Hamburg, has succeeded to the office filled successively by Henschel, Gericke, Nikisch, Paur, Gericke again, and Muck. Unlike his predecessors, who, with the exception of Mr. Henschel, have all been conductors of opera, Mr. Fiedler has received all his experience in the concert room; yet no one of them all has had a more dramatic conception of music than he has displayed. Indeed, in dependence for effect upon strong contrasts and stirring climaxes, Mr. Fiedler seems to differ from them all. He has already conducted a number of concerts in Boston and other cities, and he has created in the minds of different kinds of critical listeners much the same impression. That impression has proved unpleasant or agreeable in accordance with the listeners' musical taste.

There are two extremes toward the one or the other of which almost every conductor tends. At one extreme is the conductor who exalts beauty of musical structure, at the other the conductor who exalts intensity of emotional effect. The one delights in a great musical composition as a piece of fluid architecture; the other delights in it as the nearest possible approach to pure feeling. The one endeavors to make clear the texture of the counterpoint, the brilliance or mellowness of the instrumentation, the subtle melodies easily obscured by carelessness, the growth and relation of thematic elements, the proportion of parts, the stateliness or grace of the whole production as a work of fine art; the other endeavors to convey a mood, to enchant his hearers by the expressiveness of tone, to sway them by the ingratiating strains of the dance movement,

From .....

Address .....

Date .....

BOSTON SYMPHONY ORCHESTRA ON NOV. 24

Following the custom that has prevailed for several years past, the Boston Symphony orchestra, Max Fiedler, conductor, will give during the coming winter three evening concerts in Providence. As in former years, the concerts will be given in Infantry hall. This year they will be given on Tuesday evenings, the dates being Nov. 24th, Dec. 29th and Feb. 2d.

The sale of season tickets for these concerts opens at Steinert's music store, 327 Westminster street, Monday morning, Nov. 16th, and will continue until Saturday, when the sale of tickets for the first concert will begin. The prices are the same as in past years.

The management of the orchestra will offer a soloist of first rank at each one of these three concerts. At the first concert, the assisting artist will be Lilla Ormond, the American contralto, who has had such brilliant success this year and last with the Boston Symphony orchestra as well as at the last Worcester festival and at several appearances in New York. At the second concert the soloist will be Josef Lhevinne, the greatest of living Russian pianists, a man on whom, it is said, the mantle of Rubinstein has fallen. He needs no introduction to Providence as he has appeared here in recital and it is only necessary to say that all accounts about his playing in New York seem to show that his art this year is even greater than it was two years ago. The soloist for the last concert in February cannot now be announced. A brilliant American pianist had been engaged for this occasion, but owing to illness she is compelled to cancel all engagements for the winter. The management promises, however, that whoever the assisting artist may be, the public will be thoroughly satisfied.

This year, as two years ago, the interest of the patrons of the Boston Symphony orchestra is centred in the coming of a new conductor, Mr. Max Fiedler of Hamburg, who has been engaged as successor to Dr. Muck, whose two years' service with the orchestra made such brilliant pages in its history. When early last season it became clear that the services of Dr. Muck could not be retained for a longer period, a thorough canvass was made of all the men available for the post, justly considered the most important, and, by the same token, the most exacting one in this country. After long deliberation, Mr. Fiedler was invited to accept the position. He arrived in Boston on Sept. 29th last and on Friday afternoon, Oct. 9th, made his formal debut in that city at the opening public rehearsal of the season.

(Continued on Page Four)

Mr. Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur and Muck, when they first went to Boston, were primarily operatic conductors and had comparatively little experience in the concert room. Fiedler, in the 14 years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg, some years since.

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From Standard Union,

Address Brooklyn, N. Y.

Date NOV 22 19

The second concert of the Boston Symphony Orchestra, under Max Fiedler, will be given in the Academy of Music on Friday evening, Dec. 4, at 8:15. The principal number on the programme will be Tschaikowsky's "Pathetic" symphony with which Mr. Fiedler was so notable a success in Boston last week. The soloist will be Ossip Gabrilowitsch, who will play Liszt's second concerto in A major.

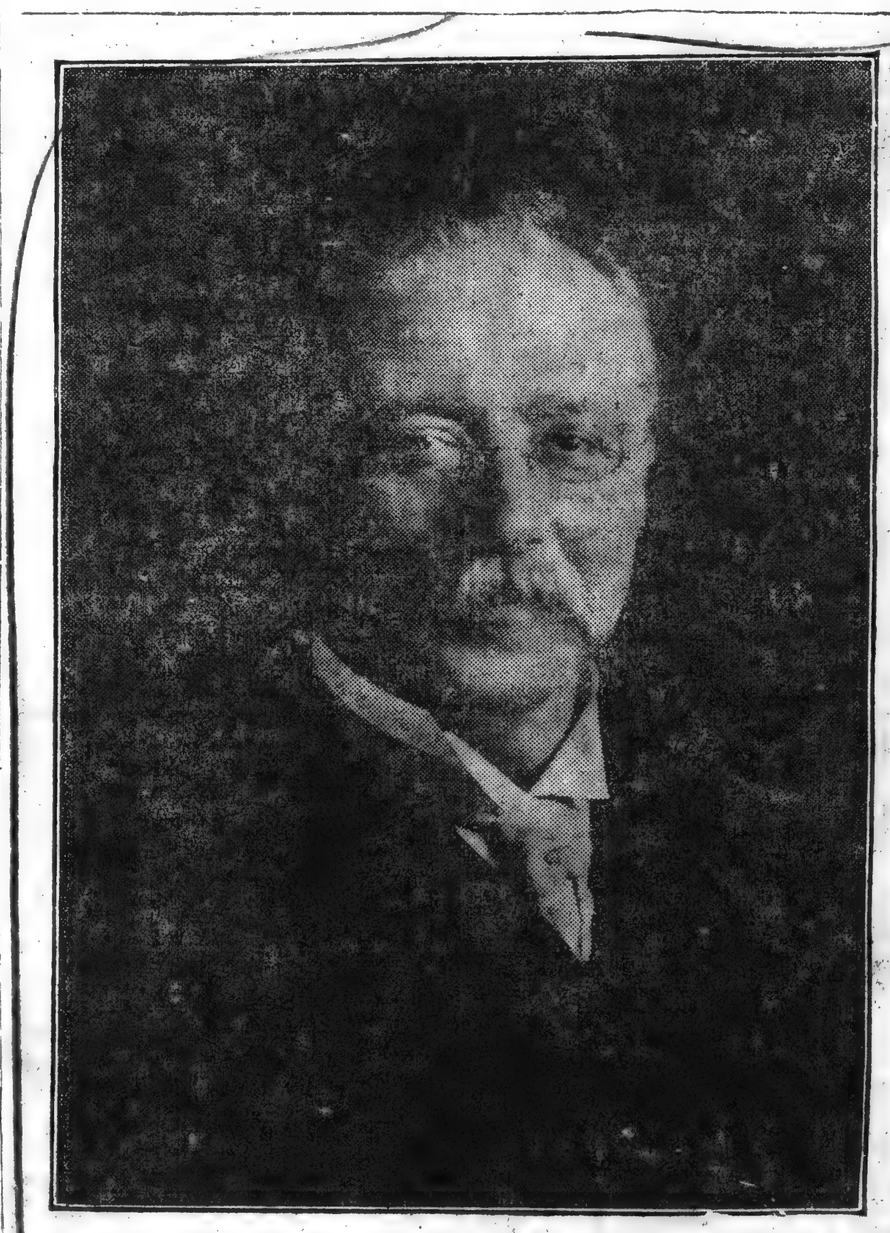
From STAATS ZEITUNG,

Address New York City.

Date .....

Die nächsten Konzerte des Bostoner Symphonie-Orchesters finden in Carnegie Hall am 3. Dezember Abend und am 5. Dezember Nachmittag statt. Als Solisten fungiren die Pianisten Herr Ossip Gabrilowitsch in dem einen und Herr Emil Sauer in dem anderen.

York, 1884



Max Fiedler, Conductor Boston Symphony Orchestra—Photo by Garo, Boston.

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Max Fiedler, With Gestures, Acts Scores Orchestra Plays

NOW that Isadora Duncan is showing the world how a Beethoven symphony may be danced, isn't the actor-conductor about due? Not the gyratory contortionist, nor the metronomic gymnast, but a conductor who would act the music of the symphony or an overture, as it progressed, inventing new gestures for each separate work, according to its various mood pictures or the marks of expression with which it is punctuated.

The possible evolution of such a conductor—one who would aim at the Wagner principle of coordination in the arts of music and acting toward a new vantage point, the symphony—was suggested by the recent Washington debut at the National Theater of Max Fiedler, conductor of the Boston Symphony Orchestra.

We have had acrobatic conductors galore. They have despoiled calisthenics of all the glory of its contemplated development, and have exhausted the possibilities of physical culture, of Swedish muscle, practice, and Delsarte. They have been fit subjects for the gymnasium exhibition, but what dramatic ability have any of them displayed? What gift to make bodily movements represent, in any appreciable degree, the various gradations of light and shade, the underlined comments, the forceful, languishing, or impassioned utterances of the great masters?

The critics of the country have acknowledged that Dr. Fiedler brings something new to the Boston Symphony Orchestra, something not experienced in the conducting of Carl Muck and Wilhelm Gericke. This evanescent quality, this indefinable something which he has put into the performances of this conservative and venerable organization, the reviewers describe variously, and for the most part they approve.

A few object to the unusual muscular activity of the new conductor. They are the absolutists in music, who have set up their chosen art on a pinnacle and resent the intrusion of any other element, whether of sight or sound, to becloud the pure polyphony, the crystal limpidity of musical expression, undefiled by extraneous arts. They are the enemies of "program music" as well, the same who feel the debasement of music when it is used to illustrate a drama or epitomize tales from long-loved episodes of mythology or fiction, the same who prefer their songs without words, as they would have their drinks unadulterated.

Dancing and Its Origin.

But there is no preventing what has already happened. Isadora Duncan is here, and she is shattering symphony traditions with every toss of her pretty feet. And Dr. Fiedler is here. Miss Duncan is reviving Greek dances of 2,000 years ago, and Dr. Fiedler is—well, isn't he reviving the early savage or primitive dances? A careful reading of the encyclopedia makes it appear so. Here is what it says:

"Dancing is the universal human expression by movements of the limbs and body of a sense of rhythm which is implanted among the primitive instincts of the animal world. The rhythmic principle of motion extends throughout the universe, governing the lapse of the waves, the flow of the tides, the reverberation of light and sound, and the movements of celestial bodies; and in the human organism it manifests itself in the automatic pulses and flexions of the blood and tissues. Dancing is merely the voluntary application of the rhythmic principle, when excitement has induced an abnormally rapid oxidation of brain tissue, to the physical exertion by which the overcharged brain is relieved. This is primitive dancing, and it embraces all movements of the limbs and body expressive of joy, grief, or any other emotion."

The gestures Dr. Fiedler employs in directing the Boston Symphony Orchestra are unquestionably representative of some of the emotions depicted in the music he conducts; though in some instances, he strikes an attitude in pantomime which conveys an impression quite contrary to the emotional content of the score. If Dr. Fiedler be the exponent of a new school of conducting, and if that school is yet embryonic, perfection in his role of actor-conductor could scarcely be demanded at the present time, the more so, since he himself is innocent of any ambitions in this direction. Unlike Miss Duncan, Boston's new conductor dances accidentally, and without preconceived formula or intention, to the music of Brahms, Wagner, and Richard Strauss.

Dr Fiedler's Program.

Dr. Fiedler made his Boston debut as conductor of the symphony orchestra with a program characteristic of his own personal preferences in music, and this program was used by the orchestra in its tour ended last week, in which Washington, Baltimore, Philadelphia, Brooklyn, and New York were among the visited cities. The first business of a good actor is to commit his lines to memory. Dr. Fiedler directed the entire program without a score. Like the dramatic artist, too, he was thoroughly imbued with his subject, and apparently unconscious of the physical manifestations with which he accompanied his musicians, being solely intent upon the most effective and soul-stirring interpretation of the work in hand.

"The rude imitative dances of early civilization are of extreme interest," says a reliable authority. "The Kru dancer of the coast negroes represent hunting scenes."

During the playing of the "Leonore" overture No. 3, of Beethoven, which opened the program, Dr. Fiedler jabbed his baton at the players as though it were a javelin, he slashed the air with strokes as if he were severing the head of a fallen deer, made lunges at imaginary foes, and pierced his prostrate adversary with vengeful sword thrusts. Jerky, nervous movements were used to indicate sudden explosive effects or forceful accents. On such occasions Dr. Fiedler's head jerked, his left arm was brought down as heavily as the right, and his heels were lifted and lowered vehemently, decisively. He marked the beat with a muscular force which shook his whole body. For the small fine effects he used a pronounced wrist movement, his upper arm and forearm scarcely moving.

The men and women of the Dahomeys and the Hoolee of the Bhil tribe in the Vindha Hills engaged in the "bravery dance," a mimic fight, in which the women fought with long poles on the one side and the men with short cudgels on the other.

In his reading of Brahms' "First Symphony," Dr. Fiedler whacked during excitable moments as with a battleax. When the climax in the fourth movement was pending, the hair fringing his forehead vibrated vigorously, and in the crashing chords at the close he made successive movements as though he were throwing large rocks at the players. During the opening measures of the symphony he made sudden darts toward certain players with his baton as though to scare them into emphasis, and later on his left fist was shaken in a threatening attitude to enforce the directions given with his right hand.

A gesture used during the "Love Scene" from the opera "Feuersnot" (Richard Strauss) was that of pointing an obnoxious visitor toward the door, and he ended the work with a tableau as of David standing over the lifeless form of Goliath.

Of course, it is to be understood that the actor-conductor, when he really appears in all the glory of radiant perfection, completely and finally evolved, will be a composite of pantomimist with the interpreting kapellmeister as we know him today. Dr. Fiedler is a man of authority. The impression gained from his first appearance is that he is a man of big heart and wide sympathies, who will bring out the humanity in a work if it is there. So long as he compels the orchestra to speak great thoughts in a great way, quibbling and fault-finding as to his method of doing so would be the acme of injustice.

That he is original to the point of eccentricity in certain of his movements is patent to the most superficial observer. He has a remarkable collection of gestures for cutting off a phrase abruptly. They vary from a reversed circle, starting from a point directly in front of the conductor and veering outward to a sudden, reversed wrist movement, as of peremptorily shutting off any remnants of sound. During a sustained passage in the first movement of the Brahms symphony his arms were held steadily aloft, and the time marked by a wrist movement. At the first note of the "Andante Sostenuto," Dr. Fiedler's entire posture was changed. The rigid position he had previously maintained was relaxed. His head was bent slightly forward and his arms were lifted slowly, as though he were bringing up a heavy weight with them.

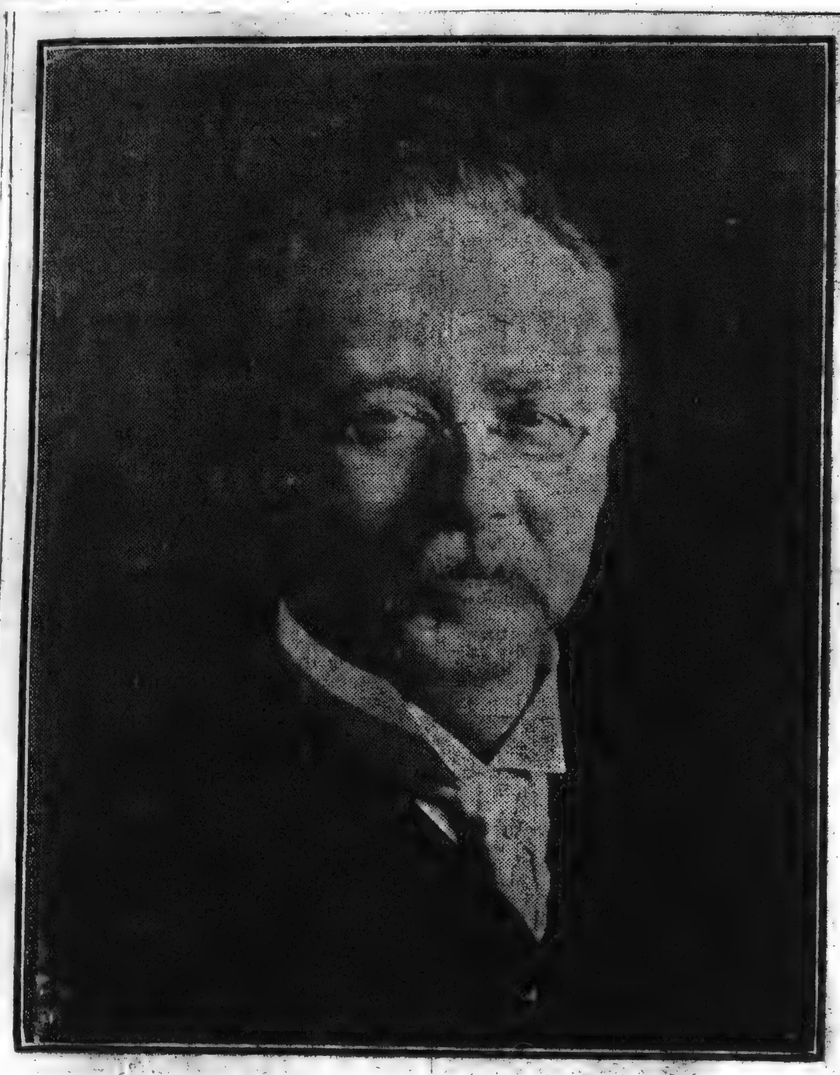

Photo by Garo.

MAX FIEDLER.

His attitude exaggerated, almost, the tender religious quality of the music, and this was undoubtedly necessary to attract the attention of the players, who were reading their music, and could give him only an occasional glance. For an accentuation he gave a little push with both hands; then, anon, the strains again subsiding, his indications appeared paternal, as though he were stroking the forehead of a loved child or smoothing out his furrowed brow.

His baton was made to beat like the pendulum of a small clock in the third movement. The back of the left hand was beat down, and oscillated slightly to and fro with a wrist movement. As the players plucked their strings he hardly moved his conductor's stick, but made two decided beats with his shoulders. In the adagio Dr. Fiedler accompanied the rapid string arpeggios in "pizzicato" with jerky movements of his head, arms, and shoulders, like an automatic doll.

Swings Baton at an Angle

During the broad violin episodes, his baton hung suspended between his fingers and was swung along the sides of an imaginary right angle as though it were a cane. To get a great vibration in the "crescendo" and "diminuendo" he reinforced the arm movements by rising on his toes with a slightly springing step, very unlike the abrupt click of his heels with which he marked the fierce, austere moments on his rostrum.

As the opening strains of the Strauss number were wafted out to the listeners, Dr. Fiedler spread out his hands, palms downward, and placed them in front of him, side by side. He moved them a short way apart, and then together again in rhythmic measure, somewhat suggestive of swimming. The arms were lifted high above his head and there remained while he marked the measure with oscillating wrists for the brass and battery at the back of the platform.

During this number he jerked his head at one crisis, and at another made a flapping motion with his arms. His shoulders were unusually expressive during the closing number, which was the "Tannhauser" overture. They marked the beat, occasionally, and exercised considerable control over the dynamics. He swung his hands in this number as though they held a lasso, shook his head, pushed something away with both hands, and waved his baton at a group of players as though it were a handkerchief.

From SUN,

Address New York City.

Date

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Newspaper Cutting Bureau in the World

From

Address

Date

MUSICAL NOTES.

Symphony Orchestra's New Conductor. Students Course Concerts.

The sale of season tickets for the series of three concerts which the Boston Symphony Orchestra will give in Infantry Hall during the coming winter will open at Steinert's Music Store to-morrow morning. The dates for the concerts are Tuesday evenings, Nov. 24, Dec. 29 and Feb. 2.

This year, as two years ago, the interest of the patrons of the Boston Symphony Orchestra is centred in the coming of a new conductor, Mr. Max Fiedler of Hamburg, who has been engaged as successor to Dr. Muck, whose two years' service with the orchestra made brilliant pages in its history.

Mr. Fiedler differs in one very important respect from all his predecessors except Henschel, the first conductor of the orchestra. Gericke, Nikisch, Paur and Muck, when they first went to Boston were primarily operatic conductors and had comparatively little experience in the concert room. Fiedler, in the 14 years of his career as a conductor, has devoted himself exclusively to concert work. His operatic experience is limited to one performance of "Fidelio" in Hamburg some years ago.

Mr. Fiedler's success has been fully up to the highest expectations of his friends. He has shown himself a conductor of great authority; a musician of sound and well-schooled judgment; and an artist of catholic taste. He has been most successful in the building of his programmes, and wherever he has appeared with the orchestra, he has aroused great enthusiasm.

Single tickets for the first concert may be procured at Steinert's on and after next Saturday.

Newspaper Cutting Bureau in the World

From

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Date

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Boston Symphony Orchestra.

At the first Boston Symphony concert to be given in Infantry Hall next Wednesday evening, Providence will hear for the first time Rimsky-Korsakoff's brilliant symphonic suite, "Scheherazade." With this work Mr. Fiedler has won exceedingly great success in Boston and in New York. It is one of the most colorful and interesting works of its kind and full of attractive melody. The sale of season tickets is now in progress at Steinert's music store, 327 Westminster street, and the sale of seats for the first concert will open Saturday.

SPRINGFIELD

NOV 23 1908

Press

FOR BOSTON'S NEW OPERA HOUSE

President E. D. Jordan Will Lay the Cornerstone on Monday, November 30.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Nov. 22.

Eben D. Jordan, president of the Boston Opera Company, will lay the corner stone of the new opera house a week from to-morrow afternoon at 2 o'clock in the presence of Governor Guild and Mayor Hibbard, who will speak, and other prominent persons.

In the cavity beneath the stone there will be placed a list of the stockholders of the company, revised up to the evening of November 26, phonographic records by Caruso, Mmes. Nordica, Eames, Farrar, Homer and Neilsen, and by David Bispham; works by American composers, including Parker, Converse, Chadwick, Payne, Coerne, Loeffler, Damrosch, Foote and Hadley; programmes to show the musical activities of the present day, including those of the Boston Symphony Orchestra, Handel and Haydn Society, the Cecilia Society, Choral Art Society, Apollo Club, Kneisel Quartette and New England Conservatory Orchestra; the year books of Harvard Musical Association and the Conservatory of Music; the prospectus of the Boston Opera School and of the Boston Opera Company; the list of officers of the company, of boxholders and the newspapers of the day.

It is expected that some of the directors of the Metropolitan

[90]

From STAATS ZEITUNG,

Address New York City.

Date NOV 22 1903

„Ich freue mich aufrichtig, wieder in New York zu sein", sagte Gustav Mahler, Dirigent am Metropolitan Opernhause, gestern Abend bei der Ankunft des Hamburg-Amerika Dampfers „Amerika" zu dem Vertreter des Blattes am Dock in Hoboken. „Wissen Sie, daß wir erst diesmal den wirklichen Genuß von der Einfahrt in den hiesigen Hafen gehabt haben? Man muß thatsächlich zum zweiten Male nach New York kommen, um die erhabene Schönheit dieses Schauspiels würdigen zu können. Auch die Ueberfahrt war schöner als meine erste und die Rückreise. Ich habe allerdings an zwei Tagen Poseidon in allen Tonarten, Dur und Moll und dann noch A-Moll angerufen; meine Frau und mein Töchterchen aber sind durchgekommen ohne dem Beherrscher des Meeres Tribut zu zollen.

„Den Sommer über habe ich mich mit den Meinigen in Toblach in Tyrol vor Anker gelegt und ganz nach meiner Bequemlichkeit gelebt. Allerdings habe ich einen längeren Abstecher nach Wien gemacht, wo ich mit Direktor Dippel zusammentraf und mit ihm die Pläne für die ganze Saison entwarf. Nach unseren damaligen Verabredungen werde ich an Novitäten „Die verkaufte Braut" und „Pique-Dame" dirigiren und außerdem „Figaro's Hochzeit" neu einstudiren. Dazu gesellt sich noch mein altes Repertoire, so daß es mir an Arbeit nicht fehlen dürfte. Ende September begab ich mich nach Prag, wo mit dem böhmischen Symponie-Orchester die Uraufführung meiner VII. Symphonie stattfand. Das Werk wurde Anfang Oktober in München mit großem Erfolge wiederholt."

Herr Mahler hat mit den Seinigen im Savoy Hotel Wohnung genommen.

Meister der Tasten.

Zwei hier rühmlichst bekannte Piano-Virtuosen, der Russe Ossip Gabrilowitsch und der Amerikaner Ernest Schelling befanden sich ebenfalls unter den Passagieren des Dampfers. Herr Gabrilowitsch, der vor zwei Jahren hier war, hat in der Zwischenzeit Konzertreisen in Deutschland, England, Oesterreich, Rußland, Holland und der Schweiz absolvirt. Er will in diesem Winter unter der geschäftlichen Leitung von L. G. Charlton eine Tournee unternehmen, die bis zum Frühjahr dauern und sich auf das ganze Land und Mexico erstrecken wird. Seine beiden ersten Konzerte sind am 27. und 28. November in Boston mit dem dortigen Symphonie-Orchester. In New York wird er sich mit demselben Orchester zuerst am 3. Dezember in Carnegie Hall hören lassen. Der Künstler ist sofort nach Boston weiter gefahren.

Herr Ernst Schelling, der hier in New York ansässig ist, stammt aus Philadelphia, hat seine künstlerische Ausbildung in Paris und Berlin erhalten und hat dann drei Jahre unter Paderewski studirt. Er hat sich den Sommer über in Deutschland aufgehalten und im Spätherbst eine kurze Tournee von einem Dutzend Konzerten in Süddeutschland, der Schweiz und Frankreich absolvirt. Im Mai war er in München zum Tonkünstler-Tag und hat mit seiner „Phantastischen Suite", die im vorigen Winter zum ersten Male vom Bostoner Symphonie-Orchester unter Dr. Muck gespielt wurde, großen Beifall errungen. Das Werk ist in Leipzig im Druck erschienen. Der Künstler gedenkt den ganzen Winter hier zu bleiben und eine Tournee durch das ganze Land bis nach Californien zu unternehmen. Sein erstes hiesiges Konzert wird am 6. Dezember in Carnegie Hall stattfinden. Außerdem beabsichtigt er hier ein Konzert in Gemeinschaft mit der Opernsängerin Mary Garden vom Manhattan Opernhause zu geben. Anfang April begiebt er sich wieder nach Europa, wo er für die ganze nächste Saison verpflichtet ist. Auf einer Automobilfahrt im Sommer stieß dem Künstler in der Ortschaft Zirl bei Innsbruck ein Unfall zu, als eine Brücke, über die der schwere Wagen fuhr, einbrach. Die Insassen wurden herausgeschleudert, und während Herr Schelling mit dem bloßen Schrecken davonkam, erlitt seine Gattin eine ziemlich ernste Verletzung am Kinn, die sie auf einige Wochen in einem Hospital in Innsbruck ans Krankenlager fesselte. Während seines hiesigen Aufenthaltes wohnt der Künstler im Savoy Hotel.

...rk, 1884

From NORTH AMERICAN

Address PHILADELPHIA, PA

Date

DANCER THE SOLOIST OF BIG SYMPHONY ORCHESTRA

Isadora Duncan Interprets the Music of Masters at Damrosch Concert at the Academy—Completes Conquest Here

By Leigh Mitchell Hodges

AT THE Academy of Music last night Isadora Duncan, that marvelous genius of the dance, completed her conquest of Philadelphia, begun under adverse circumstances some weeks ago, captivating an audience which rivaled in size and brilliancy that attendant upon the opening of the Metropolitan opera season Tuesday evening.

In the course of the many years that symphony orchestras have been appearing here—the Boston, New York and Philadelphia permanent organizations and orchestras under the leadership of Damrosch, Thomas, Herbert, etc.—it is a question if ever before a dancer has had the honor of being soloist with a company of musicians so distinguished.

Miss Duncan, interpreting the music of Beethoven under the same conditions as a Ysaye, Paderewski or Gadski might have done in their various lines, made the occasion a remarkable one.

The dignity of dancing as an art never before had such impressive demonstration here. Miss Duncan has established new ideals.

Accompanied this time, as was fitting, by Walter Damrosch with his symphony orchestra, and interpreting in her own ultimately artistic manner the music of Beethoven and Chopin, she repeated both the program and triumph of her recent appearance in New York and caused the assemblage to wellnigh break all local records for enthusiastic applause.

With three movements from Beethoven's Seventh Symphony—that "apotheosis of the dance"—and a group of Chopin numbers, including waltzes, nocturnes and mazurkas, this American girl, who has revived the Greek dancing of twenty centuries ago—although it is doubtful whether any Hellenic maiden ever succeeded in putting such poetry into motion—revealed superbly the wonderful possibilities of the art she has undertaken to re-establish.

It is quite useless to attempt to convey in words any adequate idea of Miss Duncan's classic interpretations, for she has carried her work to a height whence its appeal becomes spiritual rather than emotional. Unaided by any scenic attributes and herself the sole occupant of the stage for two hours, she first amazes, then charms and finally overwhelms.

Her dancing last night was more graceful and beautiful than at any previous appearance here, for she had a proper accompaniment, Mr. Damrosch's players providing admirably the musical background necessary to such a picture, and the vast audience being with her from the moment she slipped into view and tripped like some vision down to where the lights illumined her flawless form, only half hid by filmy folds of gossamer.

Then, to the Beethoven measures, she glided through a maze of marvelous poses and movements, any one of which caught and held forever would have made a statue needing no change.

She drew from these rich, rhythmic phrases new meanings and made it seem as if this one of the "immortal nine" symphonies had been incomplete until her coming.

In the Chopin numbers, she interpreted the feelings of the composer quite as delightfully and gracefully, and with astonishing facility portrayed the varying moods of the music.

To satisfy the demand for a further opportunity of seeing her art, Miss Duncan will dance again at the Academy next Monday night.

Newspaper Cutting Bureau in the World

From

Address

Date

MUSICAL NOTES.

Attractive Symphony Programme. — A Famous Violinist.—Club and Studio News.

The first of the three concerts which the Boston Symphony Orchestra will give in Providence this winter takes place in Infantry Hall, on next Tuesday night, Nov. 24, at 8:15. The patronage of the orchestra has been steadily growing for the last two or three years, until now Providence is one of the best cities it has on the list. The conductors of the orchestra are as careful in their selection of programmes for Providence as they are for New York, and this unquestionably has had its share in the increased patronage that has been given to these concerts.

The programme chosen for the first Providence concert is one of the most attractive the orchestra has ever presented here. It opens with Rimsky-Korsakoff's extraordinarily brilliant symphonic suite, "Scheherazade," which, although it has never been played here in Providence, has for a considerable time been one of the great "show pieces" of the orchestra.

The second orchestral number will be three very charming dances, which have been arranged for modern orchestra by Felix Mottle, from Gretry's "Cephalus and Procris." The first is "Tambourin;" the second, "Menuet," and the third, "Gigue." The final orchestral number will be Beethoven's Overture to Goethe's "Egmont."

Miss Lilla Ormond, the soloist, comes to Providence with a reputation of being one of the finest mezzo-sopranos that this country has ever produced. Her first number will be a concert aria, entitled "The Complaint of Aridane," by the French composer, Coquard. For her second number she will sing three songs with piano accompaniment: "Minnelied," "Mainacht" and "Staendchen," all by Brahms.

LILLA ORMOND.

Contralto Soloist to be Heard at First Boston Symphony Concert Tuesday Night.

Symphony Programme Changed.

The first of the season's concerts of the Boston Symphony Orchestra in this city will take place to-night in Infantry Hall, beginning promptly at 8:15 o'clock. The programme has been changed and now comprises Beethoven's Seventh Symphony in A-major, three charming old world dances by the French composer, Gretry, which have been arranged for modern orchestra by Felix Mottle, and the Wagner's Vorspiel von der Meistersinger. The soloist will be Lilla Ormond, contralto, who will sing a concert aria by Coquard, entitled, "The Complaint of Ariadne," and three songs with piano accompaniment, "Minnelied," "Mainacht" and Steaendchen," all by Brahms.

Change in Symphony Programme.

An eleventh hour change has been made in the programme for this evening's concert of the Boston Symphony Orchestra. For the first and last numbers on the programme as announced there have been substituted Beethoven's Seventh Symphony in A-major and the Vorspiel from Wagner's "Die Meistersinger."

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From WORLD,
Address New York City.
Date

"IMMIGRATION IS HURTING AMERICA" PADEREWSKI SAYS.

"They Are Spoiling Their Rich, Pure Anglo-Saxon Strain with a Younger and Coarser Vintage That Comes from the Waste Products of the Old World."

"YOU ARE A MAGNIFICENT RACE; KEEP IT SO."

"And the Women! I Would Not Dare Make Comparison with Those of Other Countries, and, Besides, I Am a Married Man."

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(Special Correspondence of The World.)

WARSAW, Poland, Nov. 11.—"I do not wish my husband to be interviewed." said Madame Paderewski when she heard that a World representative wished to see him. "It always ends in the same way. Whenever he gives anybody an interview all he says is twisted and turned till even he cannot recognize it, and then all sorts of misunderstandings follow."

Such was Madame's verdict when she and her husband arrived in Warsaw to arrange about his taking over the directorship of the Warsaw Conservatoire—a post all Poles desirous of seeing their country's musical status raised, hope he will accept and keep. Happily, nevertheless, she allowed herself to be persuaded, and Monsieur Paderewski very kindly accorded the interview, sandwiched into a busy day, with callers crowding his doors, plying him with compliments, questions and business.

While in Warsaw the great pianist occupies a suite of rooms in the Bristol, the one hotel in Poland which is built, decorated and managed on modern European lines. So different is it from others in the country that, once within its doors, the traveller thinks himself in Paris, London or Nice. This digression is made because the hotel was built, thanks to M. Paderewsk"s advice and support, a service for which all foreigners stopping in Warsaw are, or should be sincerely grateful.

His Appearance To-Day.

Courtesy and amiability personified, M. Paderewski received me at the entrance to his apartments, which consist of a large suite of rooms on the second floor, within a few steps of the elevator. Slight and of medium height, with fair, clear skin and hazel eyes, his long hair, of gold tinted with red, brushed back from the forehead in a fashion familiar to all the world; dark blue clothes and a turned down collar giving plenty of room to the throat; a long white silk tie, knotted in a careless fashion that in no way detracts from the general look of scrupulousness; a broad, intellectual forehead, well shaped, white, muscular hands, a musical voice and manner—such at close quarters is M. Paderewski—musician, composer and performer, poet, thinker and polished man of the world, whose simplicity the triumphs of two continents have not marred, and whose geniality captivates in private as his art does in public.

He led the way past a cozy room where stands a dining table covered with the remains of luncheon—a luxurious disorder of flowers, silver and half-emptied champagne glasses—to a large salon—the word drawing-room does not aptly convey the idea of those continental rooms, which are cozier, less orderly and more lived in than their Anglo-Saxon substitutes. Several large windows, green and warm pink tints, plenty of plants and a profusion of large yellow chrysanthemums tell of taste. A toast rack, full of crisp toast is on one table, a pile of visitors' cards on another. There are, too, several local comic papers where the great man's portrait appears. There is no piano in the room.

"Certainly not," answered M. Paderewski, when asked whether he intends to devote himself exclusively to his work in Warsaw. "I shall not spend more than three months of the year at the Conservatoire. I do not intend to hide myself from the world. I came to Warsaw now to make final arrangements about the directorship. As a Pole I feel it my duty to take up this work which has been offered me. Though I am very fond of England and America, I often long to be back in Poland—though I am exceedingly grateful to the countries and people who have received me so well. I myself studied at the Warsaw Conservatoire when a young boy.

Russia's Treatment Pleases Him.

"The place is so badly built that sound isolation is impossible. Under such conditions a new building must be erected as soon as possible—or found. This of course costs money, and money in Poland is scarce. At the hands of the Russian Government I have found not only courtesy, but a welcome. This has been a pleasant surprise to me, because I expected difficulties from this source. On the contrary, the authorities have promised to give me a perfectly free hand. Now it is but a question of money, which must be found to keep up the Conservatoire as such a place should be kept up. I find that a subsidy of 4,000 roubles ($2,000) ought to be guaranteed. So far only half that amount has been offered.

"I shall now return to my villa in Switzerland and get on with my work till the local Russian authorities summon me to take up my work here. Though this point is not yet decided, I look upon the arrangements as concluded. I wish to spend my leisure time—or rather the time when I am not touring—in Poland. We have been looking about the country in search of an estate. This is not so easy to find, as I must have something within easy reach of Warsaw, and the means of communication are very bad here.

"I and my wife had a comical adventure. We started in a motor early in the morning, hoping to look over a property that is for sale. In the midst of a very bad piece of road, many miles from our destination, the car broke down and was damaged to such an extent that it was of no use thinking of getting to the property the same day! So, with two men to carry our few traps, we had to walk to the nearest station, which we reached just in time to catch the last train to Warsaw. A friend said," he added with a laugh, "that one can motor in this country, but every expedition costs three or four hundred rubles, because you have to count on bursting at least a couple of tires, to say nothing of other damages."

The great pianist shrugged his shoulders and smiled when asked whether he was looking forward to devoting three months in the year to the Conservatoire.

PADEREWSKI AND CONSERVATORY AT WARSAW OF WHICH HE IS TO TAKE CHARGE

IGNACY PADEREWSKI

Present Building of the WARSAW CONSERVATORY

Warsaw's Cold Shoulder.

"Yes and no. It is one's duty to help one's country as much as possible. Young Polish talent needs encouragement. Warsaw does not treat her tyroes kindly. She gives them the cold shoulder till they earn fame and laurels abroad- then she welcomes them wildly. Work of the kind I am taking up is full of difficulties because there are so many sections and cliques who squabble among themselves. I cannot await the final decision because I have left a great deal of work behind me in Switzerland.

"I must finish a symphony, a large enough piece of work, which I intend to play in America when I go to the States in January next. I shall play it with the Boston Symphony Orchestra, and am looking forward to that very much, indeed, because it is a real joy to me to play with that orchestra. England has her choirs and choruses and her muscal festivals, but America has her orchestras, and I assure you in all my travels I have not met with a finer one than the Boston Symphony Orchestra. It is as near perfection as anything human can be. It is magnificent!

"The Germans pride themselves on their orchestras, and especially on the one at Bayreuth, but they forget that Bayreuth makes such a specialty of Wagner that it falls below the average in other branches. Such specialization does not suit American ideas, because the American's range of intelligence is not only thorough but vast. He makes himself proficient not only in one thing but in many. He is not content to specialize and to leave the rest ignored. An American will never try to hold forth on a subject he does not understand. He would rather listen humbly to other people and see what he can learn from them.

American's Quick Mastery.

"So clever and gifted as he is he will master a subject quicker than anybody else. He goes straight to the point. Being young, he is full of courage, but I find that he almost exaggerates frankness; this is why people call him brusque. One of the Americans I admire most is Roosevelt. He is a splendid man. He too tells people just what he thinks. I have a very deep admiration for him. I also think he is quite right in warning the American people against absorbing so many immigrants as they do. All this foreign blood is not wanted there. I should even say there is too much of it already."

M. Paderewski made a little gesture as if holding a wine glass up to the light. "You see, it is like mixing old wine with new in your glass. You have a glass of the best mellowed red wine and drop by drop your pour in some of a younger, coarser vintage. The color remains the same, for when you hold it up to the light you see no difference. But put it to your lips and you find the flavor is spoiled. The bouquet has gone. So it will be with my friends the Americas. They are spoiling their pure, rich Anglo-Saxon strain with a new vintage that comes from the waste products of the old world.

"It is slowly but gradually spoiling them. No great or permanent harm has been done yet, but it is beginning, and if they go on like that, instead of progressing, their culture will retrogress and in a few years they will find the pendulum has swung back to where they were a hundred years ago. The Anglo-Saxon race is one of the finest the world has ever seen, and the more they dilute it the worse it will become.

"It is the only race that is distinctively developed. You see this in travelling from the Continent of Europe to England. It is only on reaching the island that you find individuality. Before, on the Continent, all the nations were more or less alike to you. Some had dirtier hands and dirtier clothes than others, and there their individuality stopped. Not so with the Anglo-Saxons. They are a magnificent race, and Americans ought to guard themselves against this inrush of non-Anglo-Saxon

Nevertheless, America is gaining in culture every year. Nations are like men, they begin to cultivate the fine arts when they have satisfied the primal needs. America has reached that stage when she longs for the beautiful. I notice a difference every time I go there—in the people in the towns. Even in the smaller towns with four or five hundred inhabitants you see beautiful parks, monuments and statues.

"The same progress is being made with her music. America will be a thoroughly musical country soon. I say 'soon' because she has not yet become so. A thoroughly musical country is one that can boast of two distinct classes of supporters. Very few countries have these classes. Germany, for instance, had them more in the past than in the present. These classes are the musical composers and the musical consumers—those who make music and those who listen to it. In France you have only the first-class men like Massenet, Saint-Saens and others. The only town where music is listened to is Paris. In the provinces it is ignored, and in Paris who listens to it? Not Frenchmen but foreigners, chiefly Americans and English people.

Good Composers Will Come.

"In England you have not only those who flock to hear good music, but busy, cultivated men who will give up their spare time to sing in a large choir or chorus. In America you have many ardent consumers of good music, and, as I said just now, splendid orchestras. So far she has not produced any composers of high order; but that will come.

"It always gives me great pleasure to play music in concert with the orchestra I named, because the work is so well executed. Nevertheless, I must confess that as a composer I belong to what may be called the 'indifferent class of parents.' When my child is with me, and I am at work upon it, I care very much indeed. Once it is given to the world, its chief interest for me is lost. Some artists are in despair when their works are not seized upon by the whole world, performed, praised, written about. I do not care so much, for when it has left my hands it becomes much more of a stranger to me.

"For me, of course, it is better so. I suffer less than those parents who fearfully follow their artistic offspring through their whole lives."

Here a caller was announced. "And the American women?" I asked. M. Paderewski shook hs head. "They are charming," was his answer. "But if you mean me to compare them with their English sisters I must tell you beforehand that I dare not do so. Whatever I say about one will displease the other. The Americans are beautiful women. They have besides, a type which distinguishes them from other women, no matter where they may be. But how beautiful they are I will not say. If I tell you I think them prettier than English women, all England will be up in arms against me. If, on the other hand, I say I prefer English beauty I shall have the Americans making indignant remarks. For this reason I prefer to keep my opinion about American women to myself. Besides," he concluded, with a smile that lights up his face whenever he mentions Madame, "I have no opinion about women, because, as you know, I am a married man."

And with this non-opinion of the master fair Americans must rest content.

EVENING TRANSCRIPT,
NOVEMBER 25, 1908

Here in Boston

Mischance befell the Symphony Orchestra in its concert at Providence last night where Mr. Fiedler was conducting for the first time. The programme originally announced began with Rimsky-Korsakoff's "Scheherazade" in which the first bassoon tells the tale of the Kalendar Prince. Unfortunately, Mr. Sadony was ill, and Mr. Fiedler wisely decided not to risk the piece with a player unpractised in the difficult part for the first bassoon. Beethoven's seventh symphony was played instead—a piece in which Mr. Fiedler conducts to much less advantage. Consequently, probably, Providence received him less warmly than did Springfield a few weeks ago.

NEWS-DEMOCRAT, PROVIDENCE, R. I.,
WEDNESDAY, NOVEMBER 25, 1908.

SYMPHONY CONCERT PROVED A REAL DELIGHT

While it was to be expected that the usual amount of interest shown each year in the opening of the musical season in Providence, which generally dates from the first of the series of Boston Symphony orchestra concerts, there is no doubt that such interest was largely increased last evening, in the appearance of Max Fiedler, the new conductor of the orchestra.

An unusually large audience attended the opening concert of the series, and there seemed to be a revival in the musical world, something which Providence has been in need of for a number of years. Perhaps some were disappointed last evening by the fact that owing to the sudden illness of the first bassoon player two changes were made in the program, and one of these was the substitution of Beethoven's symphony No. 7 in A major, in place of Rimsky-Korsakoff's symphonic suite "Scheherazade."

This was unfortunate, but, as a matter of fact there was no just cause for complaint, for both in the Beethoven symphony, and in the "Vorspiel," from "Die Meistersinger," by Wagner, which was substituted for Beethoven's overture to Goethe's "Egmont," there was much to delight the lover of good music. The program was: Symphony No. 7, in A major, Beethoven; aria, "Plainte d'Ariana," Coquard; three dance pieces from "Cephalus and Procris," heroic ballet, Gretry, 1, Tambourin, 2, Menuet ("The Nymphs of Diana"), 3, Gigue; songs with pianoforte, (a), "Minnelied," (b), "Mainacht," (c), "Standchen," Brahms; Vorspiel, ("Die Meistersinger"), Wagner.

There is a peculiar charm about Beethoven's seventh symphony, and its reposeful beauty was most fully brought out by Mr. Fiedler, and, perhaps, afforded the audience a better opportunity to gain an idea of the work of the new conductor than might have been afforded in the more brilliant "Scheherazade," which is essentially a "show piece," and it can be said without any straining of the truth that Mr. Fiedler compares most favorably with any and all of his predecessors.

Mannerisms he has, but this is peculiar to every conductor, and, coming as he does, as the direct successor of Dr. Muck, a conductor of marked power and individuality, Mr. Fiedler makes a most favorable impression both in his readings and methods of handling the excellent orchestra.

Perhaps the most delightful feature of the program was the Gretry set of three dances, adapted for the orchestra by Felix Mottl, and which were played for the first time in Providence. The old-fashioned style of music was delightfully played, and Mr. Fiedler's musicians brought out all the delicate romance and simplicity, particularly in the menuet and gigue. The always acceptable and brilliant "Vorspiel," was played as only a first-class orchestra, under an able conductor, can play it.

Miss Lilla Ormond, last evening's soloist, is a young American contralto, who promises much, although traces of weakness were perceptible here and there. She has a splendid voice, and when she has overcome some minor faults of judgment in its use, there is no doubt she will be one of America's leading vocalists.

It was announced last evening that "Scheherazade" suite will be given at the next concert, Tuesday evening, Dec. 29.

EVENING TRANSCRIPT,
FRIDAY, NOVEMBER 27, 1908

Here in Boston

The Symphony Orchestra has on its programme for today and tomorrow Strauss's tone-poem, "A Hero's Life," the prelude and the closing scene of Wagner's "Tristan," and Tschaikovski's concerto in B flat minor, with Mr. Gabrilowitsch to play the piano part. In Chicago the Thomas Orchestra is giving a pair of its occasional concerts with a "popular" programme of short or light pieces; Brahms's "Academic" overture, Greig's Variations on a Norwegian folk-song, Schubert's Unfinished Symphony, Nicolai's overture to his opera, "The Merry Wives of Windsor," a fragment of Massenet's music to "The Furies" of Leconte de Lisle, arrangements for orchestra by Mr. Stock himself of Schubert's "The Bee" and Dvorak's "Humoresque,' a waltz by Glazounoff, and Van der Stucken's march, "Louisiana." (Imagine such a list at our Symphony Concerts!) In Philadelphia today and tomorrow Mr. Pohlig's programme is contrastingly severe: Brahms's symphony in D major; a concerto for orchestra by Bach; Chabrier's overture to his opera, "Gwendoline" and Max Schillings's setting of "The Song of the Witch" with Dr. Wüllner to declaim Wildenbruch's verses. With the New York Symphony Orchestra on Sunday, Mr. Mahler will conduct for the first time in concert in America, and he has made his programme from Schumann's symphony in B-flat, Beethoven's overture, "Coriolanus," Smetana's overture to his opera of "The Bartered Bride," and the prelude to "The Mastersingers."

Friday afternoon, Feb. 12, and Saturday evening, Feb. 13, are the dates now set on the schedule of the Symphony Orchestra for the performance here—the first in any concert—of Paderewski's new symphony, and of his reappearance as a pianist. The following week the orchestra will play the piece in New York, and still later the Thomas Orchestra will undertake it in Chicago.

THE NEWS-DEMOCRAT, PROVIDENCE
WEDNESDAY, NOVEMBER 25, 1908

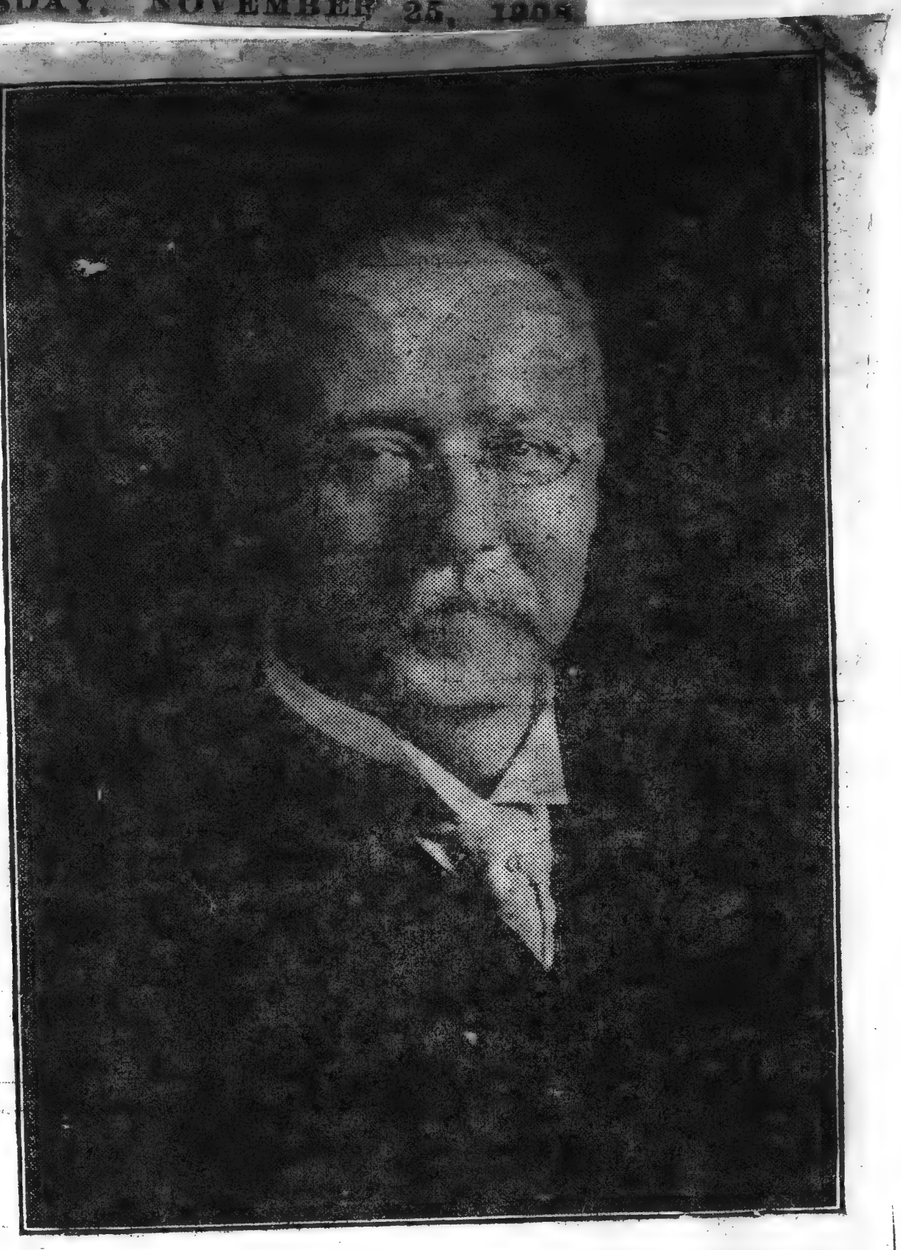

Photo by Garo, Boston.

MAX FIEDLER,
Conductor Boston Symphony Orchestra.

Society at the Symphony

The event of the season in the musical world and the one concert to which all music lovers throng is the Symphony, and with its first appearance last evening at Infantry hall the musical season can be said to have begun.

In the large audience present were noted: Rev. and Mrs. James E. McConnell, Mr. and Mrs. Albert Fenner, Mr. and Mrs. Charles B. Rockwell, Mrs. C. L. Harris, Miss Beatrice Harris, Mr. and Mrs. Carl Barus, Mrs. Albert L. Calder, Mr. and Mrs. Herbert E. Maine, Mr. George L. Shepley, Miss Virginia Shepley, Mr. William B. Weeden, Mrs. Robert I. Gammell, Col. and Mrs. H. Martin Brown, Mr. and Mrs. William E. Foster, Mrs. Henry I. Cushman, Mrs. Edward D. Pearce, Mr. and Mrs. Charles C. Gardner, Mrs. N. W. Smith, Mr. and Mrs. Stephen O. Edwards, Mr. Harry Parsons Cross, Mr. and Mrs. Edward S. Clarke, Prof. and Mrs. Albert K. Potter, Mrs. James A. Nealey, Mrs. John R. Rathom, Mr. and Mrs. Stephen O. Metcalf, Miss Helen P. Metcalf, Mr. and Mrs. Albert W. Babcock, Dr. and Mrs. Edward F. Walker, Mr. and Mrs. Arthur L. Kelley, Mrs. Louis E. Robinson, Mrs. Howard Sturges, Miss Dorothy Sturges, Miss Martha B. Wilson, Mrs. Frank A. Sayles, Mrs. Alfred L. Lustig, Dr. William H. P. Faunce, Mr. and Mrs. Merwin White, Mr. Frank L. Hinckley, Mrs. George H. Corliss, Miss Corliss, Rev. Dr. and Mrs. Lester Bradner, Jr., Mrs. James H. Coggeshall, Mr. and Mrs. George A. Freeman, Miss Ellen D. Sharpe, Miss Alice Thurber, Mrs. Charles Nichols, Miss Edith Nichols, Messrs. Edward F. Child, Harold A. Waterman, Mrs. William Binney, Mrs. Elisha H. Howard, Mrs. Prescott O. Clarke, Mr. William C. Loring, Mrs. Francis W. Carpenter, Miss Mary A. Carpenter, Miss Margarethe L. Dwight, Miss Mary F. Patterson, Mr. Edward A. Greene, Miss Sarah F. Greene, Mr. Theodore F. Green, the Misses Rockwell, the Misses Hall, Mrs. Elliott Flint, the Misses Sherman, Miss Vaughn, Mrs. Frank D. Simmons, Mr. and Mrs. C. Moulton Stone.

Mr. and Mrs. Horatio A. Hunt, Miss Jessie Hunt, Miss Gilman, Mr. Harry A. Slocomb, Miss Louise S. Kendall, Mrs. George H. Ames, the Misses Browneli, Mrs. Carrie S. Rand, Miss Annie M. Sumner, Miss Helen Campbell, Mrs. Frederick S Kinyon, Mr. Hugo Kinyon, Miss Agnes DeWolf, Mrs. Anne Gilbreth Cross, Mrs. John R. Hess, Miss Clara L. Hess, Miss Annie S. Drown, Mr. Herbert F. Hinckley, Mrs. Oscar Lapham, Miss Helen Kimball, Mrs. Edgar B. Smith, Mrs. Robert F. Noyes, Mr. R. Austin Robertson, Miss Helen Robertson, Mrs. John Street, Miss Gertrude Swarts, Mrs. George R. Niven, Dr. W. Louis Chapman, Mr. Eleazer B. Homer, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. James Lister, Miss Caroline U. Eddy, Mr. and Mrs. Dexter B. Potter, Mrs. Frank Spencer, Mr. and Mrs. Benjamin F. Arnold, Mrs. J. B. Jones, Mrs. Theodore H. Bliss, Mr. and Mrs. William T. Crandall, Mr. and Mrs. Charles Sisson, Mr. Charles P. Sisson, Mrs. Zephaniah Brown, Miss Alice Brown, Mr. S. H. Tingley, Mr. William Aldrich, Mrs. Dexter Brownell, Miss Mary A. Brownell, Mr. Lowell Emerson, Mrs. Albert Greene, Mrs. George H. Fowler, Mrs. William von Gottschalk, Miss Amey L. Willson, Mr. Walter H. Kimball, Mr. Edward C. Sanford, Hon. and Mrs. A. K. Goodwin, Miss Margaret K. Goodwin, Miss Potter, Mr. William Goodwin, Miss Goodwin, Mr. and Mrs. William E. Foster.

THE BOSTON HERALD—SATURDAY, NOVEMBER 28, 1908.

ISADORA DUNCAN'S DANCES APPLAUDED

Encored at Her First Appearance Before Large Attendance in Jordan Hall.

CLASSIC AND ROMANTIC EVOLUTIONS EXECUTED

Revival of Old Grecian Mimetic Art—Performance of Glowing Vitality and Grace.

By PHILIP HALE.

Miss Isadora Duncan danced last night in Jordan Hall for the first time in Boston. There was an orchestra conducted by Paul Eisler of the Metropolitan Opera House, New York. The hall was filled to overflowing with a brilliant and deeply interested attendance. Miss Duncan danced dances and choruses from Gluck's opera, "Iphigenia in Aulis," and in response to recalls she added other dances, among them the "Beautiful Blue Danube" and a "Musical Moment" of Schubert.

Dancing to Gluck's music, Miss Duncan was noble and nude and antique. Some may have wished that a synopsis of the libretto of "Iphegenia in Aulis" and also that of "Iphegenia in Tauris" were printed on the program, for the operas are not familiar to the great majority of those that were delighted, and some may well have asked what Scythians were doing in Aulis. Yet the pantomime of Miss Duncan was so expressive that it mattered little what precise text she was illustrating. It was as though a figure on a Grecian urn had come to life, and Keats' words might have headed the program:

Beauty is truth, truth beauty—that is all
Ye know on earth and all ye need to know.

Nor is it necessary to inquire too curiously into the traditions of the Greek dances. It is enough to say that the mimic was never separated from the dance, whether the latter were tragic, comic, satirical, religious, warlike, erotic or symbolic of manners, customs, amusements. The dancer danced a game, or a tragedy, as of Pelops' line, or a historical incident. The dance was a mimed action with expressive movements and gestures. The Greek dancer spoke with his or her body and addressed the mind rather than the eyes or the spectator. There was always the sense of that which is significant and beautiful in the human form. There was, above all, eurythm, perfection in rhythm and by rhythm which ancient philosophers declared to be the most precious quality of the soul. In modern ballets of large pretensions there are both mimes and dancers; in the Greek dances the two were one. They that wish to acquaint themselves intimately with the old dances should read Lucian's essay and consult the monumental work of Maurice Emmanuel.

Much has been said about Miss Duncan's costume. After she has been seen it is hard to imagine her in any other. Whether she be in expressive repose, or a maiden playing at ball or knucklebones, or a barbaric Scythian, or the incarnation of Spring, or a Bacchante leaping and revelling in the frenzy of life, this costume that frankly reveals is as the modesty of unconscious nature.

Drapery of the conventional ballet dancer or of conventional civilization would be incongruous, absurd. With the addition of this drapery immodesty might enter. As Miss Duncan dances she recalls the lines of Swinburne:

And all her body was more virtuous
Than souls of women fashioned otherwise.

Seldom, if ever, is seen on the stage a more gracious apparition of girlish innocence, of pure and fragrant womanhood.

Miss Duncan said not long ago that she does not pretend to have solved vexed questions concerning the exact nature of Greek dances, nor does she insist that her dancing is precisely that of the ancient Greeks. She dances as, after careful study of representations of dances preserved on urns and bas-relief, and after study of statuettes, she thinks the Grecians danced. Whether her art be a close imitation of theirs or whether she has in some instances not caught the spirit, is not a matter of vital importance, nor is it one to be answered easily. If the Greeks did not dance as Miss Duncan dances, they should have seen her and learned of her.

Nor is her dancing easily described in words. No rhythmic arrangement of purple phrases, no painful pursuit and supposed capture of the one fitting and inevitable word, could reproduce the eloquence of her movements and gestures, the exquisite repose, even in action, the flowing grace, the exuberant, riotous gayety. There is always the impression of outdoor freedom, of life in an unsophisticated age, where there was little sadness and no knowledge of sin. When she danced for joy at the sight of the fleet, or as a bacchante mad as Nature herself is mad with life, the stage seemed pent-up and contracted for the full expression of vitality. When she danced to the music of Johann Strauss, she symbolized the glorification of the waltz; she ennobled that which is either perfunctory or sensuous.

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"Ein Heldenleben" was first heard in this city when Mr. Gericke was here in 1901. It was then difficult for the majority of hearers to form any opinions of the work. Strauss was quite new to us seven short years ago. He wrote music which seemed, and seems, to the more conservative of the passing generation, too complicated to retain either beauty or intelligibility.

The hero stands on his own feet. Perhaps there is a touch of the flamboyant about him, yet he elicits your unwilling admiration, and the opening section, which portrays the individual, is splendid, vigorous, soundly constructed music. The second division, "The Hero's Enemies"—they who mock and gibe and snarl at the great man—is a masterpiece of malicious irony. It would not have been surprising to have looked up and discovered the woodwind players "making faces" just then. The enemies, as depicted by the composer, are surely a hellish crew.

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The battle scene has long ere this set audiences by the ears. It is the ne plus ultra of magnificent contrapuntal effrontery. Themes are fairly hurtled against each other. The lyric phrase associated with the beloved appears ever and anon amid the brutal shrieking cacophony and the pounding of the drums, sailing smoothly along above or between the other motives. Such sure and prodigious workmanship is confounding! And out of the maelstrom which has served for what technicians call the "development section" we come, firm on our feet, the hero theme triumphantly hurled out by the brass in the primary tonality of the piece, and the "recapitulation" begins, called by Strauss "The Hero's Works of Peace." And what are they? Why, "Don Juan." "Don Quixote," "Traum durch die Dammerung," by Richard Strauss! This new material is introduced with consummate skill. But of what avail the simple life? Still the world is scornful. Existence is a delusion. And now comes one of the most wonderful passages of the whole tone poem. In the throes of a diminished seventh chord, while the strings rush up and down a sizzling chromatic scale, the whole orchestra shudders. Is this revulsion, world-weariness? Does the hero say, with Lenau's Don Juan, though from a different point of view, "Exhausted is the fuel, and on the hearth the cold is fiercely cruel?" But this passes. Noble pages follow. Music of contemplation and generous majesty. The Hero dies, and a magnificent E flat chord accompanies his passing.

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What a monstrous effusion it is! You may not like it. It may rouse your most deep-seated artistic antagonisms, but you can hardly pass it by—this ebullient, overwhelming outpouring. And whether Strauss does, or does not, portray himself in what is generally considered the composer's autobiography, the work is beyond peradventure the product of an egotism so sublime as to be its own excuse.

Of Mr. Gabrilowitsch's performance of Tschaikowsky's B-flat minor piano concerto, and of the Prelude and Liebestod from "Tristan and Isolde," which brought the concert to an end, we will speak tomorrow.

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ISADORA DUNCAN'S DANCES APPLAUDED

Encored at Her First Appearance Before Large Attendance in Jordan Hall.

CLASSIC AND ROMANTIC EVOLUTIONS EXECUTED

Revival of Old Grecian Mimetic Art—Performance of Glowing Vitality and Grace.

By PHILIP HALE.

Miss Isadora Duncan danced last night in Jordan Hall for the first time in Boston. There was an orchestra conducted by Paul Eisler of the Metropolitan Opera House, New York. The hall was filled to overflowing with a brilliant and deeply interested attendance. Miss Duncan danced dances and choruses from Gluck's opera, "Iphigenia in Aulis," and in response to recalls she added other dances, among them the "Beautiful Blue Danube" and a "Musical Moment" of Schubert.

Dancing to Gluck's music, Miss Duncan was noble and nude and antique. Some may have wished that a synopsis of the libretto of "Iphegenia in Aulis" and also that of "Iphegenia in Tauris" were printed on the program, for the operas are not familiar to the great majority of those that were delighted, and some may well have asked what Scythians were doing in Aulis. Yet the pantomime of Miss Duncan was so expressive that it mattered little what precise text she was illustrating. It was as though a figure on a Grecian urn had come to life, and Keats' words might have headed the program:

Beauty is truth, truth beauty—that is all
Ye know on earth and all ye need to know.

Nor is it necessary to inquire too curiously into the traditions of the Greek dances. It is enough to say that the mimic was never separated from the dance, whether the latter were tragic, comic, satirical, religious, warlike, erotic or symbolic of manners, customs, amusements. The dancer danced a game, or a tragedy, as of Pelops' line, or a historical incident. The dance was a mimed action with expressive movements and gestures. The Greek dancer spoke with his or her body and addressed the mind rather than the eyes of the spectator. There was always the sense of that which is significant and beautiful in the human form. There was, above all, eurythm, perfection in rhythm and by rhythm which ancient philosophers declared to be the most precious quality of the soul. In modern ballets of large pretensions there are both mimes and dancers; in the Greek dances the two were one. They that wish to acquaint themselves intimately with the old dances should read Lucian's essay and consult the monumental work of Maurice Emmanuel.

Much has been said about Miss Duncan's costume. After she has been seen it is hard to imagine her in any other. Whether she be in expressive repose, or a maiden playing at ball or knucklebones, or a barboric Scythian, or the incarnation of Spring, or a Bacchante leaping and revelling in the frenzy of life, this costume that frankly reveals is as the modesty of unconscious nature.

Drapery of the conventional ballet dancer or of conventional civilization would be incongruous, absurd. With the addition of this drapery immodesty might enter. As Miss Duncan dances she recalls the lines of Swinburne:

And all her body was more virtuous
Than souls of women fashioned otherwise.

Seldom, if ever, is seen on the stage a more gracious apparition of girlish innocence, of pure and fragrant womanhood.

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"MUSICAL NIHILISM" AS STRAUSS MADE IT

SYMPHONY ORCHESTRA GIVES "HELDENLEBEN"

Mr. Fiedler at His Best in Modern Works—This Week's Programme Long but Palatable.

By Louis C. Elson.

PROGRAMME.

Strauss—"Heldenleben."
Tschaikowsky—Concerto for Piano, No 1, B-flat minor.
Pianist, Ossip Gabrilowitch.
Wagner—Vorspiel and Liebestod, from "Tristan and Isolde."

The concert was long, but interesting in every part, and it displayed Mr. Fiedler at his best. He won a complete triumph. A Russian concerto between two German orchestral works made a palatable sandwich. We were glad of the juxtaposition, for it showed Wagner, even after an hour and a half of strenuous modern music, greater than the greatest composer of the present. It also showed Tschaikowsky as the apostle of the beautiful in Music, even when indulging in the passionate freedom of today.

No man can deny that in "Heldenleben" Strauss shows that there are orchestral depths (or heights) that even Wagner did not explore. Nor can one deny that there are beauties in the work that show the composer a tonal giant. But sustained passion, intensity of long breath, such as Wagner gives, is not in the prolix tone-poem,—"Heldenleben."

One may revolt also against the bad taste of a composer celebrating himself as his own hero. The indulgence in self-praise which two moderns (Strauss and Wagner) have exhibited would have shocked the greater Bach or Beethoven.

We cannot ever become reconciled to the attempted realism of the battle-scene. Mr. Fiedler gave this a very powerful interpretation—one of the most brilliant that we can recall—but the movement remains a frightful example of musical nihilism. Instead of remembering Mozart's sentence, —"Even in the most terrifying moments Music must never offend the ear,"—Strauss proceeds on the lines of Sherman's apothegm—"War is Hell!"—and illustrates it in an appropriately infernal manner.

We reprint here our poem upon this matter,—with apologies to Southey:—

THE BATTLE OF HELDENLEBEN.

One Saturday at evening,
The critic's work was done.
He sat within the music hall,
The concert had begun.
And by his side there might be seen,
His little grandchild, Wilhelmine.

Young Peterkin was also there,
With programme-book in hand,
And asked the critic to explain
What ailed the music band.
What was the thing that Fiedler found
That was so big and full of sound?

The critic gazed upon the boy
That stood expectant by,
He knit his brows, he scratched his head,
And heaved a natural sigh.
'Tis some poor fellow's score, said he,
That wrote a monster symphonie.

I find them often hereabout,
When I to concerts wend,
Strange, shapeless things, with gongs and drums,
And trombones without end.
For many a tiresome bore, quoth he,
Thinks he must write a symphonie.

Now tell us what 'twas all about,
Young Peterkin he cries,
While little Wilhelmine looked up,
Half-deafened, in surprise.
Now tell us all about the score,
And what they make such racket for.

It was a German, he replied,
A modern one, no doubt.
But what he wrote such discords for
I cannot well make out.
But everybody says, quoth he,
It is a famous symphonie.

With chords of ninth, and eleventh, and worse,
And zigzags in all keys,
He turns the music inside out
With unknown harmonies,
But things like that, you know, must be
In every modern symphonie.

Great praise the big bass-tuba won,
And kettle-drum machine,
Why 'twas an ugly, noisy thing,
Said little Wilhelmine.
Nay, that you must not say, quoth he,
It is a famous symphonie.

Much praise our Mr. Fiedler won
For leading such a din.
But what good came of it at last?
Quoth little Peterkin.
Why that no man can say, quoth he,
It is a modern symphonie.

Yet "Heldenleben" grows on one with repeated hearing. We do not think that we shall "first endure, then pity, then embrace" in this case, for we still feel that Strauss mis-spends his great gifts on such work, but we know that no other composer alive could have given such an impressionist picture in tones.

In brute force, in herculean swing of the orchestra, Strauss goes beyond Wagner, but if one compares even the motives used by the two the inferior position of Richard the Second will be apparent. Compare, for example, the "Hero" theme, with that of Siegfried; the Love theme with that of Tristan and Isolde; the cackling of the Hero's enemies with the Beckmesser music; the burlesque muted trumpets of the foes with the steel-wired harp of the final scene of "Die Meistersinger"; and then compare the treatment of these themes, in the one case glorious, continuous and logical, in the other sputtering and fragmentary, and it will readily be seen that Strauss does not attain Wagner's level.

What enemies our hero made of the flutes, the oboes and the bass tubas! Never was such bitter reviling and grunting. In this graphic vein the composer is inimitable. In sustained beauty he is much less great. No, Richard Strauss, you are not a Richard Wagner, but you are the greatest man in the world, in a school that is altogether on the wrong track! In the performance of "Heldenleben" Mr. Fiedler and our orchestra deserve the most rose-colored adjectives. Their work was simply and emphatically glorious.

The rest of the concert was spent in healing the wounds of sound—not by silence, as a poultice, but by themes that were beautiful in themselves and were logically treated. The Tschaikowsky concerto, which was first played, and first appreciated, in Boston, is still as full of charm as when Von Bulow played it for us. It is also a long work, but it is not taxing to the mind. Yet, even with the intermission of ten minutes between, the work at first seemed tame after the iridescence of spice and fury of Strauss. It was like going from a prize-fight to a five o'clock tea. Gradually, however, this quiet impression wore off, thanks to the very brilliant playing of Mr. Gabrilowitch, and the finale was an entire success.

The pianist made much of the end of the first movement and his cadenza was very effective. But the Coda of the Finale was the crowning part of the work. In this the powerful double octave and chord work of Mr. Gabrilowitch was of superlative excellence and it excited the audience to very great (and deserved) enthusiasm. The pianist was recalled again and again.

But all that had gone before melted away in the white heat of the passion of "Tristan and Isolde." The figure which represented the hero's wife and the music devoted to that gentleman's wooing shrivelled up when compared to the theme of Wagner's two lovers and their affection. The treatment of the themes too was diametrically opposite in the two cases; the one being very skillful the other a delirium of ecstasy. It was as well that Tschaikowsky had acted as a buffer between the two modern Germans.

This concert gave Mr. Fiedler his best opportunity and he made the fullest use of it. That the public at large was aware of the especial value of this occasion was provd by a waiting line of "rush auditors" that was larger than any we have yet seen. It extended from the door of the hall well into Gainsborough st.

BOSTON SUNDAY POST.
NOVEMBER 29.

THE PASSING YEARS

At the seventh Symphony concert of the season Mr. Fiedler gave a rousing performance of Strauss' gigantic tone-poem, "Ein Heldenleben"; Mr. Ossip Gabrilowitsch, the Russian pianist, followed with an equally individual performance of Tschaikowsky's gorgeous B flat minor concerto, and the concert came to an end with the mounting passion of the Prelude and Liebestod from Wagner's "Tristan und Isolde."

We heard the "Heldenleben" for the first time in 1901, and it was a bewildering sensation then. How times have changed! Strauss was setting the world awry with his apparently iconoclastic theories 15 years ago, but how differently, even now, do we look upon him. It was ever thus. Nature will pursue her way. Given, in the course of human development, the desire, conscious or sub-conscious, for a broader and more significant musical speech, and up rises the composer born to fulfil that need Given, again, the composer, with his enormous demands on the faculties and intellects, and behold, we develop with astounding rapidity more highly sensitized ears to meet those demands. No doubt a good part of the credit belongs to Mr. Fiedler, but the audience listened in a far different manner than it did only seven years ago. How apparent it all was! How could it ever have been otherwise?

Tschaikowsky's concerto, with all its barbaric splendor and opulent color, was robbed of its full effect by the preceding piece. Mr. Gabrilowitsch was in fine fettle, and he had his own idea of the concerto, though it was of little avail to exhausted nerves. There should have been a 20-minute intermission, for only an Over-man may survive the "Heldenleben" with an appetite for more.

ISADORA DUNCAN

A DANCER WHOSE ART IS ALL HER OWN

Innocence, Plasticity, Delicate Modulation and Pervading Beauty Its Dominant Qualities—Its Range as Miss Duncan Exemplified It Last Night and the Individuality She Has Given It—The Likeness to "Absolute" Music—The Frame, the Music and the Design That Served Her Last Night

The charm of Miss Isadora Duncan's dancing, as she disclosed it last night on the stage of Jordan Hall, is its exquisite innocence, its exquisite lightness and its exquisite plasticity. Youths, in the pauses between her dances, sold pamphlets up and down the aisles that called it the dancing of the future—which, of course, is pure conjecture. The preliminary advertisements in turn called Miss Duncan's dancing "a revival of Greek—or was it classic?—art." That designation was no less conjectural. If the archæologists may be trusted, scanty indeed are the accounts of Hellenic dancing or even allusions to it that have come down to us. Dancing figures are plentiful on vases and reliefs and in the wall paintings of imitative Romans. Miss Duncan has obviously studied such figures. As clearly she has meditated upon the pictures of the early Italian painters—Botticelli and Fra Angelico for example. Quite as sedulously, seemingly, she has observed the rhythmic movements of natural objects, like the leaves of the forest or growing grain swept by the wind, and of children and other spontaneous and natural folk. Out of all these strands she has woven the form, the manner, and the artistry of her dancing. No one of them may fairly name the whole fabric. Most of all, she has woven it out of her own imagination, skill, and ambition, of intuitions, experiment, and trials. It is fairest and clearest to name it Miss Duncan's dancing and rest content.

It is the more truly Miss Duncan's dancing because it relies almost wholly upon itself. The stage of Jordan Hall was roofed and draped with green hangings that, under the lights that were turned upon the dancer, became of more neutral hue. They hung in full soft folds to a floor covering of like neutral tint. A small orchestra—say twenty or thirty men—sat beneath the stage. It sufficed for the music to which Miss Duncan danced last night, chosen from Gluck's opera of "Iphigenia in Aulis." A part of it followed the dance tunes of the opera, the rest was delicately rhythmed airs from it used as music for the dance. Miss Duncan made no effort to translate into motion and miming the whole legend of Iphigenia, slain by her own father, Agamemnon, on the altars of Artemus to appease the angry goddess and speed the Argive fleet to Troy. She made no more effort to follow the dramatic narrative of the opera. Still less, seemingly, did she try to individualize herself as Iphigenia, with her tale and her fate written upon her face and her moving body. Rather Miss Duncan chose certain episodes from the legend, or from the opera, or from both, that suited the purpose and the manner of her dancing. Less concretely, she danced as often for the dancing's sake to fragments of Gluck's music in the opera, as she did later in the evening to the music of Schubert and of Johann Strauss. The plasticity of Gluck's music, its undulating line, its clear soft poignancy, its fineness of rhythm and a remoteness and detachment in it, when it is played for such dancing, made it the more serviceable and becoming to her purposes. Miss Duncan finally wore no distinctively Greek dress except in a single episode. Hers were rather a succession of dancing tunics, of very bright, diaphanous, clinging stuff, sensitive to the slightest motion and oftenest of neutral colors. They made a dress that had invariable charm of flowing fold and changeful line. Many a dancer has been more heavily and fully clad and given much more suggestion of nakedness. For though Miss Duncan be bare of feet and legs, of arms and shoulders, there is in her and in all that she does a pervading suggestion of chastity and of a singular and virginal innocence. There is no thought whether she has beauty of face or body or limb. There is thought only of beautiful motion.

BOSTON SYMPHONY ORCHESTRA TONIGHT

The first of the season's concerts of the Boston Symphony orchestra, Max Fiedler, conductor, in Providence, will take place tonight in Infantry hall, beginning promptly at 8:15 o'clock. The program comprises Rimsky-Korsakoff's brilliant Oriental suite, "Scheherazade"; three charming old-world dances by the French composer, Gretry, which have been arranged for modern orchestra by Felix Mottl, and Beethoven's overture to Goethe's "Egmont."

The soloist will be Lilla Armond, contralto. She will sing a concert aria by Coquard, entitled "The Complaint of Ariadne," and three songs with piano accompaniment — "Minnelied," "Mainacht" and "Staendchen," all by Brahms.

NEWS
BALTIMORE, MD
NOV 1908

MME. EMMA EAMES TO SING HERE

Will Be Soloist Of Boston Symphony Orchestra Next Week.

The Boston Symphony Orchestra announces that the soloist at its next Baltimore concert, on Wednesday evening, December 2, will be Madame Emma Eames of the Metropolitan Opera House.

Application for a singer was made as long ago as the middle of September, and only last Friday evening was Mr. Ellis, the manager of the Orchestra, able to make an engagement with Mr. Gatt-Gazzaza for Madame Eames, it being almost impossible to secure singers from either of the opera companies, no matter what price is offered.

Madame Eames will sing the "Bolero" from Verdi's "Sicilian Vespers" and the "Prayer" from Puccini's "Tosca." The rest of the program is to be as follows: Smetana Symphonic Poem, "The Moldau"; Tschaikowsky, "Pathetic" symphony; Gretry, three dances from the heroic ballet "Cephale et Procris," arranged by Felix Motti; Wagner, "Vorspiel and Liebestod," from "Tristan und Isolde."

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wood.

AT SYMPHONY CONCERT.

In the audience at the first concert of the series by the Boston Symphony Orchestra in Infantry Hall last night were: President Faunce of Brown University, Mr. Harry Parsons Cross, Mrs. Robert Ives Gammell, Mr. William B. Weeden, Mrs. Nathaniel Waite Smith, Col. and Mrs. H. Martin Brown, Mrs. James H. Coggeshall, Mr. and Mrs. Stephen O. Metcalf, Miss Helen Metcalf, Mrs. Howard O. Sturges, Miss Dorothy Sturges, Mrs. Frank A. Sayles, Mrs. George H. Corliss, Miss Maria Corliss, Mrs. George H. Ames, the Misses Brownell, Mrs. Merwin White, Mr. and Mrs. George A. Freeman, Miss Virginia Shepley, Miss Edith Kimball, Mr. and Mrs. Arthur L. Kelly, Mrs. Louis E. Robinson, Mr. and Mrs. Irving P. Irons, Mrs. William O. Todd, Miss Caroline Kelly, Mr. and Mrs. Albert W. Babcock, Dr. and Mrs. Ernest Charbonnel, Mr. and Mrs. James A. Lister, Mrs. Walter B. Jacobs, Mrs. Oscar Lapham, Rev. and Mrs. James E. McConnell, Miss M. J. Atwood, Mrs. Frederick W. Hartwell, Mr. and Mrs. John T. Cranshaw, Mrs. Charles B. Rockwell, the Misses Rockwell, Mr. William C. Loring, Mr. and Mrs. Albert Steinert, Mrs. John R. Hess, Miss Clara Hess, Mrs. Fred W. Allen, Master Richmond Allen, Mr. and Mrs. Nathan W. Littlefield, Mrs. William von Gottschalk, Mrs. Charles R. Fry, Rev. and Mrs. Lester Bradner, Mr. and Mrs. Frederic N. Luther, Mr. Frank L. Hinckley, Mr. and Mrs. Erling C. Ostby, Mr. and Mrs. Horace G. Belcher, Mr. and Mrs. Charles R. Thurston, Mr [illegible] Mrs. Edward S. Clarke, Mr. and M[illegible] Edward Douglas Pearce, Mr. and M[illegible] Albert C. Rider, Miss Annie S. Brow[illegible] Miss Gertrude Swarts, Mr. Albert C[illegible] lin, Mrs. E. B. Smith, Mrs. Robert [illegible] Noyes, Mrs. Henry I. Cushman, M[illegible] Margaret L. Dwight, Miss Agnes D[illegible] Wolf, Mrs. Francis W. Carpenter, M[illegible] Sarah A. Greene, Mrs. Elisha Howar[illegible] Miss Ellen D. Sharpe, Mr. and Mrs. De[illegible] ter B. Potter, Mr. and Mrs. Lindsey Cu[illegible] mings, Mr. and Mrs. Herbert E. Main[illegible] Mrs. C. L. Harris, Miss Beatrice Harri[illegible] the Misses Willson, Mr. and Mrs. Benja[illegible] min F. Arnold, Mr. and Mrs. Theodor[illegible] H. Bliss, Mr. Julian Herreshoff, Mr. an[illegible] Mrs. W. W. Dempster, Mr. and Mr[illegible] Frederick Fuller.

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THE SUNDAY HERALD
BOSTON, NOVEMBER 29, 1908.

SEVENTH SYMPHONY CONCERT OF SEASON

Strauss' Tone-Poem "A Hero Life," Is Performed with Great Effect.

NEW STRENGTH AND BEAUTY DISCLOSED

Poetic Piano Playing by Mr. Gabrilowitsch in Concerto of Tschaikowsky.

By PHILIP HALE.

The program of the seventh Symphony concert, Mr. Fiedler conductor, given last night in Symphony Hall, with the assistance of Ossip Gabrilowitsch, pianist, was as follows:

Tone poem, "A Hero Life".....R. Strauss
Concerto in B-flat, minor No. 1..Tschaikowsky
Prelude and "Love Death," from "Tristan and Isolde".....Wagner

Strauss' colossal tone-poem was played here for the first time seven years ago, and it had not been heard here since until last night. It needs eight horns. For four or five years after the first performance the orchestra was not thus equipped.

Objections have been urged against this composition even by those who were not born to hate Richard Strauss and look upon him as antichrist in music. Some protest against the monstrous egoism of the man in writing thus his autobiography. Some find the battle scene too much for their nerves. Others like little of the music and they apply to it a list of adjectives as "abnormal, eccentric, morbid, complicated, violent, delirious, grotesque, swaggering, strutting, flamboyant, noisy, wildly jagged," and thus they recall Rabelais with his strings of epithets. There is no need of referring to those who object to nearly all of Strauss' music because, as they say, he is unduly fond of pecuniary gain and once was guilty of the atrocious crime of giving a concert in a department store. Yet these objectors are eminently serious persons and have much to say about purity in art.

Is this poem an autobiography? All music that is worth while is autobiographic in a way. But it is said that Strauss arrogantly paints his own portrait in tones describes his own deeds and glorifies them, holds up his enemies to scorn, introduces his wife for inspection, and at last, tired of the world, leaves it to find comfort in omphalic contemplation and the inevitable approach of death. In like manner Walt Whitman was accused of prodigious egoism because he began "Leaves of Grass": "I celebrate myself"; but Whitman added: "And what I assume you shall assume, for every atom belonging to me as good belongs to you." Every man is a hero to himself, if not to his valet. Every man has his aspirations, and the majority have their love episodes. The humblest has his enemies, and he might say with Strauss' hero and the young man in "Maud":

Be mine a philosopher's life in the quiet woodland ways,
Where if I cannot be gay let a passionless peace be my lot,
Far off from the clamor of liars belled in the hubbub of lies;
From the long-neck'd geese of the world that are ever hissing dispraise,
Because their natures are little, and, whether he heed it or not,
Where each man walks with his head in a cloud of poisonous flies.

And is a battle scene not a legitimate subject for musical treatment? How many composers have thought otherwise from Clement Jannequin of the 16th century, who in his "Defaite des Suisses a la journee de Marignan" attempted to imitate in vocal music fifes, drums, bugles, the thunder of cannon and the crack of musketry?

How small, how contemptible these objections seem in the presence of a master work! Let us be thankful for Strauss, his genius, his audacity! What a void there would be in the concert world today if his tone-poems had never been written.

It is true, however, that the inspiration of the greatest is never plenary. Both Aeschylus and Shakespeare wrote bombastic pages. Beethoven had his pot-boilers. Wagner his scenes of intolerable dulness. The weaknesses of Strauss are not hard to seek. His themes themselves are sometimes without marked distinction, if at other times they are superbly heroic or of ravishing beauty. There are undoubtedly passages in his later works that are effective chiefly on paper. Yet here enters the all important subject of appreciative and skilful interpretation. A conductor may be a sound musician, painstaking, an orthodox citizen, and yet make little out of the music of Richard Strauss.

Mr. Fiedler's interpretation of "A Hero Life" was highly romantic and poetic. It was at the same time analytical, in that the structure of the work was clearly revealed. And what a work it is! It is easy to say that this section and that section are the most remarkable—the truly heroic opening, the wonderful love music after the woman has put aside her coquetry as she would take off a garment, the serene music of contemplation, music that is worthy of Beethoven in his supreme moments of rapt meditation, music that is filled with the peace that passeth understanding; it is easy to prefer this or that section, I say, yet how the work is knit together, how one section depends on another, continues it or supplements it. Take the pages in which quotations from previous compositions of Strauss are introduced or hinted at. How deftly they are woven in the fabric!

There is the battle scene, discordant the objectors say. The clashing dissonances and the din disturb them. What would the gentlemen have? Echoes of a battle? Something sandpapered and oiled? In strict form, with smoothly flowing contrapuntal devices? If we are to have a battle in music, let us not be put off with a skirmish.

Mr. Fiedler is to be thanked heartily both for giving the opportunity of hearing this tone-poem again and for the magnificence of the performance.

Nor did the concerto of Tschaikowsky suffer by coming after the music of Strauss. Mr. Gabrilowitsch gave a memorable performance of the piano part, and he was assisted eloquently by the orchestra. Mr. Gabrilowitsch has gained steadily since he first came here a young man eight years ago, so that he can now be reckoned among the first. He has passed through the stages that nearly all must pass: at first a virtuoso rejoicing in his youth and strength; then the pianist striving after the true authority that does no come from force and brilliance, and, in the endeavor to gain this, erring on the other side and being a little didactic, a little dry; at last he has both the romantic spirit and the mental comprehension and grasp of the mature musician, the complete and rounded artist. His performance last night was admirable in every way. The spontaneous and long continued applause of the audience was richly deserved by him.

An effective reading of the familiar music from "Tristan and Isolde" ended the most brilliant concert of the present season.

There will be no concerts this week. The orchestral pieces of the concerts of Dec. 11 and 12 will be Norden's "Kaleidoskop: Theme and Variations" (first time in Boston); Debussy's "Nocturnes" (first time at these concerts) and the overture to "Der Freischuetz." Miss Emmy Destinn of the Royal Opera House, Berlin, and of the Metropolitan Opera House, New York, will be the soloist.

ISADORA DUNCAN DANCES.

Jordan Hall Is Crowded with Deeply Impressed Spectators.

Miss Isadora Duncan danced last night in Jordan Hall for the second time in Boston. The orchestra was conducted by Paul Eisler of the Metropolitan Opera House, New York. The program included these dances for Miss Duncan:

"Primavera" (after Botticelli's picture), Caroso; "Angel with Violin," Peri; "The Dancing Angels," Musette Rameau; "Pan and Echo" (idyl by Moschos), Ariosti; Tambourin and Gavotte, Rameau; "Narcissus," Nevin; Lamento, Champs Elysees, Meeting of Orpheus and Eurydice and Gavotte from Gluck's "Orpheus"; "Bacchus and Ariadne" (after Titian's picture), Picci.

The orchestra played pieces by Rameau and Couperin.

Again an attendance eager to see the exquisite art of Miss Duncan filled Jordan Hall to overflowing. Perhaps the dances were, on the whole, of greater interest to average spectators than were those illustrative of Gluck's "Iphigenia" the night before. It would be hard to say which pantomimic dance gave the greatest pleasure, but her dancing of Botticelli's famous picture, "Spring," was something long to treasure in the memory. No wonder that Kaulbach, painting Miss Duncan, preferred her in this scene.

But whatever she chose as a medium of her rare expressive faculty, she was delightful, enchanting. This is not dancing of the formal, athletic school, of which Miss Genee is a most admirable example. It is a wholly different art. The beauty and nobility of this art are not to be described in words. It is enough to say that the pantomime of Miss Duncan is a revelation and a rare delight.

She will dance in Symphony Hall on Friday night, Dec. 11, instead of Thursday, Dec. 10, as announced. The orchestra will consist of 65 Boston Symphony orchestra players, led by Gustav Strube.

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BALTIMORE, MD.

NOV 26 1908

The Boston Symphony Orchestra is fortunate in being able to announce that the soloist at its next Baltimore concert at the Lyric on Wednesday evening, December 2, will be Madame Emma Eames, of the Metropolitan Opera House. Mme. Eames will sing the "Bolero" from Verdi's "Sicilian Vespers" and the "Prayer," from Puccini's "Tosca." Other numbers on the program are Smetana Symphonic Poem, "The Moldau;" Tschaikowsky, "Pathetic" Symphony; Gretry, Three Dances from the Heroic Ballet, "Cephale et Procris," arranged by Felix Mottl.

BOSTON EVENING TRANSCRIPT,
MONDAY, NOVEMBER 30, 1908

MUSIC AND DRAMA

THE NEW STRAUSS AND THE OLD WAGNER

"A Hero's Life" and the Prelude to "Tristan", as Mr. Fiedler Played Them, and the Comparison That His Ways with Them Suggested—The Lekeu Club Gives Its First Concert—Mr. Mahler Conducts in Concert for the First Time in America—A Novel of Hardy on a Dorset Stage—"The Trumpet-Major" Played—Local Musical News—The Double Travesty That "Joe" Weber Brings Here—The Cast for "The Pipe of Desire"—Mr. Hadley's "Salome" in New York

Mr. Fiedler had his just reward at the Symphony Concert of Saturday. His audience not only listened to "A Hero's Life" with absorbed and unwearying interest, as indeed had the hearers of Friday afternoon, but at the end they applauded the conductor and his men long and ardently. All this was the more significant because the public of the Symphony Concerts is a little careless of applause. It is so used to them as it were; week after week, it sees the same orchestra and the same conductor before it, and the same faces around it. Week after week, it hears interesting music ably performed. Inevitably and almost unconsciously it is inclined to take the concerts for granted and to assume that orchestra and conductor are as sure of its interest and approval. They, however, are only men. Each week they are bringing different pieces to performance and to the utmost of their ability. They know that the same audiences are listening; and for that very reason, they are the more eager to please and to stir them anew. The audible token that they have gained their ends is applause, and hearing it, they go with the more confidence and zest to their next task. What the listeners take for granted seems to them only one more meeting of a fresh test. With the audience, applause is the token of a pleasure that has just ended. To conductor and to players it is rather a spur to make the next pleasure the fuller and keener.

Certainly the two performances of Strauss's tone-poem deserved all the applause that they received, and they suggested that his music is to undergo the same fortune here in America as befell Wagner's music-dramas. We heard them first, for example, at the hands of the Germans who sought in particular power, vehemence and the large and sweeping achievement that spring from these qualities at their best. Then came performances of the music-dramas with international casts, and the goal was beauty and finesse as well as power and sweep. In similar fashion, when we in America first heard Strauss's tone-poems, the chief aim of those who performed them seemed often the disclosing of the ruder, the unusual, the more superficial qualities of the music, while its recurring beauty, its truly poetic passion and its subtler qualities of psychological insight and expression went too little heeded. We heard so much of the wonders of Strauss's polyphony and instrumentation that we forget the mastery of musical design and of musical form, in the freer and the less academic sense, which these marvels served.

As a new generation of finer and more discriminating singing-actors came to Wagner's operas in the days of Mr. de Reszke and Miss Ternina, so a new generation of conductors may be coming to Strauss's tone-poems. Take, for example, Mr. Fiedler's two performances of "Ein Heldenleben." The clearest impressions of them were the fashion in which he and the orchestra reared the large structure of Strauss's tone-poem and steadily disclosed its musical and its psychological architecture; the luminous adjustment of backgrounds and the penetrating proportioning of details; and the incessant emphasis of the beauty and the poetic quality of the music and not of what is merely big or merely unusual in it. The tone-poem rose under Mr. Fiedler's hand as the vast and organic musical design that it is. He saw the end from the beginning no less truly than did Strauss. He perceived how intrinsically symphonic the music is. He made it rear itself from the introduction that unfolds the hero and his mate through the exposition and the free fantasia of the middle sections, to the coda that is at once the apotheosis of the hero and a musical summary of all that has gone before. So he made the piece like to a vast symphony, and into the mighty web of it he wrought each strand of detail and decoration. He did not mistake backgrounds for foregrounds in the section of the battle and the adversaries; he did not hide the wood with the trees in the section of the hero's memories. Above all, he disclosed very fully the passionate beauty, the truly poetic characterization of the hero's wooing; the loftier and deeper beauty of the hero's visions; the poignant tenderness of his musings and the glory of the mighty and serene close that mounts like the opening of some tonal heaven to the final and encompassing chord. To do these things as Mr. Fiedler did them is almost to re-create Strauss and at last in his own true image.

On the other hand, if Mr. Fiedler sought a new way with Strauss, he walked obediently in the old with the prelude to "Tristan" and Isolde's love-song. Dutifully he followed the old "grand style" that proclaims the doom of the lovers; that sends their passion steadily upward and upward in broad waves of ecstasy; that breaks and descends again, makes the murmuring transition to Isolde's song and then sweeps it upward to swelling climax and luminous ecstasy. Not so, the newer and neurotic way that makes the music of the passion of the lovers almost wrench itself from the doom that fate has prepared for them; that gives each phrase, almost each measure, of the ascending love music its nervous and quivering thrill; that makes the climax of the prelude a single moment of tremulous ecstasy; that makes Isolde's love-song twilit and shadowy, sad and tender, the low, soft speech of her own spirit to Tristan's, the sublimated voice of their passion, and no mighty proclamation that "Love is stronger than Death." The new way Mr. Mahler brought to us last spring, Mr. Fiedler overwhelmed it with the old.

As Tschaikowsky's concerto was played again by Mr. Gabrilowitsch, it was national flavor that came uppermost. It permeated both performer and performance. The piece took on the character of the ideal concerto; it was as if soloist and orchestra had united in a free improvisation. It was true that for the first few minutes the reminiscences of elder concertos flitted across the hearing, shadowy reminders of Lizst in cascades of chromatics, or Beethoven's concertos in thunderous triple chords sunded alternately by orchestra and piano, of Chopin in arabesques which wove their patterns from bass to treble—inclining one, if not to sympathy at least to tolerance for the savage Nicholas Rubenstein, so prone to lay his index finger on "borrowings." But as the movement progressed, these fell away and vanished altogether, leaving only the music of the fiery Slav played in no less fiery mood—a concerto which has no more the laborious piecing together of symphonic orchestration and feathery keyboard rhythms, but a fusion of instruments out of which emerged the distinct outlines of the plan, with that unity which sees the end from the beginning. The concerto gives us three Russians, the symphonic, the romantic and the nationalist. Mr. Gabrilowitsch was a scholarly symphonist on the somewhat uncertain footing of the first movement; his musings in the Andantino were becomingly individual, but the national consciousness dominated the whole performance and found its true utterance in the furious career of the Slavic finale.

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Before the Boston Symphony Orchestra began its concert last evening at Infantry Hall the announcement was made that the first and last numbers on the programme would be omitted and two others substituted. After the first selection was finished I overheard a woman in a seat behind me telling her companion all about the first number on the programme, evidently under the impression that they had been listening to it. I suppose she must have come in after the announcement was made, but inasmuch as she did not know the difference between the selection played and the one on the programme I wondered how many others there were in the large audience who were as unfamiliar with high-class music as this woman and I thought at first that the concert might almost be considered as wasted on many. But then I reflected that such ignorance provided for the element of education as well as that of mere enjoyment and that repeated attendance at such concerts must tend to the stimulation and development of a taste for and appreciation of good music.

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Society has been largely given over the past week to what might be characterized as home gatherings. Many of the young people have returned for the Thanksgiving holidays, bringing with them schoolmates and friends, and several dinners and a number of informal teas are given in their honor. Other than this in the social line came the "Cafe Chantant" of the Irrepresibles, at Churchill House on Monday night, which proved a pleasant opening for the week's events, combining as it did, the social and charitable elements.

Society people also showed in large numbers at the first night of "The Witching Hour" on Monday evening at the Providence Opera House, but the event par excellence of the week, was the first concert of the Boston Symphony orchestra at Infantry hall on Tuesday evening, when society, especially those musically inclined, assembled in large numbers.

BOSTON EVENING TRANSCRIPT.
SATURDAY, NOVEMBER 28, 1908

THE SYMPHONY CONCERT

THE MOST NOTABLE, THUS FAR, OF THE SERIES

Strauss's Tone-Poem, "A Hero's Life," for the First Time in Seven Years—The New and Strong Impressions That the Music Made—Mr. Fiedler's Ample Share in Them—Tschaikovski, with Mr. Gabrilowitsch, and Wagner for the Rest of the Concert—The Interesting Contrasts of Power

The seventh Symphony Concert fulfilled yesterday afternoon the good fortune that presumably lurked in its number, and proved the most interesting and stirring, thus far, of the year. It began with Strauss's tone-poem, "A Hero's Life," revived for the first time in seven years and one of the pieces in which, and with good reason, Mr. Fiedler's conducting is of wide and high reputation in Europe. It continued with one of the few puissant and splendid piano concertos of the last half century. Tschaikovski's in B-flat minor, with Mr. Gabrilowitsch to play the piano part with a broader power and a more fiery intensity than he has hitherto disclosed here. It ended with the passionate prelude that Wagner wrote to his opera of "Tristan and Isolde" and the transfiguring love-song in which he set her spirit free. From beginning to end, the music of the concert was charged and surcharged with passion of idea, feeling and expression. It stretched to the utmost the technical and the emotional resources of the orchestra and the conductor. It engrossed, enthralled—and exhausted—the listeners. Above all, in nature, if not in exact date, it was music of our own time, bone of our bone, flesh of our flesh; in substance and in style, in thought and passion of the generation that heard and applauded it. The classics are the classics and they are good; but they may not stir some of us as that which we ourselves have wrought musically in the image of our own minds and hearts.

The beginning of "A Hero's Life" is as superb in its creative and visualizing power as is the shorter introduction to "Zarathustra." In sheer magnificence of passionate and vivifying tone, it may stand beside the mighty sweep of the final measures of "Death and Transfiguration." In sheer characterizing force, even such passages as those which delineate Don Quixote do not excel it. The orchestra begins, and in a few measures the hero, the ideal hero, strides into existence, panoplied in his strength, lofty of spirit, rejoicing in his life. He has sprung out of this creative music as Minerva out of the brow of Jove. The orchestra proceeds. The sternest purist of us all could not question its orderly development, fertile, imaginative, potent, everywhere sufficient in its abstract self, yet everywhere serving the concrete purpose of the composer. The sternest critic of programme music could no more resent the use to which Strauss has put it. He bids it vivify less an ideal hero than the ideal of exalted and struggling heroism. The orchestra proceeds; and steadily it is clothing the hero with new and clear traits. We learn the strength of his will, the exaltation of his purpose, the richness of his nature. The music assembles these heroic attributes, girds him with them and then in climax proclaims him fully armed to the world where he must battle. Strauss has seldom written with more vividness, eloquence and power. He has wrought his design and achieved his idea superbly and by wholly musical means worked and welded by a master of invention and development, of variety within unity, of polyphony and harmony, of rhythm and color. He has created in tones a hero.

Follows the tone-picture of the gibing, jabbering, malignant world into which the hero strides. When "Ein Heldenleben" was new we that listened prattled much of croaking bassoons, shrieking flutes, and of every snarling contrast or combination of instrumental timbres with which Strauss has given this world voice. It squeaked and chattered and muttered yesterday afternoon, and no less came the answering smile. But the mood of the music and the mood of the listener changes when Strauss transforms the musical means by which he has created his hero and makes them disclose him downcast with these things, rebellious at them. The imaginative purpose of this music seemed now uppermost; its course was revealing another side of the hero's spirit, to which these dissonant sniggerings were but the vivid background. The design of the whole tone-poem had advanced another stage; it was creating itself out of itself. The imaginative and the musical power of Strauss were interlaced to eloquence.

Then the orchestra, or rather almost a single instrument in it, the first violin, again creates—the ideal woman, the woman fit to stir such a hero and to mate with him. She springs to life in the solo passages that gradually disclose and define her. In the rest of the orchestra, the hero sees and hears: longing wakes in him and rises to passion. The woman answers, kindles, gives herself in the poignant voice of the violin. The whole orchestra hymns the depth and the intensity of the heroic passion of the pair. The mutterings of the outer world fall away and are nearly still. Again the tone-poem is evolving itself out of itself, rearing its own design, achieving its own form, speaking with its own voice. It is as organic, as architectural, as interrelated and as adjusted in mass and detail, as orderly in development, as sensitive to its chosen form as though it were the most abstract of music. Yet it is calling ideal figures to life, giving them deep emotions and voices of sublimated beauty and lofty eloquence.

The trumpets sound, muted and far; the march to war begins; the battle follows; the din hurtles; the foes are routed; the clamor dies; the chant of victory mounts. It was easy in the early days of "Ein Heldenleben" to call this battle piece a confused orgy of hideous sound, and the witty Huneker once put it into print in line after line of warring and whirling consonants. It is no less ear-racking and nerve-racking today. Strauss, the realist, might have retorted that battles inevitably are things of hideous din and that he was bound to suggest them in no less ugly and clamorous music. But now that the listener anticipates all this hurly-burly of dissonance, he instinctively makes it a background. Against this background he hears and sees the hero marching in his strength; [illegible] his vision of the inspiring ideal woman; and out of the reek and riot feels the chant of victory swell. Again, the poetic purport of the music and of the idea behind, its creative and visualizing power, the mighty march and unfolding of its design come uppermost, and the details that seemed so momentous fuse into a mere background, under the energy of Strauss's imagination and expression of what are really the essential things.

The point of repose follows, and who knew and who cared yesterday whether Strauss was quoting fragments from his other music and fusing them with each other and with the melodic ideas of "Ein Heldenleben" in almost superhuman strands of polyphony? There is a passage, say the analysts, wherein he is plying simultaneously twenty-three—or is it twenty-four?—of these musical ideas. Neither the number nor the intricacy matters to the hearer. Strauss, with his cerebral energy and subtlety and polyphonic mastery and daring, has indeed written such music, page upon page. He has not, however, forgotten that it must also be heard to emotional purpose; that it must summon and maintain a mood; and that in this particular case it must continue to disclose his hero. Quotation or no quotation, feats or no feats of polyphony, it does accomplish these things. The hero brooding, the hero melancholy, the hero dreaming dreams and seeing visions lives in the music, freighted with sadness and longing. And these things were clearer now than they were when we listened, leaped to each intricate detail that we believed we had discovered.

Then "The Passing of the Hero" ends and completes the tone-poem. He has lived his life as an ideal figure; it has lived its life as organic music rising out of itself, making its own form, accomplishing its own ends. The close is near. The hero recalls his life as in long vision the music recalls its [illegible]. The purely musical and the purely poetic content of "Ein Heldenleben" pass in fused and transfigured epitome before the listening ear and imagination. Slowly, insistently rises the melody of the ideal woman, but more distinct now—the melody of the ideal the hero has sought and cherished. Upon it the hero is translated. The death music is austerely brief and simple, in its bare and solemn sorrow. The night and the silence out of which the hero seemed to spring in those impinging, vivid measures that brought him into the world close again upon him.

Such seemed "Ein Heldenleben" yesterday, and it owed many of its new aspects, and not a little of its new power and eloquence to Mr. Fiedler's reading of it. Undoubtedly nowadays we hear Strauss's music more clearly and truly for what it is than we did when it was the sensation of the hour ten years ago, and we do so in part because our conductors themselves take it less sensationally. In those days they were in custom bound to intensify every snigger and squall of "the hero's detractors," to heap a Pelion of din upon an Ossa of dissonance in the battle-piece, and to emphasize unusual or intricate detail from beginning to end. Such methods hid the larger aspects of the music and killed its true spirit. Musical and poetic ideas vanished in what Strauss had designed merely as backgrounds; large conceptions and large fulfilment of them became mere strands of superhuman polyphony and purple patches of instrumentation; the tone-poem proceeded in bits rather than mounted and expanded into an organic whole; while pedantically insistent detail bid the noble architecture that carried it.

Mr. Fiedler counted the jabber of the adversaries and the din of the stricken field but as background for the large poetic ideas, the musically living figures that moved against them. He turned polyphony into passionate eloquence. He made feats of instrumentation alive with meaning and feeling. He wove detail of all sorts into the huge and splendid web of the whole. Above all, as his performance of Tschaikovski's "Pathetic" symphony foreshadowed, he comprehended the vast design, the mighty evolution, the grandeur, the power of the whole tone-poem. It rose, under his hand, as Strauss would have it rise, creating itself, solid of substance, massive of form, vivid of image, passionately eloquent and vital always. He carried the music to its true nobility; he sustained it at its true grandeur. He kept its exaltation of idea, of feeling, of utterance. He caught its epic stride. The weight of thought, the intensity of passion, the beauty and the power of the music each spoke in his reading. Through the tonal magnificence of the orchestra they spoke only the more eloquently. The performance as well as the music had its creative force.

A piano concerto may be a small thing after such a tone-poem, but Tschaikovski in it seemed in no wise small at the heels of Strauss. Perhaps, indeed, the introduction to the concerto in B-flat minor is to the beginning of most other modern concertos as the opening of "Ein Heldenleben" is to that of many a tone-poem. Again, the music was vital with power and eloquence. It created itself, it wrought passionate and poetic mood. It had breadth and stride. Then through the concerto, after the diatonic sweep of Strauss, came and went the finer chromatic intensities of Tschaikovski. Writing as he was to no kindling programme, writing, as he confessed, in partial subjection to his chosen instrument, he keeps a noble and fiery ardor, that sets the music glowing with beauty and tingling with energy of idea and expression. The beauty in the changeful Russian has its moments of softness, its intervals of gayety, its riot of high spirits, but it is always a vivid and vital beauty. The energy never flags. It makes form pliant and expressive; it gives the piano a spontaneous voice; it carries the concerto forward and upward, as though a composer were actually writing such a piece from sheer creative impulse. Tschaikovski has much to say that is rare in the dry and perfunctory or the stirring and perverse concertos of our time. He says it with an eagerness and an intensity that make and keep the concerto a living form. And Mr. Gabrilowitsch played it with an understanding, a power and a large and deep eloquence that were like to Mr. Fiedler's with the tone-poem. The introduction came as a passionate declamation the allegro was all changeful fire, now bright and hot and then soft and warm; the cradle song of the slow movement held its simple charm, and in the finale wild, high spirits danced and raced to the breathless close. The piano was no solo instrument for display, but the characteristic voice of the music, and not once did Mr. Gabrilowitsch forget that the concerto had substance, design and form, with all its ardors of mood and speech.

And Wagner ended the concert with still another sort of power. Strauss had wrought his ideal and heroic figures striving in an epic world of tones. Tschaikovski had filled a classic form with new vitality and eloquence. His was a passion and a beauty of sound in itself. Wagner, in turn, now wrought into tones human passions intoxicating and exalting, torturing and desolating human beings caught in the bonds of love and fate and death. The eloquence of the prelude to "Tristan" seemed more human than is either Strauss's or Tschaikovski's; the voice of Isolde's final love song, though there was no Isolde but only an orchestra, seemed a more human and poignant voice. The radiant strings—and how luminously and throbbingly, the violins played—clothed Isolde in their brightness, her great passion swelled out of the orchestra till it seemed to release her. It was the end of a human tragedy, the triumph of a human love, and there was no mistaking the answering human thrill.

BOSTON SUNDAY POST.
DECEMBER 6, 1908

Symphony Orchestra

The last public rehearsal and concert by the Symphony Orchestra was the most stimulating thus far of the season. The concerts of next Friday afternoon and Saturday evening will not fall back in this respect. Noren's "Kaleidoskop" variations have created widespread discussion, not only among musicians, but in courts of law.

Noren, who became famous, so to say, in an afternoon, is a man 45 years old. He is a native of Austria, having been born in Graz. The greater part of his career has been spent in teaching, and these variations came as a revelation to all who knew him. He now lives near Dersden, where he is at work on a symphony and an opera. The "Kaleidoskop" was played for the first time a year ago last summer at the Tonkuenstler Festival in Dresden, when it made a decided sensation.

Debussy's Nocturnes

The "three nocturnes" by Debussy are not entirely new to Boston, having been given at an orchestral concert under Mr. B. J. Lang's direction four or five years ago. Three years since, when Vincent d'Indy was in this country, he played the first and second nocturnes in New York. The first is entitled "Clouds," and the programme, according to the composer, in this: "The unchangeable appearance of the sky, with the slow and melancholy march of clouds ending in a gray agony tinted with white."

The second is entitled "Festivals" movement, rhythm dancing in the atmosphere, with bursts of brusque light. The third is entitled "Sirens"; the sea and its innumerable ryhthm. "Then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

BOSTON JOURNAL—
DECEMBER 5, 1908.

MISS DESTINN AT A SYMPHONY CONCERT

At the next public rehearsal and concert of the Symphony Orchestra, Friday afternoon, Dec. 11, and Saturday evening, Dec. 12, respectively, Boston public will hear for the first time Miss Emmy Destinn, who is now in this country as a member of the Metropolitan Opera Company in New York. Miss Destinn will sing a ballad from "The Flying Dutchman" and three songs with piano—"Wegweiser," "Gretchen at the Spinning Wheel" and "The Earl-King," all by Schubert.

The novelty for orchestras will be Noren's "Kaleidoskop," a set of orchestral variations. Another equally interesting number will be three nocturnes by Debussy, and in this the orchestra will be accompanied by a chorus of women's voices from the New England Conservatory of Music. The final number will be Weber's "Der Freischutz" overture.

BOSTON SUNDAY GLOBE—
—NOVEMBER 29, 1908.

MUSIC AND MUSICIANS

Gabrilowitsch Plays at the Symphony.

Handel and Haydn Concerts—Recitals of the Week.

Gossip and News Items of Current Interest.

Forty minutes of Richard Strauss greeted the patrons of last week's Symphony concerts, the program opening with the tone poem "A Hero Life." Ossip Gabrilowitsch followed as soloist in Tschaikowsky's first piano concert, and Wagner closed the selections with an excerpt from "Tristan and Isolde." It is about seven years since the Strauss work has been played here, and its advent was somewhat of a novelty. That it is as puzzling as ever to the general ear cannot well be denied, for, despite the "advance" in musical culture and understanding, the work sounds as queer today as it did in 1901.

Wonderful in its orchestral structure, and revealing a master hand in working out combinations of the different instrumental choirs, there is so much of the dissonant and inharmonic woven into the "melodies" that the ear frequently is assailed with sounds that suggest incompetency among the performers.

And yet here and there are exquisite melodic thoughts beautifully expressed and appealing to the lover of "real tunes." But brief are these moments, the composer apparently taking delight in introducing cross harmonies, strange modulations or some other form of his musical fancy.

The bigness of the composition is universally recognized, but its value is, and probably will be for years, a dubious proposition. Mr Fiedler and his band showed it was no child's play to interpret this hero life according to the Strauss idea; but all the multiplex difficulties of the work were splendidly surmounted, and evidently to the satisfaction of the conductor. Mr Hess did his solo allotment skilfully and all the fortissimo passages received the expected vigorous exploitation.

Mr Gabrilowitsch performed the Tschaikowsky concerto magnificently. It is a man's piece in nearly every movement and in the heavy chord passages of the first part Mr Gabrilowitsch gave early evidence that his performance was to be one worthy of high commendation. And so it proved to be.

The beautiful melody of the first movement, at first simple in its voicing and finally developing into crashing passage work, was given through gradations artistically set forth by the player, whose clarity and smoothness in light finger work were of the finest quality.

The cantabel in the second part was delightfully melodic and delicate and the turbulence of the finale was fairly electrifying in its effect. All in all it was a performance of surpassing vigor, skill in tonal coloring and execution and brilliancy, and the audience was justified in its hearty tributes of appreciation. Mr Gabrilowitsch was recalled to the stage a half dozen times. The orchestral assistance was sympathetic and inspiring. Mr Fiedler gave an admirable reading of the Wagner selection along traditional lines.

There will be no Symphony concerts this week, as the orchestra will be away on its second monthly trip. The soloists on this trip will be Ossip Gabrilowitsch in Washington, New York and Brooklyn; Emil Sauer in New York; Mme Rappold in Philadelphia; Mme Emma Eames in Baltimore. The principal orchestral works to be performed will be the "Scheherazade," a suite by Rimsky-Korsakoff; Strauss' "Ein Heldenleben" and Tschaikowsky's "Pathetic" symphony. Miss Emmy Destinn of the Metropolitan opera company will be the soloist at the next concerts here.

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BOSTON EVENING TRANSCRIPT,
SATURDAY, DECEMBER 5, 1908

CONCERTS NEXT WEEK

AN UNUSUAL NUMBER THAT ARE INTERESTING

Noren's "Kaleidoscope," Debussy's Three Nocturnes and Miss Destinn to Make an Exceptional Symphony Concert—The Cecilia to Revive Parker's "Saint Christopher"—New Pieces for the Kneisel Quartet—Dr. Wuellner Again—More Reger—Other Concerts and Recitals

Noren's long announced Variations—"The Kaleidoscope"—begin the programme for the Symphony Concerts of Friday afternoon and Saturday evening of next week. The piece was originally performed at Dresden in the summer of 1907, excited lively interest up and down Germany, and was generally announced on orchestra lists for the following season. Then came the litigation with Strauss's publishers over Noren's alleged appropriation of two melodies from "Ein Heldenleben," and for some months courts, and not conductors, were busy with the Variations. When they were free for performance again, it was too late for Dr. Muck to play them here, as he had intended. They have fallen accordingly to Mr. Fiedler. Technically the piece is a theme, eleven variations and a double fugue, richly scored for full modern orchestra. Noren, however, has not written the variations as so much self-contained and self-sufficient music. He would give each a particular pictorial or poetic suggestion, and he has labelled them accordingly. A slow introduction foreshadows the theme; a sustained passage sets it forth. Then follow (Variation I.) a light prelude; (Variation II.) a "melancholy dance" in the form of a slow waltz; (Variation III.) a canon; (Variation IV.) a "chuckling and frisky" scherzo; (Variation V.) "in the cathedral" with organ-like harmonies; (Variation VI.) a pastoral piece; (Variation VII.) a funeral march; (Variation VIII.) a lively Slavonic dance; (Variation IX.) a moody song "from far-off days"; (Variation X.) a bright mazurka; (Variation XI.) "to a celebrated contemporary" with its quotations from Strauss's "A Hero's Life." Out of the two themes so quoted and of material of his own, Noren builds his double fugue; there is climax heaped upon climax; and then the whole piece ends tranquilly.

Heinrich Gottlieb Noren, whom "The Kaleidoscope" has made known after long obscurity is an Austrian musician of forty-five, with Moravian and Slovak blood in his veins. He has lived the life of a teacher of music in the conservatories of Austria and Germany and before he wrote the Variations he had some reputation as a composer in the smaller musical forms. He worked at intervals through four years at "The Kaleidoscope" and finally sent the manuscript to the managing committee of one of the German festivals at which much new music comes to hearing. It was accepted, performed at Dresden in the summer of 1907, and forthwith became the novel piece of the year. Then came the litigation. In the final variation Noren quoted twice from "A Hero's Life," used quotation marks—a rare thing in a musical score—and proceeded to combine the two subjects from Strauss with his own theme to build his double fugue. Strauss's publishers demanded indemnity for such use of the composer's melodies, resting their case upon the German statute that forbids such infringements of copyright. The learned Court, after much expert testimony and much delicate deliberation, ruled that Noren had quoted no melodies within the purview of the law, but only "musical figures." And the way was clear for "The Kaleidoscope" to make the round of the orchestral world.

The other notable number of Mr. Fiedler's programme is Debussy's three "Nocturnes," once performed here at an orchestral concert under Mr. Lang, but hitherto unheard at the Symphony Concerts. They follow "The Afternoon of a Faun" in Debussy's orchestral pieces, and they were first performed in 1900 and 1901. "The title of nocturnes," wrote Debussy at that time, and quite as much to mystify as to enlighten his hearers, "is to be interpreted in a wider sense than that usually given to it, and most especially must it be understood to have a decorative meaning . . . signifying in the amplest manner diversified impressions and special lights." The first of the three pieces is "Clouds" ("Nuages"), the second "Routs" ("Fetes") and the third "Sirens" ("Sirènes"). "In them," writes Mr. Bruneau, "with the aid of a magic orchestra, he has lent to clouds traversing the sombre sky the various forms created by his imagination; he has set to running and dancing the various forms perceived by him in the silvery dust scintillating in the moonbeams, and he has changed the white foam of the sea into tuneful sirens." According to Debussy himself the first Nocturne pictures "the unchanging aspect of the sky and the slow, solemn movement of the clouds dissolving in gray tints, lightly touched with white." The second is of "aerial revelry, in the restless dancing rhythm of the atmosphere, interspersed with sudden flashes of light," and the music is a maze of delicate, iridescent harmonies, rising into a fantastic and sonorous revelry, and then declining again into radiant flecks and flickers of dancing sound. The third Nocturne, as Debussy designs it, is "of the sea and its perpetual rhythm, while amid waves silvery in the moonlight pass the sirens" in light laughter and mysterious song. It is gleaming music. In this last Nocturne Debussy asks a choir of sixteen women's voices. They will come next week from the New England Conservatory.

The singer of the two concerts will be Miss Emmy Destinn of the Metropolitan Opera House to which she came a month ago, from the Royal Opera in Berlin and from Covent Garden in London. Miss Destinn is one of the most distinguished dramatic singers of our time, and though she has made her career chiefly in the opera house, she is not unpractised in the concert-room. An article that appeared a few weeks ago in this place described her career and her traits fully, and there is no need now to repeat them. Suffice it that her chief distinction is her ability to make her tones the very voice of the character and the passion in opera, and to impart in concert the mood and the poetic and emotional content of her songs. Her voice, thus, is of dramatizing quality rather than of purely sensuous beauty; but she makes the expressive quality of her tones the more vivid by her mastery of the art of song. Here in Boston, where she sings for the first time, her pieces will be Senta's ballad from the second act of "The Flying Dutchman" (in which the girl sees the vision of the tortured Hollander and his release by a saving woman) and three songs of Schubert—Gretchen's lament as she spins, the tale of the Erl-King, and the wanderer's melancholy song of the guide-post that points him to death ("Der Wegweiser"). After these songs, Weber's overture to his opera, "Der Freischütz" will end the concert.

The Symphony Orchestra will give the third of its current series of concerts in Cambridge at the Sanders Theatre next Thursday evening with a programme that Mr. Fiedler has adroitly made of the best-liked pieces of his recent concerts in Boston—Tschaikovski's "Pathetic" symphony, Mac Dowell's tone-poem, "Lamia," Smetana's tone-poem, "The Moldau," the overture to "Oberon" and the prelude to "The Mastersingers." Miss Lilla Ormond will be the assisting singer.

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NOV 28

MANY ATTEND CONCERT.

Society Hears Programme by Boston Symphony Orchestra.

Among those in the audience last night at the first Symphony concert in Infantry Hall were Mr. William B. Weeden, Mrs. Nathaniel Waite Smith, Mrs. Robert I. Gammell, Mr. Harry Parsons Cross, Mr. and Mrs. Stephen O. Edwards, Mrs. John R. Rathom, Mr. and Mrs. Stephen O. Metcalf, Miss Helen P. Metcalf, Mr. and Mrs. Albert W. Babcock, Dr. and Mrs. Edward F. Walker, Mr. and Mrs. Arthur L. Kelley, Mrs. Louis E. Robinson, Mrs. Howard Sturges, Miss Dorothy Sturges, Miss Martha B. Willson, Mrs. Frank A. Sayles, Mrs. Alfred L. Lustig, Dr. William H. P. Faunce, Mr. and Mrs. Merwin White, Mr. Frank L. Hinckley, Mr. and Mrs. H. Martin Brown, Mrs. George H. Corliss, Miss Corliss, Rev. Dr. and Mrs. Lester Bradner, Jr., Mrs. James H. Coggeshall, Mr. and Mrs. George A. Freeman, Miss Ellen D. Sharpe, Miss Alice Thurber, Mrs. Charles Nichols, Miss Edith Nichols, Messrs. Edward F. Child, Harold A. Waterman, Mrs. William Binney, Mrs. Elisha H. Howard, Mrs. Prescott O. Clarke, Mr. William C. Loring, Mrs. Francis W. Carpenter, Miss Mary A. Carpenter, Miss Margarethe L. Dwight, Miss Mary F. Patterson, Mr. Edward A. Greene, Miss Sarah F. Greene, Mr. Theodore F. Green, Mr. and Mrs. Charles B. Rockwell, the Misses Rockwell, the Misses Hall, Mrs. Elliott Flint, the Misses Sherman, Miss Vaughn, Mr. and Mrs. Charles C. Gardiner, Mrs. Frank D. Simmons, Mr. and Mrs. C. Moulton Stone, Mrs. James A. Nealey, Prof. and Mrs. Albert K. Potter, Mr. and Mrs. Horatio A. Hunt, Miss Jessie Hunt, Mr. and Mrs. Edward S. Clark, Miss Gilman, Mr. Harry A. Slocomb, Miss Louise S. Kendall, Mrs. Edward D. Pearce, Mrs. George H. Ames, the Misses Brownell, Mrs. Carrie S. Rand, Miss Annie M. Sumner, Miss Helen Campbell, Mr. Frederick S. Kinyon, Mr. Hugo Kinyon, Miss Agnes DeWolf, Mr. Carl Barus, Mrs. Anne Gilbreth Cross, Mrs. John R. Hess, Miss Clara L. Hess, Miss Annie S. Drown, Mr. Herbert F. Hinckley, Mrs. Oscar Lapham, Miss Helen Kimball, Mrs. Albert L. Calder, Mrs. Edgar B. Smith, Mrs. Robert F. Noyes, Mr. R. Austin Robertson, Miss Helen Robertson, Mrs. John Street, Miss Gertrude Swarts, Mrs. George R. Niven, Dr. W. Louis Chapman, Mr. Eleazer B. Homer, Mrs. Henry I. Cushman, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. James Lister, Miss Caroline U. Eddy, Mr. and Mrs. Dexter B. Potter, Mrs. Frank Spencer, Mr. and Mrs. Benjamin F. Arnold, Mrs. J. B. Jones, Mrs. Theodore H. Bliss, Mr. and Mrs. William T. Crandall, Mr. and Mrs. Charles Sisson, Mr. Charles P. Sisson, Mrs. Zephaniah Brown, Miss Alice Brown, Mr. S. H. Tingley, Mr. William Aldrich, Mrs. Dexter Brownell, Miss Mary A. Brownell, Mr. and Mrs. Herbert E. Maine, Mr. Lowell Emerson, Mrs. Albert Greene, Mrs. George H. Fowler, Mrs. William von Gottschalck, Miss Amey L. Willson, Mr. Walter H. Kimball, Mr. Edward C. Sanford, Hon. and Mrs. A. K. Goodwin, Miss Margaret K. Goodwin, Miss Potter, Mr. William Goodwin, Miss Goodwin, Mr. and Mrs. William E. Foster, Mr. and Mrs. Albert Fenner, Mr. George L. Shepley, Miss Virginia Shepley, Mrs. C. L. Harris, Miss Beatrice Harris, Rev. and Mrs. James E. McConnell.

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Louis C. Elson, of Boston, will give the lecture preliminary to the concert by the Boston Symphony Orchestra at 4 o'clock next Thursday afternoon in the music hall of the Academy. The lecture will be illustrated on the piano by Alfred De Voto.

The second Boston Symphony concert is to be given at the Academy on the evening of Friday, Dec. 4.

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ARTISTIC CONCERT BY BOSTON SYMPHONY ORCHESTRA

Infantry Hall was filled with a large and very appreciative audience last night for the first of the series of three concerts to be given by the Boston Symphony Orchestra in this city during the present winter. There has been for two or three years a steady increase of appreciation of these concerts by the music lovers of the city and the fact was shown last night by the size of the gathering and the evidences of pleasure which the numbers of the programme afforded. This enlarged patronage and enjoyment of the concerts has resulted, too, in a more careful selection and arrangement of numbers than was the case some years ago and the programme which was presented last evening was all that could be desired by the most exacting patron.

Special interest was felt in this opening concert of the present series in view of the fact that the new conductor, Max Fiedler, was to make his first appearance in this city in that capacity. His reputation had, however, preceded him, so that all were prepared to be quite satisfied with his work with the orchestra and there was no disappointment on that score. His command of his musicians was admirable and under his skilful handling instruments harmonized most delightfully and the ensemble was artistic and musicianly. The orchestra itself, too, was in excellent form and showed improvement over past years, the men playing together with precision and in the part and solo passages with a clearness and technique which were to be expected of this assemblage of skilful players. That the work of both conductor and orchestra was fully appreciated was evidenced by the cordial applause that followed each number and was at times repeated.

The orchestral programme was particularly attractive, comprising Beethoven's Seventh Symphony in A-major, three dances arranged by Felix Motti from Gretry's "Cephalus and Procis," including tambourin, menuet and gigue; Wagner's "Meistersinger" vorspiel. There may be some disappointment at the omission of Rimsky-Korsakoff's brilliant symphonic suite, "Scheherazade," which has never been presented in this city by this orchestra, although it is given at many of its concerts, and also because of the change by which Beethoven's overture to Goethe's "Egmont" was not given, but if so it must have been greatly minimized, if not entirely dissipated, by the excellence of the numbers which took the place on the programme of those which had necessarily been withdrawn because of the illness of one of the members of the orchestra. The three selections gave ample opportunity for the orchestra to show its skill with varying themes and the rendition of each left nothing to be desired to round out the feeling of satisfaction at having enjoyed a delightful evening with the masters and with musicians who could give worthy expression of these great works.

The vocalist, Miss Lilla Ormond, came here with a high reputation as a mezzo-soprano whose voice is excelled by few in this country, and she quite captivated the audience by the sweetness and strength of her singing. Her concert career has been short, but brilliant, for it has been attended with pronounced success wherever she has appeared. That she will be a favorite whenever she comes to this city again is assured, and the hearty reception she received last night, with several encores after each appearance, will cause her to be eager to come again. Her selections were well chosen to bring out the fine qualities and full power of her voice, and she charmed her audience with each selection. The first number, a concert aria, "The Complaint of Ariadne," by the French composer, Coquard, was brilliantly sung, and showed to excellent advantage the wide range of her vocal powers and the pure quality of her tones, while the second number, three songs with piano accompaniment, "Minnelied," "Mainacht" and "Staendchen," all by Brahms, formed a delightful little group which served to reveal new elements in her voice and to win added laurels and more fervid commendations from her hearers.

DAILY ADVERTISER
DECEMBER 5, 1908

The first of the two pension fund concerts that the Boston Symphony Orchestra gives each season will take place at Symphony hall on next Sunday evening, Dec. 13. There has been some delay in announcing the programme of the concert, owing to negotiations that have been on with artists who were desired as soloists, but as none of these is available for that evening, the programme will be purely orchestral. Mr. Fiedler has arranged a list of works more than ordinarily attractive, the composers being Liszt, Wagner and Tschaikowsky, and the last half of the programme will be devoted entirely to the Russian composer.

Newspaper Cutting Bureau in the World

MANY ATTEND CONCERT.

Society Hears Programme by Boston Symphony Orchestra.

Among those in the audience last night at the first Symphony concert in Infantry Hall were Mr. William B. Weeden, Mrs. Nathaniel Waite Smith, Mrs. Robert I. Gammell, Mr. Harry Parsons Cross, Mr. and Mrs. Stephen O. Edwards, Mrs. John R. Rathom, Mr. and Mrs. Stephen O. Metcalf, Miss Helen P. Metcalf, Mr. and Mrs. Albert W. Babcock, Dr. and Mrs. Edward F. Walker, Mr. and Mrs. Arthur L. Kelley, Mrs. Louis E. Robinson, Mrs. Howard Sturges, Miss Dorothy Sturges, Miss Martha B. Willson, Mrs. Frank A. Sayles, Mrs. Alfred L. Lustig, Dr. William H. P. Faunce, Mr. and Mrs. Merwin White, Mr. Frank L. Hinckley, Mr. and Mrs. H. Martin Brown, Mrs. George H. Corliss, Miss Corliss, Rev. Dr. and Mrs. Lester Bradner, Jr., Mrs. James H. Coggeshall, Mr. and Mrs. George A. Freeman, Miss Ellen D. Sharpe, Miss Alice Thurber, Mrs. Charles Nichols, Miss Edith Nichols, Messrs. Edward F. Child, Harold A. Waterman, Mrs. William Binney, Mrs. Elisha H. Howard, Mrs. Prescott O. Clarke, Mr. William C. Loring, Mrs. Francis W. Carpenter, Miss Mary A. Carpenter, Miss Margarethe L. Dwight, Miss Mary F. Patterson, Mr. Edward A. Greene, Miss Sarah F. Greene, Mr. Theodore F. Green, Mr. and Mrs. Charles B. Rockwell, the Misses Rockwell, the Misses Hall, Mrs. Elliott Flint, the Misses Sherman, Miss Vaughn, Mr. and Mrs. Charles C. Gardiner, Mrs. Frank D. Simmons, Mr. and Mrs. C. Moulton Stone, Mrs. James A. Nealey, Prof. and Mrs. Albert K. Potter, Mr. and Mrs. Horatio A. Hunt, Miss Jessie Hunt, Mr. and Mrs. Edward S. Clark, Miss Gilman, Mr. Harry A. Slocomb, Miss Louise S. Kendall, Mrs. Edward D. Pearce, Mrs. George H. Ames, the Misses Brownell, Mrs. Carrie S. Rand, Miss Annie M. Sumner, Miss Helen Campbell, Mr. Frederick S. Kinyon, Mr. Hugo Kinyon, Miss Agnes DeWolf, Mr. Carl Barus, Mrs. Anne Gilbreth Cross, Mrs. John R. Hess, Miss Clara L. Hess, Miss Annie S. Drown, Mr. Herbert F. Hinckley, Mrs. Oscar Lapham, Miss Helen Kimball, Mrs. Albert L. Calder, Mrs. Edgar B. Smith, Mrs. Robert F. Noyes, Mr. R. Austin Robertson, Miss Helen Robertson, Mrs. John Street, Miss Gertrude Swarts, Mrs. George R. Niven, Dr. W. Louis Chapman, Mr. Eleazer B. Homer, Mrs. Henry I. Cushman, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. James Lister, Miss Caroline U. Eddy, Mr. and Mrs. Dexter B. Potter, Mrs. Frank Spencer, Mr. and Mrs. Benjamin F. Arnold, Mrs. J. B. Jones, Mrs. Theodore H. Bliss, Mr. and Mrs. William T. Crandall, Mr. and Mrs. Charles Sisson, Mr. Charles P. Sisson, Mrs. Zephaniah Brown, Miss Alice Brown, Mr. S. H. Tingley, Mr. William Aldrich, Mrs. Dexter Brownell, Miss Mary A. Brownell, Mr. and Mrs. Herbert E. Maine, Mr. Lowell Emerson, Mrs. Albert Greene, Mrs. George H. Fowler, Mrs. William von Gottschalck, Miss Amey L. Willson, Mr. Walter H. Kimball, Mr. Edward C. Sanford, Hon. and Mrs. A. K. Goodwin, Miss Margaret K. Goodwin, Miss Potter, Mr. William Goodwin, Miss Goodwin, Mr. and Mrs. William E. Foster, Mr. and Mrs. Albert Fenner, Mr. George L. Shepley, Miss Virginia Shepley, Mrs. C. L. Harris, Miss Beatrice Harris, Rev. and Mrs. James E. McConnell.

EVENING MAIL,
New York City.
NOV 28 1908

The Thursday programme of the Boston Symphony will have Ossip Gabrilowitsch as soloist. He will play Rachmaninoff's second concerto. The rest of the programme will include Beethoven's "Egmont" overture, Richard Strauss's "Ein Heldenleben" and Wagner's prelude and liebestod from "Tristan and Isolde." Saturday afternoon Sauer will play Schumann's A minor concerto, and the rest of the offerings will be Tschaikowsky's Sixth symphony, Smetana's "The Moldau" and Weber's "Oberon."

The First Established and Most Complete
Newspaper Cutting Bureau in the World
Brooklyn Times,
Brooklyn, N. Y.
NOV 28 1908

The lecture recital preliminary to the concert by the Boston Symphony Orchestra, and, like it, under the joint direction of the Brooklyn Philharmonic Society and the Brooklyn Institute, will be given on Thursday afternoon at 4 o'clock in Music Hall, Academy of Music, by Louis C. Elson, of Boston, with illustrations by Alfred De Voto, piano. Mr. Elson has appeared in previous years in this course. He is well known as conductor, composer, teacher, lecturer and writer on musical topics.

...er Cutting Bureau in the World
...
NOV 27 1908

...RGED DARKENING OF LYRIC DUR-ING SYMPHONY CONCERTS THERE

EDWIN LITCHFIELD TURNBULL —Photo by Janvier.

Mr. Turnbull was active as a member of the committee which urged the lowering of lights at Symphony Orchestra concerts in this city.

The First Established and most Complete
Newspaper Cutting Bureau in the World
Daily Times,
Brooklyn, N. Y.
From
Address
NOV 28 1908
Date

The second Boston Symphony concert, to be given in the Academy of Music on Friday evening, December 4, brings a programme of singular attractiveness. The principal number on it will be Tschaikowsky's "Pathetic" symphony, which is always warmly welcomed by lovers of the best in music. Although investigations of the last few years have destroyed the tragic story that it was consciously Tschaikowsky's swan song, inspired by his foreboding of the death which so soon was to take him away, it will be hard to disassociate in the minds of most people, the overwhelming grief embodied in the last movement of the symphony from the fate which so soon after its completion robbed the world of one of its greatest geniuses. We now know that Tschaikowsky's brother suggested the name "Pathetic," Tschaikowsky himself being at a loss for a title to the symphony. We now know that Tschaikowsky was full of plans for future work, and in better mental condition than he had been for years. For these reasons the tradition must be rejected, but the circumstances surrounding the writing of the symphony and its first performance in St. Petersburg will make it, in the minds of the public, always one of the tragic compositions in musical literature.

The first number on the programme will be Smetana's symphonic poem, "The Moldau." This was the second in the series of six symphonic poems that the Bohemian composer wrote in celebration of his much-beloved country. The titles of these poems were "Vysehrad," "The Moldau," "Sarka," "From Bohemia's Fields and Groves," "Tabor" and "Blanik." In the music the composer has sought to delineate the great river which is so famous in Bohemian history, and the various parts are entitled as follows: "The Source," "The Hunt," "The Rustic Wedding," "Moonlight and Dance of the Nymphs," "The St. John Rapids," "The Broad River," "Vysehrad Motive."

The last number on the programme will be the prelude to "The Mastersingers of Nuremberg." The soloist will be Ossip Gabrilowitsch, the prominent Russian pianist, and he will play Liszt's second concerto for piano, in A major.

OSSIP GABRILOWITSCH,
Soloist for Next Week's Brooklyn Concert by Boston Orchestra.

LOWER LIGHTS WILL BURN DIMLY NOW

Victory Gained For Subduing Of Lamps At Symphony Concerts.

DULL ILLUMINATION FOR THE AUDIENCE

Boston Orchestra Agrees To Try The Plan At Request Of Baltimoreans.

Music lovers of Baltimore who belong to what is popularly known as the "lower light" faction are rejoicing today in a signal victory over the "calcium spots" who contend for thirty-third degree illumination of the scenes of melody-making.

The triumphal achievement is an agreement by the Boston Symphony Orchestra to lower the lights at the next concert, which is to be given here next Wednesday, and which, by the way, is to be the one hundredth appearance of this musical organization in our midst.

The point of the "lower lights" was won through a petition sent to the management of the orchestra November 16, and which was signed by the most ardent devotees of harmony in the city, including musicians, business and professional men and clergymen, among the latter being Cardinal Gibbons, Rev. E. B. Niver and A. B. Kinsolving.

Music-Lovers' Petition.

The petition read:

To the Management of the Boston Symphony Orchestra:

The undersigned believe that it would add greatly to the public enjoyment of the Boston Symphony concerts if a different arrangement could be made with regard to the lighting of Music Hall. The glaring chandeliers occasion discomfort to many persons in the galleries and the sidelights downstairs are also disagreeable for those in the audience. Inasmuch as these lights are entirely unnecessary and serve only to divert attention from the music, we respectfully request the management of the orchestra to permit the lights in question to be lowered during musical numbers, thus leaving the hall in a subdued light and concentrating the stage lights upon the orchestra, the lights to be turned on full during the intermission and before and after the concert.

Respectfully submitted,

Ernest Hutcheson,	George May,
J. C. Van Hulsteyn,	Miles Farrow,
Harold Randolph,	W. G. Owst,
B. Merrill Hopkinson, M. D.,	Pietro Minetti,
E. L. Turnbull,	O. B. Boise.
Frank Frick,	Geo. T. M. Gibson,
Albert Hildebrandt,	Gordon R. Thayer,
Fred. H. Gottlieb,	Philip Ogden,
G. Wright Nicols,	Fred. M. Colston,
Ira Remsen,	Thomas L. Shearer,
Fabian Franklin,	Edward H. Griffin,
Joseph S. Ames,	J. H. Johnson,
Cardinal Gibbons,	Hiram Woods,
Edwin B. Niver,	A. B. Kinsolving,
Robert Garrett,	Henry B. Jacobs,
Theodore Marburg,	Lawrason Riggs,
Edgar Allan Poe,	J. B. Noel Wyatt,
Wm. M. Ellicott,	Harvey Cushing,
Lawrence Turnbull,	M. Bloomfield,
	Wm. F. Lucas, Jr.

Will Try Scheme.

Today Mr. Turnbull, one of the signers, received the following letter from F. R. Comee, assistant manager of the Boston Symphony Orchestra:

Dear Friend Turnbull—Just a quick line to say I have decided to try the style of lighting asked for, subject on trial to the approval of the majority of our patrons, whose interest we are always ready and glad to serve. Cordially yours,

FRED. R. COMEE.

Daily Eagle,
Brooklyn, N. Y.
NOV 28 1908

The lecture recital preliminary to the concert by the Boston Symphony Orchestra, and, like it, under the joint direction of the Brooklyn Philharmonic Society and the Brooklyn Institute, will be given on Thursday afternoon, at 4 o'clock, in Music Hall, Academy of Music, by Louis C. Elson of Boston, with illustrations by Alfred De Voto, piano. Mr. Elson has appeared in previous years in this course. He is well known as conductor, composer, teacher, lecturer and writer on musical topics.

...m
...ress ... Brooklyn, N. Y.
...e ... NOV 28 1908

The second Boston Symphony concert to be given in the Academy of Music on Friday evening, December 4, brings a programme of that singular attractiveness for which Mr. Fiedler is rapidly becoming famous. The principal number on it will be Tschaikowsky's "Pathetic" symphony, which is always warmly welcomed by lovers of the best in music. Although investigations of the last few years have destroyed the tragic story that it was consciously Tschaikowsky's swan song, inspired by his foreboding of the death which so soon was to take him away, it will be hard to disassociate in the minds of most people, the overwhelming grief embodied in the last movement of the symphony from the fate which so soon after its completion robbed the world of one of its greatest geniuses. We now know that Tschaikowsky's brother suggested the name "Pathetic," Tschaikowsky himself being at a loss for a title to the symphony. We now know that Tschaikowsky was full of plans for future work and in better mental condition than he had been for years. For these reasons, the tradition must be rejected, but the circumstances surrounding the writing of the symphony and its first performance in St. Petersburg will make it, in the minds of the public, always one of the tragic compositions in musical literature. The first number on the programme will be Smetana's symphonic poem, "The Moldau." This was the second in the series of six symphonic poems that the Bohemian composer wrote in celebration of his much beloved country. The titles of these poems were "Vysehrad," "The Moldau," "Sarka," "From Bohemia's Fields and Groves," "Tabor" and "Blanik." This particular work was begun in November, 1874, and completed three weeks later, and it was performed for the first time at Zofin, Bohemia, April 4, 1875. In the music the composer has sought to delineate the great river which is so famous in Bohemian history and the various parts are entitled as follows: "The source; the hunt;" the rustic wedding; moonlight and dance of the nymphs; the St. John Rapids; the broad river; Vysehrad motive. The last number on the programme will be the prelude to "The Mastersingers of Nuremberg." The soloist will be Ossip Gabrilowitsch, the prominent Russian pianist, and he will play Liszt's second concerto for piano, in A-major.

Newspaper Cutting Bureau in the World
Daily Eagle,
From
Brooklyn, N. Y.
Address
Date ... 28 1908

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NEW YORK HERALD,
BROOKLYN ED...
New York City.

Boston Orchestra

Will Give on Friday Evening, in Academy Opera House, Second of Philharmonic Concerts.

With a programme of uncommon interest the Boston Symphony Orchestra will come to Brooklyn for the second time next week. Under the auspices of the Brooklyn Institute the orchestra will give the second in the series of philharmonic concerts, with Mr. Max Fiedler, conductor, on Friday evening in the opera house of Academy, and will be assisted by Mr. Ossip Gabrilowitsch, pianist. The programme will open with Smetana's symphonic poem, "Moldau," and it is a matter for general rejoicing that the symphony chosen is Tschaikowsky's sixth, better known as the "Pathetique."

Mr. Gabrilowitsch will be heard with the orchestra in Liszt's concerto for the pianoforte in A major, and the concluding number will be the Vorspiel from Wagner's "Die Meistersinger." On Thursday afternoon Mr. Louis C. Elson, of Boston, will give a lecture recital on the Friday pro-

Newspaper Cutting Bureau in the World
TRIBUNE
PROVIDENCE, R. I.
NOV 22 1908

Notes From the Musical World

Boston Symphony Orchestra Will Give First of Three Concerts in Infantry Hall Tuesday Night.---Organ Recital at Grace Church This Evening.---Other Notes.

The first of the three concerts which the Boston Symphony Orchestra will give in Providence this winter takes place in Infantry Hall, on Tuesday night, at 8:15 o'clock. Rarely does a Symphony season in Providence open under such auspicious conditions. The success which Mr. Fiedler, the new conductor of the orchestra, has had, excited a vast amount of interest among music lovers of this city and the season sale which has just finished shows a considerable increase over that of last year.

The patronage of the orchestra has been steadily growing for the last two of three years until now Providence is one of the best cities it has on the list. The conductors of the orchestra are as careful in their selection of programmes for Providence as they are for New York, and this unquestionably has had its share in the increased patronage that has been given to these concerts.

Mr. Fiedler seems to be particularly happy in his choice of programmes and he has won high praise wherever he has appeared with the orchestra.

The programme that he has chosen for the first Providence concert is one of the most attractive the orchestra has ever presented here. It opens with Rimsky-Korsakoff's extraordinarily brilliant symphonic suite, "Scheherazade," which, although it has never been played here in Providence, has for a considerable time been one of the great "show pieces" of the orchestra.

Rimsky-Korsakoff, after Tschaikowsky, the greatest of Russian composers, died last June and while in matter, perhaps, his music will never take the extraordinarily high rank given to Tschaikowsky's symphonies, in manner he is unsurpassed. In other words, he was one of the greatest masters of the art of orchestration the world has ever known and, in addition to this, he had a gift for attractive melody. The suite of "Scheherazade" is based, as the title implies, on the Arabian Nights.

It is in four parts, the first being entitled "The Sea and Sindbad's Ship;" the second, "The Story of the Kalandar-Prince," the third, "The Young Prince and the Young Princess;" and the fourth, "Festival at Bagdad. The sea. The ship goes to pieces against a rock surmounted by a bronze warrior. Conclusion."

The music is frankly programmatic and gains not the least part of its charm from the high oriental colors that fill the score.

The second orchestral number will be three very charming dances which have been arranged for modern orchestra by Felix Mottl, from Gretry's "Cephalus and Procis." The first is "Tambourin," the second, "Menuet" and the third, "Gigue."

The final orchestral number will be Beethoven's overture to Goethe's "Egmont."

Miss Lilla Ormond, the soloist, comes to Providence with a reputation of being one of the finest mezzo-sopranos that this country has ever produced. Her career has been a short one because she is a very young woman, but its shortness has simply served to emphasize its brilliancy. Miss Ormond sang with the Boston Symphony Orchestra for the first time last season. This year she will sing with the orchestra several times. Moreover, she was one of the principal soloists at the last Worcester festival and has sung in New York with great success. Her first number will be a concert aria, entitled "The complaint of Ariadne," by the French composer, Coquard. For her second number she will sing three songs with piano accompaniment, "Minnelied," "Mainacht" and "Staendchen," all by Brahms.

Newspaper Cutting Bureau in the World
ss
NOV 28

Will Turn Lights Down.

Mr. E. L. Turnbull received a letter yesterday from Mr. F. R. Comee, assistant manager of the Boston Symphony Orchestra, consenting to have the lights in the Lyric Theater lowered while the musical numbers are being rendered by the Boston Symphony Orchestra. These lights have always been considered distracting to the mind, if not also bodily uncomfortable. But recently a move has been made to have the trouble remedied. Mr. E. L. Turnbull drew up a petition and succeeded in having it signed by a number of prominent musicians and music lovers.

Mr. Fred Gottlieb, the principal owner of the Lyric, says "there are excellent reasons for turning the lights down, beside those which are usually mentioned." At the present time the believers in low lights, if not in the majority, yet seem to have the weight of musical authority on their side. The lights were turned down at the last concert by the Philadelphia Orchestra.

Newspaper Cutting Bureau in the World
BULLETIN
PHILADELPHIA, PA.

The second concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening at 8.15 o'clock. The soloist for this concert will be Madame Marie Rappold, one of the principal dramatic sopranos of the Metropolitan Opera House. Mme. Rappold has lately sung with the orchestra in Boston, where she had a most notable success.

The feature of the programme will be Strauss' monumental tone-poem, "Ein Haldenleben." Mr. Fielder is regarded in Germany as the greatest interpreter of Strauss' music. He has for a long time been an intimate friend of Strauss, and he himself did much to bring forward this "music of the future" when Strauss was struggling for recognition.

In sharp contrast with this will be three exquisitely charming dances by the French composer, Gretry. They are a "Tambourin," "Menuet" and "Gigue," from the heroic ballet, "Cephalus and Procris." The ballet was written to be a part of the wedding festivities of Charles Philippe, of France, Count d'Artois, who married Princess Marie Theresa of Savoy, November 16, 1773, and it had its first performance in the Palace of Versailles before Louis XV on December 30 of this year. The arrangement of these dances for modern orchestra was made by Felix Mottl.

—o—

The second concert of the Boston Symphony Orchestra, at the Academy of Music next Monday evening will have Mme. Marie Rappold, dramatic soprano, of the Metropolitan Opera Company, as soloist, and Richard Strauss's tone poem, "Ein Heldenleben," as the orchestral feature of the program. Mme. Rappold will sing the aria, "Wie Nahte mie der Schlummer," from Weber's "Der Freischuetz," and a group of three songs with piano accompaniment. The orchestra will play, in addition to the Strauss number, Beethoven's "Egmont" overture, "Three Dances" from "Cephale et Procris," heroic ballet, by Gretry, for the first time in Philadelphia, and Prelude and Love's Death from "Tristan and Isolde," Wagner.

n TRIBUNE
ress New York City.
NOV 29 1908

CONCERTS AND RECITALS.

Ossip Gabrilowitsch and Emil Sauer will be the soloists at the next pair of Boston Symphony Orchestra concerts in New York next Thursday evening and next Saturday afternoon respectively. Mr. Gabrilowitsch on Thursday night will make his first appearance after an absence of a year.

The feature of the Thursday evening programme will be Richard Strauss's tone-poem, "Ein Heldenleben." Mr. Fiedler has just played it in Boston. Mr. Fiedler is a close friend of Strauss, and has studied the score with him, so that the performance should create a more than ordinary interest. On Saturday afternoon the principal offering will be Tschaikowsky's "Pathetic" symphony, which the Boston Symphony Orchestra has not played in New York for seven years. Mr. Sauer will play Schumann's concerto for piano and orchestra in A major.

The programmes are as follows:

THURSDAY EVENING.

Overture to Goethe's "Egmont".....Beethoven
Tone poem, Ein Heldenleben.....Strauss
Concerto No. 2 in C minor.....Rachmaninow
Mr. Gabrilowitsch.
Vorsang, Finlandia }.....Sibelius

SATURDAY AFTERNOON.

The Moldau, Symphonic Poem (No. 2 of the cycle "My Country").....Smetana
The source; the hunt; the rustic wedding; moonlight and dance of the nymphs; the St. John's Rapids; the broad river; Vysehrad motive.
Symphony No. 6, "Pathetic".....Tschaikowsky
Concerto in A minor for piano and orchestra.Schumann
Overture to the opera "Oberon".....Weber

From TRIBUNE
Address New York City.
Date NOV 29 1908

Ossip Gabrilowitsch, pianist, will be the soloist at the concert of the Boston Symphony Orchestra in Brooklyn next Friday.

...adolf, New York, 1884

Boston Symphony's Next Concert Here Will Be Its 100th In 23 Years

The second concert of the Boston Symphony Orchestra of the present series, to be given on next Wednesday evening at 8.15 o'clock at the Lyric, will be the century concert of the Orchestra in this city, for it will make an even hundred concerts that have been given in Baltimore by the Orchestra since it first began to come here, 23 years ago.

Its first concert in Baltimore was in the Academy of Music. There were 80 performers, and Franz Kneisel of the well-known quartet was the first soloist in this city. The encouragement given was small, and, as the rent of the Academy was high, the organization moved to the old Concordia Opera House, on South Eutaw street, afterwards burned down, and later to the Music Hall, now called the Lyric, where it has played ever since.

Founded In 1881.

The Orchestra was founded in 1881 and the first conductor was George Henschel, the next William Gericke; then came Arthur Nikisch, and following him Emil Paur. Gericke returned, then came Dr. Muck and finally Mr. Fiedler. The great patron of the orchestra is Henry L. Higginson of Boston, a man of wealth and a devotee of music.

Madame Emma Eames of the Metropolitan Opera House will be the soloist. Mr. Fiedler has arranged another of those attractive programs for which he is rapidly becoming famous.

The principal orchestra offering will be Tschaikowsky's Symphonie Pathetique No. 6, in B minor, possibly now the most popular of all modern works in symphonic form. Although the composer's brother, Modeste, has given a death blow to the fancifully tragic story that Tschaikowsky wrote this symphony under a premonition of approaching death and that thus it may be regarded as his "conscious" swan song, the tradition will endure for long in the popular mind.

Madame Eames' Songs.

Madame Eames has announced that next year she purposes remaining in Europe. Her two numbers will be the fascinating "Bolero," from Verdi's "Sicilian Vespers," and the "Prayer" from Puccini's "Tosca," an opera that she has made her own.

The entire program is as follows:

Symphonic poem "The Moldau" (No. 2 of the cycle "My Country").....Smetana
Symphony No. 6, in B minor (pathetic).....Tschaikowsky
"Bolero" ("Sicilian Vespers").....Verdi
Madame Eames.
Three Dances from Heroic Ballet "Cephalus and Procris" (freely arranged by Felix Mottl).....Gretry
"Prayer" ("Tosca").....Puccini
Madame Eames.
Prelude and Love's Death ("Tristan and Isolde").....Wagner

SUN,
From
Address New York City.
Date NOV 29 1908

Ossip Gabrilowitsch and Emil Sauer will be the soloists at the next pair of Boston Symphony concerts in New York on Thursday evening, December 3, and Saturday afternoon, December 5, respectively. Mr. Gabrilowitsch on Thursday night will make his first appearance after an absence of a year. The feature of the Thursday evening programme will be Richard Strauss's tone poem "Ein Heldenleben." Mr. Fiedler has just played it in Boston. On Saturday afternoon the principal offering will be Tschaikowsky's Pathetic" symphony, which the Boston Symphony Orchestra has not played in New York for seven years. Mr. Sauer will play Schumann's Concerto for piano and orchestra in A major. The full programmes are as follows:

Thurdday evening, December 3—Beethoven, overture to Goethe's "Egmont," op. 84; Richard Strauss, tone poem "Ein Heldenleben," op. 40; Rachmaninow, concerto No. 2, in C minor, for pianoforte, op. 18; Sibelius, Spring Song, "Finlandia." Soloist, Ossip Gabrilowitsch.

Saturday afternoon, December 5, at 2:30—Smetana, "The Moldau," symphonic poem; Tschaikowsky, symphony No. 6, "Pathetic," in B minor, op. 74; Schumann, concerto in A minor, for piano and orchestra, op. 54; Weber, overture to the opera "Oberon." Soloist, Emil Sauer.

per Cutting Bureau in the World
STAR
BALTIMORE, MD.
NOV 29 1908

BOSTON SYMPHONY

Mme. Eames Soloist at Second Concert Next Week.

The second concert of the Boston Symphony Orchestra of the present series, to be given on next Wednesday evening at the Lyric, will be the centennial concert of the orchestra in this city. The soloist will be Madame Emma Eames, of the Metropolitan Opera House.

The principal orchestra offering will be Tschaikowsky's "Symphonie Pathetique," No. 6, in B Minor, possibly now the most popular of all modern works in symphonic form. Although the composer's brother, Modeste, has given a death blow to the fancifully tragic story that Tschaikowsky wrote this symphony under a premonition of approaching death, it will endure for long in the popular mind.

The first number of the program will be Smetana's symphonic poem, "The Moldau," the second of the six works of this kind that the Bohemian composer wrote to celebrate his country. Next on the list of orchestral numbers will be three exquisite Old World dances from Gretry's heroic ballet "Cephalus and Procris," freely arranged for modern orchestra by Felix Mottl. The ballet was written as a part of the festivities attending the wedding of Charles Philippe, of France, Count d'Artois, and Princess Marie Theresa of Savoy and had its first performance in the Palace of Versailles before Louis XV. on December 30, 1773. The final number will be Sibelius' "Varsang" and "Finlandia."

Madame Eames has announced that next year she purposes remaining in Europe. Her two numbers will be the fascinating "Bolero" from Verdi's "Sicilian Vespers," and the "Prayer," from Puccini's "Tosca," an opera that she has made her own. The entire program follows:

Symphonic poem "The Moldau" (No. 2 of the Cycle "My Country").....Smetana
Symphony, No. 6, in B-Minor, "Pathetic".....Tschaikowsky
Bolero (Sicilian Vespers).....Verdi
Madame Eames.
Three dances from Heroic Ballet, "Cephalus and Procris" (Freely arranged by Felix Mottl)..Gretry
Prayer (Tosca).....Puccini
Madame Eames.
"Varsang" and "Finlandia".....Sibelius
(First time in Baltimore.)

From
Address
Date

The second Boston Symphony concert to be given in the Academy of Music on Friday evening, Dec. 4, brings a programme of that singular attractiveness for which Mr. Fiedler is rapidly becoming famous. The principal number on it will be Tschaikowsky's "Pathetic" symphony, which is always warmly welcomed by lovers of the best in music. Although investigations of the last few years have destroyed the tragic story, that it was consciously Tschaikowsky's swan song inspired by his foreboding of the death which so soon was to take him away, it will be hard to disassociate in the minds of most people the overwhelming grief embodied in the last movement of the symphony from the fate which so soon after its completion robbed the world of one of its greatest geniuses. It is now known that Tschaikowsky's brother suggested the name "Pathetic," Tschaikowsky himself being at a loss for a title to the symphony. It is now known that Tschaikowsky was full of plans for future work, and in better mental condition than he had been for years. For these reasons the tradition must be rejected, but the circumstances surrounding the writing of the symphony and its first performance in St. Petersburg will make it, in the minds of the public, always one of the tragic compositions in musical literature.

The first number on the programme will be Smetana's symphonic poem, "The Moldau." This was the second in the series of six symphonic poems that the Bohemian composer wrote in celebration of his much-beloved country. The titles of these poems were "Vysehrad," "The Moldau," "Sarka," "From Bohemia's Fields and Groves," "Tabor," "Blanik." This particular work was begun in November, 1874, and completed three weeks later, and it was performed for the first time at Zofin, Bohemia, April 4, 1875. In the music the composer has sought to delineate the great river which is so famous in Bohemian history, and the various parts are entitled as follows: "The Source," "The Hunt," "The Rustic Wedding," "Moonlight and Dance of the Nymphs," "The St. John Rapids," "The Broad River," "Vysehrad Motive."

The last number on the programme will be the prelude to "The Mastersinger of Nuremberg." The soloist will be Ossip Gabrilowitsch, the prominent Russian pianist, and he will play Liszt's second concerto for piano, in A major.

[100]

MORNING TELEGRAPH
NEW YORK CITY

NOV 29 1908

GABRILOWITSCH TO PLAY HERE THURSDAY

Makes New York Reappearance as Soloist at the Boston Symphony Orchestra Concert.

Ossip Gabrilowitsch and Emil Sauer will be the soloists at the next pair of Boston Symphony concerts in this city on Thursday evening and Saturday afternoon of this week. Mr. Gabrilowitsch on Thursday night will make his first New York appearance after an absence of a year.

The feature of the Thursday evening programme will be Richard Strauss' tone-poem, "Ein Heldenleben." The work was first performed here by the Philharmonic Society under Emil Paur on December 8, 1900, and in the following season it was played here by the Boston Symphony Orchestra under Mr. Gericke. The other orchestral numbers will be Beethoven's overture, "Egmont," and the prelude and "Love's Death" from "Tristan und Isolde." Mr. Gabrilowitsch will play Rachmaninow's Concerto, No. 2, for piano in C minor, opus 18.

On Saturday afternoon the principal offering will be Tschaikowsky's "Pathetic" symphony, which the Boston Symphony Orchestra has not played in New York for seven years. The other orchestral numbers will be Smetana's symphonic poem, "The Moldau," and Weber's overture, "Oberon." Mr. Sauer will play Schumann's concerto for piano and orchestra in A major.

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The lecture recital preliminary to the concert by the Boston Symphony Orchestra, and, like it, under the joint direction of the Brooklyn Philharmonic Society and the Brooklyn Institute, will be given on Thursday afternoon next at 4 o'clock in Music Hall, Academy of Music, by Louis C. Elson, of Boston, with illustrations by Alfred De Voto, piano. Mr. Elson has appeared in previous years in this course. He is well known as conductor, composer, teacher, lecturer and writer on musical topics. He became head of the Department of Musical Theory in the New England Conservatory of Music, Boston, in 1882, and has continued in that position ever since. Among his many lectures have been two series (eighteen in all) before the Lowell Institute, Boston, the chief institution of its kind in America, possibly in the world; also correspondent and editorial writer for a large number of the best papers and magazines. Perhaps he is best known in this connection as musical editor of the Boston "Courier" and the Boston "Advertiser." Of his books that on "The History of German Song" won him the close friendship of Robert Franz. He is the author of the essay on "Music" in the "Encyclopedia Americana" and in the new "Standard Encyclopedia."

From .....

Address .....

Date .....

One of the most interested spectators of our post-election festivities was Max Fiedler, the conductor of the Boston Symphony Orchestra, who is spending his first winter in this country. He was in Washington on election day, where the orchestra gave a concert in the afternoon. That evening he spent wandering about the streets with some friends watching the celebrations. "The most interesting part of it to me was," he said, "that there seemed to be no Republicans and no Democrats that night. Everybody seemed to be celebrating, and if there was any hard feeling over the result one saw no signs of it. And another thing that impressed me was the sobriety of the crowd. There were plentiful signs of high spirits, but I saw not a single drunken man. That would be impossible in England or Germany. A better natured lot of people I never saw in my life."

WORLD,

New York City.

NOV 29 1908

Max Fiedler wrote personally to Dr. Ludwig Wuellner asking him to recite "Das Hexenlied" (Wildenbruch-Schillings) with the Boston Symphony on Dec. 13. Dr. Wuellner's first concert in Chicago taking place on Dec. 12 the offer had to be reluctantly refused, but will give another recital at Mendelssohn Hall on Dec. 18.

WORLD,

New York City.

NOV 29 1908

Boston Symphony Orchestra.

Ossip Gabrilowitsch and Emil Sauer will be the soloists at the next pair of Boston Symphony concerts in New York on Thursday evening and Saturday afternoon. Mr. Gabrilowitsch on Thursday night will make his first appearance after an absence of a year.

The feature of the Thursday evening programme will be Richard Strauss's tone-poem "Ein Heldenleben." Mr. Fiedler has just played it in Boston. The work was first performed here by the Philharmonic Society, under Emil Paur on Dec. 8, 1900, and in the following season it was played here by the Boston Symphony Orchestra under Mr. Gericke. Mr. Fiedler is a close friend of Strauss, and has studied the score with him, so that the performance should create a more than ordinary interest. The other orchestral numbers will be Beethoven's overture "Egmont" and two symphonic poems by Sibelius, "Varsang" and "Finlandia," the former being new to New York. Mr. Gabrilowitsch will play Rachmaninow's concerto No. 2, for piano, in C minor, opus No. 18.

On Saturday afternoon the principal offering will be Tschaikowsky's "Pathetic" symphony, which the Boston Symphony Orchestra has not played in New York for seven years. The other orchestral numbers will be Smetana's symphonic poem, "The Moldau;" Weber's overture, "Oberon." Mr. Sauer will play Schumann's Concerto for piano and orchestra in A major.

From NEW YORK PRESS,

Address New York City.

Date .....

Ossip Gabrilowitsch and Emil Sauer will be soloists of the next pair of Boston Symphony concerts in New York, on next Thursday evening and Saturday afternoon. The feature on Thursday will be Richard Strauss's tone-poem "Ein Heldenleben." The work was first performed here by the Philharmonic Society under Paur, in 1900, and in the following season it was played here by the Boston Symphony Orchestra under Gericke. A close friend of Strauss, Fiedler, has studied the score with him. The performance should create a more than ordinary interest. The other orchestral numbers will be Beethoven's Overture "Egmont," and two compositions by Sibelius, "Finlandia," which already has been heard in New York, and "Varsang," unknown here. Gabrilowitsch will play Rachmaninow's Concerto, No. 2, for piano, in C Minor, Opus 18.

On Saturday afternoon the principal offering will be Tschaikowsky's "Pathetic" symphony, which the Boston Symphony Orchestra has not played in New York for seven years. The other orchestral numbers will be Smetana's symphonic poem, "The Moldau," and Weber's overture, "Oberon." Sauer will play Schumann's Concerto for piano and orchestra in A major.

From TIMES,

Address New York City.

Date NOV 29 1908

BOSTON SYMPHONY.

Ossip Gabrilowitsch and Emil Sauer will be the soloists at the next pair of Boston Symphony concerts in New York on Thursday evening, Dec. 3, and Saturday afternon, Dec. 5. Mr. Gabrilowitsch on Thursday night will make his first appearance after an absence of a year.

The feature of the Thursday evening programme will be Richard Strauss's tone-poem "Ein Heldenleben." Mr. Fiedler has just played it in Boston. The work was first performed here by the Philharmonic Society under Emil Paur on Dec. 8, 1900, and in the following season it was played here by the Boston Symphony Orchestra under Mr. Gericke. Mr. Fiedler is a close friend of Strauss and has studied the score with him so that the performance should create a more than ordinary interest. The other orchestral numbers will be Beethoven's overture "Egmont" and Sibelius's two symphonic works, "Varsang," (first time in New York,) and "Finlandia." Mr. Gabrilowitsch will play Rachmaninow's Concerto No. 2, for piano, in C minor, Opus 18.

On Saturday afternoon the principal offering will be Tschaikowsky's "Pathetic" symphony which the Boston Symphony Orchestra has not played in New York for seven years. The other orchestral numbers will be Smetana's symphonic poem "The Moldau"; Weber's overture, "Oberon." Mr. Sauer will play Schumann's Concerto for piano and orchestra in A major.

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Orchestra with five a recital here soon.
—C. A. Ellis, of Boston, the American manager of Paderewski, has received a cable dispatch from the pianist, saying that he will sail for this country about the middle of January. He will be here only a few weeks. As already announced he will have seven appearances in the East with the Boston Symphony Orchestra, two in Chicago with the Chicago Orchestra and one each in St. Paul and Minneapolis with the orchestras of those cities. He will give not more than ten recitals and not more than one recital in any city. He will bring with him his symphony, which will have its first performance in Boston by the Boston Symphony Orchestra on Friday afternoon, February 12, and Saturday evening, February 13.

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From .....

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Date .....

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The second concert of the Boston Symphony Orchestra will be given in the Academy of Music to-morrow evening. The soloist for this concert will be Madame Marie Rappold, one of the principal dramatic sopranos of the Metropolitan Opera House. Mme. Rappold has lately sung with the orchestra in Boston, where she had a notable success.

The feature of the program will be Strauss' monumental tone-poem, "Ein Heldenleben." Admirers of this great modern German genius will look forward with more than ordinary interest to this performance, because Mr. Fiedler is regarded in Germany as the greatest interpreter of Strauss' music. He has for a long time been an intimate friend of Strauss and he himself did much to bring forward this "music of the future" when Strauss was struggling for recognition. Strauss himself has said that he has never heard "Ein Heldenleben" played as it has been played by Fiedler in Hamburg.

In sharp contrast with this will be three exquisitely charming dances by the French composer, Gretry. They are a "Tambourin," "Menuet" and "Gigue," from the heroic ballet "Cephalus and Procris." The ballet was written to be a part of the wedding festivities of Charles Philippe of France, Count d'Artois, who married Princess Marie Theresa of Savoy, November 16, 1773, and it had its first performance in the palace of Versailles before Louis XV on December 30 of that year. The arrangement of these dances for modern orchestra was made by Felix Mottl.

The entire program is as follows:—

Beethoven ..... Overture, "Egmont"
Richard Strauss. Tone-poem, "Ein Heldenleben"
Weber—Aria, "Wie Nahte mir der Schlummer" from "Der Freischutz"
Gretry. Three Dances from "Cephale et Procris" (first time in Philadelphia)
Songs with pianoforte accompaniment:—
(a) Richard Strauss ..... "Allerseelen"
(b) Mozart ..... "Das Veilchen"
(c) Grieg ..... "Ein Traum"
Wagner. Prelude and Love's death, from "Tristan and Isolde"

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From PHILADELPHIA, PA.

Address .....

Date NOV 29 1908

The second concert of the Boston Symphony Orchestra will be given in the Academy of Music to-morrow evening at 8.15 o'clock. The soloist will be Madame Marie Rappold, one of the principal dramatic sopranos of the Metropolitan Opera Company. Mme. Rappold has lately sung with the orchestra in Boston, where she had a notable success.

The feature of the program will be Strauss' monumental tone-poem "Ein Heldenleben." Conductor Fiedler is regarded in Germany as the greatest in-

MARIE RAPPOLD.

terpreter of Strauss music. Fiedler has for a long time been an intimate friend of Strauss and did much to bring forward this "music of the future." Strauss himself has said that he has never heard "Ein Heldenleben" played as it has been played by Fiedler in Hamburg. "Ein Heldenleben" is huge in idea, huge in execution and huge in proportions. In sharp contrast with this will be three charming dances by the French composer, Gretry. They are a "Tambourin," "Menuet" and "Gigue," from the heroic ballet, "Cephalus and Procris." The ballet was written to be a part of the wedding festivities of Charles Philippe, of France, Count d'Artois who married Princess Marie Theresa, of Savoy, November 16, 1773, and it had its first performance in the Palace of Versailles berore Louis XV on December 30 of that year. The arrangement of these dances for modern orchestra was made by Felix Mottl.

Madame Rappold will sing "Wie Nahte Mir der Schlummer," from "Der Freischuetz," by Weber, and "Allerseelen," Richard Strauss; "Das Veilchen," Mozart, and "Ein Traum," Grieg. Beethoven's "Egmont" overture and the prelude and love's death from "Tristan und Isolde," Wagner, are also on the program.

Newspaper Cutting Bureau in the World

HERALD

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NOV 24 1908

Boston Symphony Orchestra.

The second of the Boston Symphony concerts in Washington will be given in the New National Theater on next Tuesday afternoon at 4:30 o'clock. This concert will bring the first soloist of the season, Ossip Gabrilowitsch, the Russian pianist. Mr. Gabrilowitsch returns to this country after an absence of a year, and his coming to Washington will be welcomed by all lovers of the piano.

The principal offering on the programme will be Rimsky-Korsakoff's stunning Oriental symphonic suite entitled "Scheherazade." There is a certain sentimental interest attached to the performance of the works of this great Russian composer on account of his recent death. Rimsky-Korsakoff became the leader of the so-called "Neo-Russian school," in distinction from the school which was headed by Tschaikowsky and Rubinstein, which the most ardent patriots refused to accept as typical of their country. He began his career as an officer in the navy, but in his early thirties gave that up to devote himself entirely to music. It is an interesting fact that he was an officer on the famous Russian squadron which came to this country in the '60's, when the North and South were in the midst of the civil war.

The suite is one of the most gorgeous things, from an instrumental color point of view, in the whole literature of orchestral music. It is a work which demands utmost virtuosity on the part of the orchestra, and since it was first performed, in Boston in 1897, it has been one of the "show" pieces of the orchestra.

Mr. Fiedler, from his close connection with Russia and his intimacy in St. Petersburg with the leading Russian composers, including Rimsky-Korsakoff, is peculiarly fitted to give this work as the composer intended, and he has had great success with it, both in Boston and New York. The last number on the programme will be Wagner's prelude to "The Mastersingers of Nuremberg." The programme in full is as follows:

Rimsky-Korsakoff—Symphonic suite, "Scheherazade" (after "The Thousand Nights and a Night"), Opus 35.
Rachmaninow—Concerto No. 2, in C minor, for piano, Op. 18.
I. Allegro moderato.
II. Adagio sostenuto.
III. Allegro scherzando.
Wagner—Prelude to "The Mastersingers of Nuremberg."

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MARIE RAPPOLD
To sing with Boston Symphony.
(Copyright by A. Dupont).

Il Re ..... M. Rossi
Un Messagiero ..... M. Dada
Incidental dances by Mlle. Torriani and corps de ballet.
(Her first appearance.)
Conductor ..... Mr. Arturo Toscanini

Boston Symphony Orchestra

The second concert of the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening at 8.15 o'clock. The soloist for this concert will be Madame Marie Rappold, one of the principal dramatic sopranos of the Metropolitan Opera House. Mme. Rappold has lately sung with the orchestra in Boston, where she had a most notable success. The program is as follows: Overture "Egmont," Beethoven; Tone-poem, "Ein Heldenleben," Richard Strauss; Aria, "Wie nahte mir der Schlummer" from "Der Freischutz," Weber; Three Dances, from "Cephale et Procris Heroic Ballet," Gretry; first time in Philadelphia.

Songs with pianoforte accompaniment; (a). "Allerseelen," Richard Strauss; (b) "Das Veilchen," Mozart; (c) "Ein Traum," Greig; Prelude and Love's—Death from "Tristan und Isolde," Wagner.

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PROVIDENCE, R. I.
NOV 29 1908

Boundry Items.

Among those in the audience on Tuesday night at the first Symphony concert in Infantry Hall were Mr. William B. Weeden, Mrs. Nathaniel Waite Smith, Mrs. Robert I. Gammell, Mr. Harry Parsons Cross, Mr and Mrs. Stephen O. Edwards, Mrs. John R. Rathom, Mr. and Mrs. Stephen O. Metcalf, Miss Helen F. Metcalf, Mr. and Mrs. Albert W. Babcock, Dr. and Mrs. Edward F. Walker, Mr. and Mrs. Arthur L. Kelley, Mrs. Louis E. Robinson, Mrs. Howard O. Sturges, Miss Dorothy Sturges, Miss Martha B. Willson, Mrs. Frank A. Sayles, Mrs. Alfred L. Lustig, Dr. William H. P. Faunce, Mr. and Mrs. Merwin White, Mr. Frank L. Hinckley, Mr. and Mrs. H. Martin Brown, Mrs. George H. Corliss, Miss Corliss, Rev. Dr. and Mrs. Lester Bradner, Jr., Mrs. James H. Coggeshall, Mr. and Mrs. George A. Freeman, Miss Ellen D. Sharpe, Miss Alice Thurber, Mrs. Charles A. Nichols, Miss Edith Nichols, Messrs. Edward F. Child, Harold A. Waterman, Mrs. William Binney, Mrs. Elisha H. Howard, Mrs. Prescott O. Clarke, Mr. William C. Loring, Mrs. Francis W. Carpenter, Miss Mary A. Carpenter, Miss Margarethe L. Dwight, Miss Mary F. Patterson, Mr. Edward A. Greene, Miss Sarah F. Greene, Mr. Theodore F. Green, Mr. and Mrs. Charles B. Rockwell, the Misses Rockwell, the Misses Hall, Mrs. Elliott Flint, the Misses Sherman, the Misses Vaughn, Mr. and Mrs. Charles C. Gardiner, Mrs. Frank D. Simmons, Mr. and Mrs. C. Moulton Stone, Mrs. James A. Nealey, Prof. and Mrs. Albert K. Potter, Mr. and Mrs. Horatio A. Hunt, Miss Jessie Hunt, Mr. and Mrs. Edward S. Clark, Miss Gilman, Mr. Harry A. Slocomb, Miss Louise S. Kendall, Mrs. Edward D. Pearce, Mrs. George H. Ames, the Misses Brownell, Mrs. Carrie S. Rand, Miss Annie M. Sumner, Miss Helen Campbell, Mr. Frederick S. Kinyon, Mr. Hugo Kinyon, Miss Agnes DeWolf, Mrs. Carl Barus, Mrs. Anne Gilbreth Cross, Mrs. John R. Hess, Miss Clara L. Hess, Miss Annie S. Brown, Mr. Herbert F. Hinckley, Mrs. Oscar Lapham, Miss Helen Kimball, Mrs. Albert L. Calder, Mrs. Edgar B. Smith, Mrs. Robert F. Noyes, Mr. R. Austin Robertson, Miss Helen Robertson, Mrs. John Street, Miss Gertrude Swarts, Mrs. George R. Niven, Dr. W. Louis Chapman, Mr. Eleazer B Homer, Mrs. Henry I. Cushman, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. James Lister, Miss Caroline U. Eddy, Mr. and Mrs. Dexter B. Potter, Mrs. Frank G. Spencer, Mr. and Mrs. Benjamin F. Arnold, Mrs. J. B. Jones, Mrs. Theodore H. Bliss, Mr. and Mrs. William T. Crandell, Mr. and Mrs. Charles Sisson, Mr. Charles P. Sisson, Mrs. Zephaniah Brown, Miss Alice Brown, Mr. S. H. Tingley, Mr. William F. Aldrich, Mrs. Dexter L. Brownell, Miss Mary A. Brownell, Mr. and Mrs. Herbert E. Maine, Mr. Lowell Emerson, Mrs. Albert Greene, Mrs. George H. Fowler, Mrs. William von Gottschalck, Miss Amey L. Willson, Mr. Walter H. Kimball, Mr. Edward C. Sanford, Hon. and Mrs. A. K. Goodwin, Miss Margaret K. Goodwin, Miss Potter, Mr. William Goodwin, Miss Goodwin, Mr. and Mrs. William E. Foster, Mr. and Mrs. Albert Fenner, Mr. George L. Shepley, Miss Virginia Shepley, Mrs. C. L. Harris, Miss Beatrice Harris, Rev. and Mrs. James E. McConnell, Mrs. F. Dale Westland and Mr. Frank G. Spencer, Jr.

The Ways of Concert-Goers in Boston.

The audience of the Symphony concerts of Friday afternoon in Boston, says the Transcript of that city, is acquiring a new habit and lapsing into an old. The new is the removal of the obstructing hats; the old is the dribbling through the doors at each pause in a symphony when such music happens to end the concert, or at any interval in the closing items of the program. The management of the orchestra has not pressed its objections to the hats, since its unexpected foray of three weeks ago. The placards asking that they be removed still remain, but there is no fresh distribution of warning cards to the careless or the obstinate. The results of the original descent upon the offending still abide. They offend no longer, and the habit of offense is dwindling within them. Hat after hat came off yesterday afternoon as mechanically as they do in a well-governed theater, among spectators willing to be courteous to each other and to those who would give them pleasure from the stage. There is little lifting now of the voice of protest or petulance. A few fortunate reforms advance of themselves, once they are set in motion, and of such seems the removing of hats on Friday afternoons in Symphony hall. The stern-faced dowagers, who as some have it set the agitation afoot, may look complaisantly now upon their work. The other habit is as old as the Symphony concerts. Each succeeding conductor probably hears that it is the custom of a part of the audience on Friday afternoons to drift away in the final half-hour of the concert, and for a few weeks each conductor believes no less that he is breaking the habit. Mr Fiedler has been more fortunate than some of his predecessors. For a month at least he kept his audiences, perhaps by the interest that his novel ways stirred, perhaps by the brilliant overtures with which he oftenest ended his programs. He has ceased to be a new sensation now; his hearers are becoming used to him. A week ago even so brilliant an overture as Beethoven's to "Egmont" would not hold the whole audience. Beethoven's symphony of the dance was no more potent yesterday. The exodus has begun, and each Friday it renews itself; Mr Fiedler deigns not to notice it and thereby is he wise. "I never go out with Beethoven," snapped one of the dowagers yesterday, in audible warning to her neighbors, but some of them went as of old.

REPUBLICAN
NOV 29 1908

Mr Fiedler in Providence.

The Boston Transcript says:—

Mischance befel the Symphony orchestra in its concert at Providence last night, where Mr Fiedler was conducting for the first time. The program originally announced began with Rimsky-Korsakoff's "Scheherazade," in which the first bassoon tells the tale of the Kalendar prince. Unfortunately, Mr Sadony was ill, and Mr Fiedler wisely decided not to risk the piece with a player unpracticed in the difficult part for the first bassoon. Beethoven's seventh symphony was played instead—a piece in which Mr Fiedler conducts to much less advantage. Consequently, probably, Providence received him less warmly than did Springfield a few weeks ago.

Is it not more probable that Providence was a little frightened by the terrible things metropolitan critics have been saying about Mr Fiedler? Springfield had a first chance at him, and saw that he was good. New York likes Safanoff, but it cannot comprehend Boston except as frappe. Chaste refinement is all New York asks from Boston, and mighty little of that; the symphony orchestra under the admirable Mr Gericke could count on somewhat tepid praise whenever it visited the metropolis. Mr Fiedler is a very different sort of dynamo, and the change is rather staggering. As to his artistic ability it is still too early to be sure; by the end of the season we shall know more about that. But he is certainly a man of power and of temperament, and it is probable that his engagement has been a good thing for Boston; certainly he is admirably qualified to reach the larger public.

TIMES, WASHINGTON, D. C.
NOV 29 1908

CONCERT TUESDAY.

The second of the Boston Symphony concerts in Washington will be given in the New National Theater on Tuesday afternoon at 4:30 o'clock. This concert will bring the first soloist of the season—Ossip Gabrilowitsch, the Russian pianist. Mr. Gabrilowitsch returns to this country after an absence of a year, and his coming to Washington will be welcomed by all lovers of the piano. Of the younger men who practice this branch of the art, Gabrilowitsch ranks easily the first. He will play Rachmaninow's "Concerto, No. 2," in C minor.

The principal offering on the program will be Rimsky-Korsakoff's Oriental symphonic suite, entitled "Scheherazade." There is a certain sentimental interest attached to the performance of the works of this great Russian composer on account of his recent death. Rimsky-Korsakoff became the leader of the so-called "Neo-Russian School" in distinction from the school which was headed by Tschaikowsky and Rubinstein which the more ardent patriots refused to accept as typical of their country.

STAATS ZEITUNG,
New York City.

Kommende Konzerte.

Die nächsten Konzerte des Bostoner Symphonie-Orchesters finden am Abend des 3. und am Nachmittag des 5. Dezember in Carnegie Hall unter Mitwirkung der Herren Ossip Gabrilowitsch und Emil Sauer als Solisten statt. Das Programm für den Donnerstag Abend lautet: Beethoven, „Egmont"-Ouverture; Richard Strauß, „Ein Heldenleben", Wagner, Vorspiel und Liebestod aus „Tristan und Isolde" und Rachmaninow, 2. Klavier-Konzert (Solist: Herr Gabrilowitsch). Das Samstag Nachmittags-Konzert weist folgendes Programm auf: Smetana, „Die Moldau"; Tschaikowsky, „Pathetique"; Weber, „Oberon"-Ouverture und Schumann, A-Moll-Konzert (Solist: Herr E. Sauer).

Newspaper Cutting Bureau in the World
From
Address
Date

MUSICAL NOTES.

Paderewski Coming and Other Announcements of Interest.

C. A. Ellis of Boston, the American manager of Paderewski, has received a cable dispatch from the great pianist saying that he will sail for this country about the middle of January, the exact date to be decided later. He will be here only a few weeks. As already announced he will have seven appearances in the East with the Boston Symphony Orchestra, two in Chicago with the Chicago Orchestra, and one each in St. Paul and Minneapolis with the orchestras of those cities. He will give not more than ten recitals and not more than one recital in any city. This will bring down his appearances to a few of the larger cities.

He will bring with him his symphony which will have its first performances in Boston by the Boston Symphony Orchestra on Friday afternoon, Feb. 12, and Saturday evening, Feb. 13. It is likely that the symphony will be played in New York and some other of the cities which the orchestra visits. It is also outlined for performance by the Theodore Thomas Or-

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PUBLIC LEDGER
Address
NOV 29 1908

The second concert of the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening at 8:15 o'clock. The soloist for this concert will be Marie Rappold, one of the principal dramatic sopranos of the Metropolitan Opera House. Mme. Rappold has lately sung with the orchestra in Boston, where she had a most notable success.

The feature of the programme will be Strauss's monumental tone-poem "Ein Heldenleben." Strauss himself has said that he has never heard "Ein Heldenleben" played as it has been played by Conductor Fiedler in Hamburg.

When it is possible to get a proper prospective of the work of Richard Strauss, it

Marie Rappold.

is likely that "Ein Heldenleben" will be pointed out as the greatest of his achievements in orchestral music. It is huge in idea, huge in execution and huge in proportions. It has excited probably more controversy than any modern work, but today it needs no defender any more than does its composer, for it has taken its place securely among the greatest of modern classics. In sharp contrast with this will be three exquisitely charming dances by the French composer Gretry. They are a "Tambourin," "Menuet" and "Gigue," from the heroic ballet "Cephalus and Phocris."

The ballet was written to be part of the wedding festivities of Charles Philippe of France, Count d'Artois, who married Princess Marie Theresa of Savoy November 16, 1773, and it had its first performance in the Palace of Versailles before Louis XV on December 30 of that year. The arrangement of these dances for modern orchestra was made by Felix Mottl.

The programme:

Beethoven, Overture, "Egmont."
Richard Strauss, Tone-poem, "Ein Heldenleben."
Weber, Aria, "Wie nahte mir der Schlummer," from "Der Freischutz."
Gretry, Three dances from "Cephale et Procris" (Heroic Ballet).
(First time in Philadelphia.)
Songs with pianoforte accompaniment:
a. Richard Strauss, "Allerseelen."
b. Mozart, "Das Veilchen."
c. Grieg, "Ein Traum."
Wagner, Prelude and Love's Death from "Tristan und Isolde."

* * *

RUSSIAN WORKS FEATURED.

Boston Symphony Orchestra to Be Heard in Rimsky-Korsakoff Suite.

The second of the Boston Symphony concerts in Washington will be given in the New National on next Tuesday afternoon at 4:30 o'clock. This concert will bring the first soloist of the season—Ossip Gabrilowitsch, the Russian pianist. Mr. Gabrilowitsch returns to this country after an absence of a year, and his coming to Washington will be welcomed by all lovers of the piano. He will play Rachmaninoff's concerto, No. 2, in C minor.

The principal offering on the program will be Rimsky Karsakoff's Oriental symphonic suite entitled "Scheherazade." There is a certain sentimental interest attached to the performance of the works of this great Russian composer on account of his recent death. Rimsky-Korsakoff became the leader of the so-called "Neo-Russian School" in distinction from the school headed by Tschaikowsky and Rubinstein, which the more ardent patroits refused to accept as typical of their country.

"Scheherazade," as the name [illegible] was inspired by four different stories in the "Thousand and One Nights," better known as the "Arabian Nights."

The suite is one of the most gorgeous things from an instrumental color point of view in the whole literature of orchestral music. It is a work which demands utmost virtuosity on the part of the orchestra, and since it was first performed in Boston in 1897, it has been one of their "show" pieces.

Mr. Fiedler, from his close connection with Russia, and his intimacy in St. Petersburg with the leading Russian composers, including Rimsky-Korsakoff, is peculiarly fitted to give this work as the composer intended. He has had great success with it both in Boston and New York. The last number of the program will be Wagner's prelude to "The Master Singers of Nuremberg."

Newspaper Cutting Bureau in the World
From
Address
Date

AT SYMPHONY CONCERT.

In the audience at the first concert of the series by the Boston Symphony Orchestra in Infantry Hall Tuesday night were President Faunce of Brown University, Mr. Harry Parsons Cross, Mrs. Robert Ives Gammell, Mr. William B. Weeden, Mrs. Nathaniel Waite Smith, Col. and Mrs. H. Martin Brown, Mrs. James H. Coggeshall, Mr. and Mrs. Stephen O. Metcalf, Miss Helen Metcalf, Mrs. Howard O. Sturges, Miss Dorothy Sturges, Mrs. Frank A. Sayles, Mrs. George H. Corliss, Miss Maria Corliss, Mrs. George H. Ames, the Misses Brownell, Mrs. Merwin White, Mr. and Mrs. George A. Freeman, Miss Virginia Shepley, Miss Edith Kimball, Mr. and Mrs. Arthur L. Kelly, Mrs. Louis E. Robinson, Mr. and Mrs. Irving P. Irons, Mrs. William O. Todd, Miss Caroline Kelly, Mr. and Mrs. Albert W. Babcock, Dr. and Mrs. Ernest Charbonnel, Mr. and Mrs. James A. Lister, Mrs. Walter B. Jacobs, Mrs. Lapham, Rev. and Mrs. James E. Connell, Miss M. J. Atwood, Mrs. Frederick W. Hartwell, Mr. and Mrs. John T. Cranshaw, Mrs. Charles B. Rockwell, the Misses Rockwell, Mr. William C. Loring, Mr. and Mrs. Albert Steinert, Mrs. John R. Hess, Miss Clara Hess, Mrs. Fred W. Allen, Master Richmond Allen, Mr. and Mrs. Nathan W. Littlefield, Mrs. William von Gottschalk, Mrs. Charles R. Fry, Rev. and Mrs. Lester Bradner, Mr. and Mrs. Frederic N. Luther, Mr. Frank L. Hinckley, Mr. and Mrs. Erling C. Ostby, Mr. and Mrs. Horace G. Belcher, Mr. and Mrs. Charles R. Thurston, Mr and Mrs. Edward S. Clarke, Mr. and Mrs. Edward Douglas Pearce, Mr. and Mrs. Albert C. Rider, Miss Annie S. Brown, Miss Gertrude Swarts, Mr. Albert Claflin, Mrs. E. B. Smith, Mrs. Robert F. Noyes, Mrs. Henry I. Cushman, Miss Margaret L. Dwight, Miss Agnes DeWolf, Mrs. Francis W. Carpenter, Miss Sarah A. Greene, Mrs. Elisha Howard, Miss Ellen D. Sharpe, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Lindsey Cummings, Mr. and Mrs. Herbert E. Maine, Mrs. C. L. Harris, Miss Beatrice Harris, Mr. and Mrs. Benjamin F. Arnold, Mr. and Mrs. Theodore H. Bliss, Mr. Julian Herreshoff, Mr. and Mrs. W. W. Dempster, Mr. and Mrs. Frederick Fuller, Mrs. George L. Shepley, Mrs. Alfred Lustig, Miss Mary F. Patterson, Mr. Edward Aborn Greene, Miss Sarah A. Greene, Mr. and Mrs. Albert Fenner, the Misses Vaughn, Mr. and Mrs. Eleazer B. Homer, Dr. W. Louis Chapman, Mr. and Mrs. Horatio Hunt, Miss Jessie Hunt, Mr. and Mrs. Frank D. Simmons, Mr. and Mrs. C. Moulton Stone, Mrs. William Binney, Mrs. Elliott Flint, Mr. Harold Waterman, the Misses Sherman, Prof. and Mrs. Albert K. Potter.

ANNOTATION.

NEW YORK HERALD,
New York City.
NOV 29 1908

MUSIC NOTES.

MR. OSSIP GABRILOWITSCH, pianist, will be the soloist at the concert of the Boston Orchestra in Carnegie Hall next Thursday evening. He will play Rachmaninoff's second concerto. The orchestral feature will be Richard Strauss' tone poem, "Heldenleben" ("A Hero's Life"), first given here in 1900 by the Philharmonic Society, under Mr. Emil Paur. Mr. Fiedler, conductor of the Boston Orchestra, is a close friend of the composer and has studied the score with him.

Beethoven's "Egmont" overture and the tone poem "Finlandia," by Sibelius, will complete the programme.

At the second concert of the Boston Orchestra this week, in Carnegie Hall, on Saturday afternoon, Mr. Fiedler will conduct Tschaikowsky's "Pathetic" symphony, in which this orchestra has not been heard here for some years. Other numbers will be Smetana's symphonic poem, "The Moldau," and Weber's "Oberon" overture. The soloist on this occasion will be Mr. Emil Sauer, who will play Schumann's piano concerto.

Boston Symphony Orchestra.

The second of the Boston Symphony concerts in Washington will be given in the New National Theater next Tuesday afternoon at 4:30 o'clock, with Ossip Gabrilowitsch, the Russian pianist, as soloist. The program is Rimsky-Korsakoff, symphonic suite, "Scheherazade" (after "The Thousand Nights and a Night"), op. 35; Rachmaninow, concerto, No. 2, in C-minor, for piano, op. 18; I, Allegro moderato; II, Adagio sostenuto; III, Allegro scherzando; Wagner, prelude to "The Master Singers of Nuremberg."

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NOV 29

IN HARMONY'S REALM

Boston Symphony To Give Centennial Concert With Lights Dimmed.

The announcement made by the management of the Boston Symphony Orchestra that, at the request of a number of well-known Baltimore patrons and music lovers, the lights in the main auditorium of the Lyric will be dimmed during the concert Wednesday evening, has been received with much gratification. For a long time it has been contended that the elimination of the glare from the large chandeliers in the Lyric and the lights on the sides would aid in a great measure in the better concentration of attention to the music and musicians.

Several weeks ago a petition urging that the lights be dimmed was sent to the orchestra management, and the latter a few days ago sent word to this city that the request would be granted. Among the signers of the petition were three prominent clergymen—Cardinal Gibbons, Rev. Dr. A. B. Kinsolving and Rev. Dr. Edwin B. Niver.

The coming performance will be the centennial concert of the orchestra in this city, it being the hundredth since the organization has been coming to Baltimore—23 years.

The soloist will be Mme. Emma Eames.

The principal orchestra number will be Tschaikowsky's "Symphonie Pathetique," No. 6, in B minor, possibly now the most popular of all modern works in symphonic form.

The first number on the program will be Smetana's symphonic poem, "The Moldau," the second of the six works of this kind that the Bohemian composer wrote to celebrate his country. Next on the list of orchestral numbers will be three exquisite Old-World dances from Gretry's heroic ballet, "Cephalus and Procris," freely arranged for modern orchestra by Felix Mottl.

Gretry has been described as the "Watteau of music," a most felicitous comparison. The ballet was written as a part of the festivities attending the wedding of Charles Philippe of France (Count d'Artois) and Princess Marie Theresa of Savoy, and had its first performance in the Palace of Versailles before Louis XV on December 30, 1773. The three dances are a tambourin, menuet and gigue. The final number on the program will be the prelude and "Love's Death," from "Tristan and Isolde."

Mme. Eames has recently announced that next year she purposes remaining in Europe, so that the appearance here with the Boston Symphony of that distinguished singer gains much interest thereby. Her two numbers will be the fascinating "Bolero," from Verdi's "Sicilian Vespers," and the "Prayer," from Puccini's "Tosca," an opera that she has made her own.

Alexander Petschnikoff, a great favorite with Baltimore audiences, and one of the greatest living violinists, will be heard in the sixth of the present series of Peabody recitals next Friday afternoon. Petschnikoff is a Russian by birth, the son of lowly peasants; the grandson of serfs; so his brilliant career seems all the more remarkable. Fortunately for him he happened early in life to fall under the notice of Princess Oursoroff, who took him in charge and made the way clear for him. Among other benefactions she presented him with the famous "Laub" violin, which is said to be the most valuable instrument of its kind in existence. At his last appearance here, two years ago, he was assisted by his wife, a young American woman, whose violin playing was scarcely less remarkable than his own. His program follows:

Sonata	P. Locatelli
Second Concerto	Wieniawski
Cavatina	Cesar Cui
Norwegian Dance	Halvorsen
Melodie	Tschaikowsky
Russian Dance	Petschnikoff

Mr. Hutcheson On Piano

TO LOWER THE LYRIC LIGHTS

The Effect Will Be Tried At Boston Symphony Concert.

Because of the new lighting arrangement at the Lyric, music-lovers have shown much interest in the next concert of the Boston Symphony Orchestra, which will be given at the Lyric Wednesday night.

Those who believe that music should be absorbed soulfully have gained a great point by having the lights "dimmed." This lowering of the big electric lamps, they affirm, will cause the hearer to be transported into higher realms of feeling than he might otherwise reach with the full glare of the lights.

Mme. Emma Eames, who, it is rumored, may remarry Julian Story, the artist, will be the soloist.

Frau Marie Rappold, die geschätzte Sängerin, war durch einen Unfall — die Dame glitt auf dem Wege zur Probe aus und erlitt eine leichte Verletzung — leider an der Mitwirkung im gestrigen Sonntagskonzerte im Metropolitan Opera House verhindert, hofft jedoch, bereits heute Abend in einem Konzerte des Bostoner Symphonie-Orchesters in Philadelphia wieder auftreten zu können.

NORTH AMERICAN
PHILADELPHIA, PA
DEC 1- 1903

MME. RAPPOLD SOLOIST OF BOSTON SYMPHONY

Soprano's Powerful, Resonant Tones Heard to Advantage at the Academy.

SINGS CHARMING LYRICS

By William R. Lester

ME. MARIE RAPPOLD, soprano, from the Metropolitan Opera, sang Agatha's scena and aria from "Der Freischuetz" at the Boston Symphony Orchestra's concert last evening in the Academy of Music, and, in addition, three songs with piano accompaniment — charming lyrics by Mozart, Grieg and Richard Strauss. When unforced in its upper register, Mme. Rappold's voice is of traditional "vocal velvet" quality—resonant, suave and powerful, of refreshing purity of intonation, and disclosing elusive overtones that blended in delightful harmony with the string orchestra, and lent rare lyric beauty to her songs with piano.

Instead of a symphony, Conductor Fiedler presented a dynamic and furious interpretation of Richard Strauss' "Ein Heldenleben" (A Hero's Life), which for ten years past has caused much avidity among ink-pots and amazing activity among critical analyists.

Hence no end of punkish program writing, despite the dictum of Strauss himself, who said, when asked: "There is no need of a program. It is enough to know that there is a hero fighting his enemies."

The composer's remark was the keynote of Conductor Fiedler's rendering through his orchestra—a brilliant and impressive interpretation of a masterwork in modern music.

Three dainty bits of dance music from Gretry's heroic ballet, "Cephalus and Procis," new to this public, were played in lightsome spirit and almost frolicsome outpouring of quaint harmonies—with all the instrumental virtuosity inherent in the great band.

Other numbers were Beethoven's "Egmont" overture, rendered in familiar style, and the prelude and Isolde's death, sang from "Tristan und Isolde," the latter a welcome substitution for the "Meistersinger" overture.

BOSTON SYMPHONY CONCERT

Programme Badly Balanced, but Excellently Played by Organization.

MARIE RAPPOLD

THE Boston Symphony Orchestra last night gave the second concert of the present season at the Academy of Music with Mme. Marie Rappold, soprano of the Metropolitan forces, as soloist. As is almost always the case with this well-nigh perfect organi- beyond criticism; its tone was superb both in quality and quantity, its coloring and phrasing impeccable and its response to its leader so nearly ideal as to make it practically one instrument for the true and complete expression of his musical ideas. Conductor Max Fiedler makes, on his reappearance, an even more satisfactory impression than on his debut here. He is strong and sane and "big" in every sense; he has quiet charm and dignity, modest but firm authority and perfect poise. There is about him nothing of superficial brilliancy nor glitter. His appeal is manly and strong and his readings of scores are the interpretation of a thoroughly grounded and well balanced musician. But his programme last night was very badly chosen. It was, as it were, pitchforked together with no apparent continuity or consistency and, in spite of the splendid work done by both leader and men, the concert for this reason left an impression of unpreparedness and carelessness.

PUBLIC LEDGER
PHILADELPHIA, PA
DEC 1- 1903

BOSTON ORCHESTRA

Mme. Rappold the Soloist—Variety of Instrumental Pieces.

PROGRAMME.

Beethoven—
Overture to Goethe's "Egmont," op. 84
Richard Strauss—
Tone poem, "Ein Heldenleben," op. 40
Weber—
Scene, "How Tranquilly," and aria, "Softly Sighing," from "Der Freischutz."
Gretry—
Three dance pieces from "Cephalus and Procris."
Songs with pianoforte—
(a) Richard Strauss.....("Allerseelen"
(b) Mozart.....("Das Veilchen"
(c) Grieg .....("Ein Traum"
Wagner—
Prelude and Liebestod from "Tristan und Isolde"

Last night's concert of the great Boston Orchestra at the Academy, while it left little, if anything, to be desired as an exhibit of virtuosity and technical perfection, was two hours in length, which exceeds the proper duration of a symphony concert by 15 or 20 minutes. Especially was this true in view of the fact that Strauss loomed large in the programme—and Strauss is not easy to listen to for the unacclimatized ear. Goethe's "Egmont" is hardly a magnum opus of the master, despite the interesting fanfare of the climax, with the piccolo shrilling against the bassoons and the brass and rest of the orchestra—a full-throated effect to which Herr Fiedler's players abundantly did justice.

The Strauss Heldenleben—"Hero Life"—is as the sounding brass or the tinkling cymbal—sometimes one is tempted to apply to it Macbeth's phrase, "full of sound and fury, signifying nothing." Admitting the consummate skill of the orchestration, the question is whether occasional lucid intervals atone for the promiscuous welter of the harmony and the chaotic dissonances. Willy Hess played the love theme on the solo violin admirably and imperturbably, and just enough was heard of Longy's luscious oboe to make one wish for more of his incomparable playing.

Mme. Marie Rappold, the soloist of the evening, was cordially received in the Weber numbers, which in their simplicity and easily flowing melody afforded a grateful contrast to the Strauss cacophonies. And it is true that the Strauss song, "Allerseelan," with its broad cantabile air against more of the composer's typical dissonances, was one of the most appreciated numbers of the evening. Mme. Rappold has not a powerful voice; she does not quite "find you where you live" with her message, and her effort to reach her higher notes is a little too plainly apparent, but her singing gives pleasure because of her artistic restraint and refinement and unerring fidelity to the key.

The dancing measures of Gretry, played by the orchestra, were entirely delightful, and the Gigue, with its obvious rhythm, gave the audience more pleasure apparently than anything else the programme had to offer. The Liebstod, beloved of opera-goers, was played superbly by way of a suitable conclusion.

BOSTON AND STRAUSS

Fiedler Reads the Noisy Tone-Poem, a "Hero's Life."

Beethoven's "Egmont," Weber's aria from "Der Freischutz," Gretry's delightful dances and a group of songs by Strauss, Mozart and Grieg, with Wagner's prelude and Love-Death from "Tristan und Isolde," made up a stirring program at the second concert of the Boston Symphony Orchestra at the Academy of Music last evening and took the bad taste out of the mouth caused by a rather noisy reading of Strauss' very noisy, muddy and vainglorious tone poem, "A Hero's Life."

Marie Rappold was the soloist, but was not in her best voice or at ease. Fiedler seemed less furious in his gestures and in accompanying Madame Rappold at the piano was as amiable and mild as a cooing dove. The orchestra gave out a glorious tone and volume, but was hampered by the tone poem, for this epic of Strauss himself belongs more to the barnyard than to elysian realms. It is a huge musical joke perpetrated in colossal vanity and execrable taste. There are some reassuring moments, but these merely lure one as jack-o-lanterns into the nether swamps of noise and confusion worse confounded. The orchestra fought nobly and so did Fiedler, but what of it?

Musical Notes.

With interesting ceremonies and in the presence of a distinguished gathering, the cornerstone was laid yesterday afternoon for the new Boston Opera House, which is designed to take front rank among the temples of music in America. This structure is being built at Huntington avenue and Opera place on a site adjoining that of Symphony Hall, the home of the Boston Symphony Orchestra. The cornerstone exercises were attended by Gov. Guild, Mayor Hibbard and other persons of prominence, including a party of opera singers and musicians from New York. A bronze box was placed in the cornerstone, containing phonographic records of the voices of Mmes. Nordica, Eames, Nielsen and other distinguished singers, and copies of music written by the foremost American composers.

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BULLETIN
PHILADELPHIA, PA
DEC 1- 1903

BOSTON SYMPHONY

Second Concert of the Season at The Academy Last Night.

Beethoven, Grieg, Mozart, Eighteenth Century Gletry, von Weber, Richard Strauss, the Small, and Richard Wagner, the Great—what wider range of musical thought and technique can a symphony concert audience ask than was given last night at the Academy by Max Fiedler and the Boston Orchestra? Mme. Marie Rappold, of the Metropolitan forces, was the soloist.

The orchestra, always artistic, always pleasing, did what it could with Strauss's blaring, grating study of dynamics and desonances, "Ein Heldenleben" ("A Hero's Life"), and if the audience did not become enthusiastic it was not the fault either of the organization's splendid musicians nor of Mr. Fiedler, but of Strauss himself.

Strauss has said that Fiedler is the man who best handles "Ein Heldenleben," and that he never realized what was in it until he hard it under Fiedler's baton. It is quite certain that the conductor got out of it all that was in it, but it is equally certain that the work is not destined to popularity among our audiences.

Mme. Rappold, in "Der Freyschutz" scene, and aria, "Softly Sighing," won generous praise. She has a good, clear, pleasing soprano, velvety and rich in middle and lower registers, but which will not stand much forcing on the high notes. She was decidedly at her best in the three songs composing her last number—"Allerseelen," Strauss; "Das Vielchen," Mozart, and "Ein Traum," Grieg. Mr. Fiedler accompanied the singer at the piano most sympathetically. The number was truly enjoyable.

Gretry's Eighteenth Century dance music from "Cephalus and Procris," heard for the first time here, was interesting. It was full of charming melody and the dance spirit, all of which made up for its lack of the modern color and tone. The last number was the one in which the orchestra truly shone—the Love Death from "Tristan and Isolde." The musicians seem to feel that here at least they were back on familiar musically ground and played Wagner's stirring measures in splendid form.

BOSTON SYMPHONY

Its Concert at the Academy of Music Last Evening

The Boston Symphony Orchestra gave its second concert for the present season at the Academy of Music last evening, when the program comprised Beethoven's "Egmont" overture, three dances from Gretry's "Cephale et Procris" ballet, and Richard Strauss' symbolical tone poem in six sections entitled "Ein Heldenleben," which, being translated, means "A Hero Life," it being understood that the composer is himself the hero whose experiences, emotions, meditations, tribulations and achievements the score is supposed to describe. There may be those who like that kind of thing, and some of them may have been in last night's audience, but it is a pretty safe guess that the great majority of the people present were sadly bored. One must have a special education to appreciate and enjoy Strauss' cacophonies, prolixities and complications, and for most of us life is too short to acquire it.

The program quotes the comment of a well-known critic, who wrote that "those who wish to understand the poetic purposes of the composer of this work must yield to him not only the right to try to express the simpler feelings, which are generally conceded to be in the province of absolute music, but to publish a great variety of emotional phrases, and to do so by giving arbitrary significance to the themes out of which the work is woven." But what's the use? Music which does not speak for itself, but which needs to be heard and studied with a guide-book in hand, is not music at all, properly speaking, but a kind of puzzle or problem in sounds which may interest the erudite, but which most people would prefer to skip. The thing was wonderfully played, and Mr. Willy Hess contributed a beautiful violin obligato, but one could not help regretting that so much effort and skill had been expended to so little purpose so far as the general enjoyment was concerned.

The assisting artist was Mme. Marie Rappold, who seemed none the worse for her recent accident and who was heard with pleasure and to advantage in the well-known air from "Der Freischutz," and, with pianoforte accompaniment tastefully played by Conductor Fiedler, in Strauss' "Allerseelen," Mozart's "Violet" and Grieg's "Dream." A splendid rendering of the Prelude and "Liebstode" from "Tristan und Isolde" brought the concert to a close.

Theatre
NEW YORK CITY

Before the opera auditorium was flooded with music, the concert halls of this tone-ridden city were doing yeoman service housing one concert after another and catering to the tastes of the musical multitudes.

Who shall be first and who last in the mention? It really matters little, as the welter allows the playing of few favorites. From the standpoint of novelty let the Boston Symphony head the list. This organization has a new conductor this year. He is Max Fiedler, and he is no stranger to New York as he was invited to come here three seasons ago and lead the Philharmonic Society. Now he stands at the head of the famous Boston Band, and he leads it exactly as though he had fallen heir to a magnificent orchestral instrument and was so delighted in playing upon it that he forgot much else. This does not, is not intended to, signify that Fiedler is a poor conductor, for he is not. He is a well routined man, knows many of his scores by heart, and thus conducts "with the score in his head and not his head in the score." And how he dotes on climaxes! His readings are broad and frequently brusque, for he is a virile conductor. Of infinite interest he is not, and his readings did not set the world by the ear. In attitudes and gestures he has been compared to Emil Paur, and this seems a just comparison, for he is one of the energetic school of conductors, but his beat is decisive and broad. It goes without saying that the men from Boston followed their conductor into the thick of every climax, and they played probably louder than they have for years. This comes rather as a surprise and a disappointment to those who love the finesse of this incomparable orchestra; but on the other hand, it will doubtless please those who love the roar of honest and musical brass, and of these there seemed to be a lot, for the new conductor had a hearty reception.

Newspaper Cutting Bureau in the World
HERALD
DEC 2- 1908

THE BOSTON SYMPHONY.

Brilliant Concert at the National Attracts Washington Music Lovers.

Society was out in force yesterday afternoon at the New National Theater to the second concert of the season of the Boston Symphony Orchestra, and it was rewarded with a programme that has been excelled in brilliancy and beauty by no concert this season. It opened with Rimsky-Korsakoff's symphonic suite, "Scheherazade," after the "Thousand and One Nights." The suite is divided into four movements, "The Sea and Sinbad's Ship," "The Story of the Kalandar Prince," "The Young Prince and the Young Princess," and "Festival at Bagdad." Through all the movements run the central theme of "Scheherazade," a florid melodic phrase in triplets.

It was played yesterday afternoon by Willy Hess, the first violin. Through all four movements runs, more or less sharply defined, the sea motive, with its rising and falling arpeggio figure, leading to the chief tonality, E major, when the sea motive is sounded by the full orchestra. The suite follows the fortunes of the enchanted ship, which sails too close to the loadstone rock, and is dashed to pieces when, as Philip Hale says, "the trombones roar out the sea motive against the billowy wave motive in the strings, allegro non troppo e maestoso, C major, 6-4, and there is modulation to the tonic E major as the tempest rages. The storm dies. Clarinets and trumpets scream once more on the march theme of the second movement. There is a quiet ending, with development on the sea and wave motives. The tales are told. Scheherazade, the narrator, who lived with Shahyar in all the pleasure and solace of life and its delights, till they took them the destroyer of delights and the severer of societies, the desolator of dwelling-places and garnerer of graveyards, and they were translated to the truth of Almighty Allah—fades with the vision and the final note of her violin."

The soloist of the concert was Mr. Ossip Gabrilowitsch, who played Rachmaninow's "Concerto for Pianoforte No. 2," a wonderfully colorful piece of music in three movements. It was played in a masterly way, so that at its close several of the more enthusiastic in the audience cheered it as well as applauded.

The concert ended with the prelude to "The Mastersingers of Nuremberg," by Wagner, that overture of which a critic once wrote: "It is a kind of music which does not treat you fairly, but bullies you, as it were, by its superior noise of bulk, as physically big men are prone to do who can so easily displace you on the sidewalk." The full beauty and strength of this overture was made manifest by the orchestra, and it was a fitting close to a [illegible] concert.

PHILADELPHIA, PA
DEC 1- 1908

BOSTON SYMPHONY

Fiedler Gives Superb Reading of a Strauss? Tone Poem.

At the concert given by the Boston Symphony Orchestra in the Academy of Music last evening, Conductor Max Fiedler added immensely to the favorable impression he made on his first appearance here. The program he offered was rich in variety and was well-balanced in arrangement. The soloist was Mme. Marie Rappold, dramatic soprano of the Metropolitan Opera Company.

The principal interest of the evening from a musician's standpoint was the stupendous tone poem, "Ein Heldenleben," of Richard Strauss. This is, perhaps, the composer's greatest orchestral work, and represents the intricacy and technique in instrumentation of the great genius at his best. Although Strauss is foremost of the school of so-called program music writers, he has gone on record as asserting that "There is no need of a program" for this work. "It is enough to know there is a hero fighting his enemies." Yet some one has supplied the deficiency, and indicated, in this instance with some regard for the subject matter, that the "Poem" may be divided clearly into six sections. "Ein Heldenleben" is said to be an autobiographical work, and this is made evident and clear by the introduction into the last section of a number of themes from his earlier works—"Don Juan," "Eulenspiegel," "Tod und Verklaerung," etc.

The work is a masterpiece of orchestration, grand in conception and superbly carried out, but like most of Strauss' music it is so complex, so abstract and so full of harmonic clashes that it is doubtful if it will always be given a reading sufficiently clear and incisive to make plain all the composer intended. In Fiedler, the "poem" has an unusual interpreter. Nothing could have been more exquisite than the solo violin work of Mr. Hess in the amorous episode and the entire "poem" was given a powerful reading. The audience appeared very restive during the last two movements, but recovered sufficiently to bestow a generous approval.

Mme. Rappold delighted with the freshness and beauty of her voice's suggesting Gadski at her best. The Mozart number, "Das Veilchen," was better adapted to the singer's range than her other offerings and for that reason was the most enjoyable. Fiedler proved to be an unusually capable and artistic accompanist.

The Gretry dance pieces were vastly enjoyed.

At Other Houses

SUN
BALTIMORE, MD
DEC 2- 1908

SOCIETY IN WASHINGTON

Mrs. Roosevelt Attends The Boston Symphony Concert.

[Special Dispatch to the Baltimore Sun.]

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Newspaper Cutting Bureau in the World
HERALD
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TIMES,
WASHINGTON, D. C
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From THE EVENING TELEGRAM
Address NEW YORK CITY
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"Another thing that impressed me was the sobriety of the crowd. There was plenty of high spirits, but I never noticed a drunken man. That would be impossible in England or Germany. A better-natured crowd than the American crowd I have never seen."

Theatre

Before the opera auditorium was flooded with music, the concert halls of this tone-ridden city were doing yeoman service housing one concert after another and catering to the tastes of the musical multitudes.

Who shall be first and who last in the mention? It really matters little, as the welter allows the playing of few favorites. From the standpoint of novelty let the Boston Symphony head the list. This organization has a new conductor this year.

He is Max Fiedler, and he is no stranger to New York as he was invited to come here three seasons ago and lead the Philharmonic Society. Now he stands at the head of the famous Boston Band, and he leads it exactly as though he had fallen heir to a magnificent orchestral instrument and was so delighted in playing upon it that he forgot much else. This does not, is not intended to, signify that Fiedler is a poor conductor, for he is not. He is a well routined man, knows many of his scores by heart, and thus conducts "with the score in his head and not his head in the score." And how he dotes on climaxes! His readings are broad and frequently brusque, for he is a virile conductor. Of infinite interest he is not, and his readings did not set the world by the ear. In attitudes and gestures he has been compared to Emil Paur, and this seems a just comparison, for he is one of the energetic school of conductors, but his beat is decisive and broad. It goes without saying that the men from Boston followed their conductor into the thick of every climax, and they played probably louder than they have for years. This comes rather as a surprise and a disappointment to those who love the finesse of this incomparable orchestra; but on the other hand, it will doubtless please those who love the roar of honest and musical brass, and of these there seemed to be a lot, for the new conductor had a hearty reception.

Newspaper Cutting Bureau in the World

ss

DEC 2- 1906

THE BOSTON SYMPHONY.

Brilliant Concert at the National Attracts Washington Music Lovers.

Society was out in force yesterday afternoon at the New National Theater to the second concert of the season of the Boston Symphony Orchestra, and it was rewarded with a programme that has been excelled in brilliancy and beauty by no concert this season. It opened with Rimsky-Korsakoff's symphonic suite, "Scheherazade," after the "Thousand and One Nights." The suite is divided into four movements, "The Sea and Sinbad's Ship," "The Story of the Kalandar Prince," "The Young Prince and the Young Princess," and "Festival at Bagdad." Through all the movements run the central theme of "Scheherazade," a florid melodic phrase in triplets.

It was played yesterday afternoon by Willy Hess, the first violin. Through all four movements runs, more or less sharply defined, the sea motive, with its rising and falling arpeggio figure, leading to the chief tonality, E major, when the sea motive is sounded by the full orchestra. The suite follows the fortunes of the enchanted ship, which sails too close to the loadstone rock, and is dashed to pieces when, as Philip Hale says, "the trombones roar out the sea motive against the billowy wave motive in the strings, allegro non troppo e maestoso, C major, 6-4, and there is modulation to the tonic E major as the tempest rages. The storm dies. Clarinets and trumpets scream once more on the march theme of the second movement. There is a quiet ending, with development on the sea and wave motives. The tales are told. Scheherazade, the narrator, who lived with Shahyar in all the pleasure and solace of life and its delights, till they took them the destroyer of delights and the severer of societies, the desolator of dwelling-places and garnerer of graveyards, and they were translated to the truth of Almighty Allah—fades with the vision and the final note of her violin."

The soloist of the concert was Mr. Ossip Gabrilowitsch, who played Rachmaninow's "Concerto for Pianoforte No. 2," a wonderfully colorful piece of music in three movements. It was played in a masterly way, so that at its close several of the more enthusiastic in the audience cheered it as well as applauded.

The concert ended with the prelude to "The Mastersingers of Nuremberg," by Wagner, that overture of which a critic once wrote: "It is a kind of music which does not treat you fairly, but bullies you, as it were, by its superior noise of bulk, as physically big men are prone to do who can so easily displace you on the sidewalk." The full beauty and strength of this overture was made manifest by the orchestra, and it was a fitting close to a remarkable concert.

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DEC 2- 1906

BOSTON SYMPHONY

Fiedler Gives Superb Reading of a Strauss' Tone Poem.

At the concert given by the Boston Symphony Orchestra in the Academy of Music last evening, Conductor Max Fiedler added immensely to the favorable impression he made on his first appearance here. The program he offered was rich in variety and was well-balanced in arrangement. The soloist was Mme. Marie Rappold, dramatic soprano of the Metropolitan Opera Company.

The principal interest of the evening from a musician's standpoint was the stupendous tone poem, "Ein Heldenleben," of Richard Strauss. This is, perhaps, the composer's greatest orchestral work, and represents the intricacy and technique in instrumentation of the great genius at his best. Although Strauss is foremost of the school of so-called program music writers, he has gone on record as asserting that "There is no need of a program" for this work. "It is enough to know there is a hero fighting his enemies." Yet some one has supplied the deficiency, and indicated, in this instance with some regard for the subject matter, that the "Poem" may be divided clearly into six sections. "Ein Heldenleben" is said to be an autobiographical work, and this is made evident and clear by the introduction into the last section of a number of themes from his earlier works—"Don Juan," "Eulenspiegel," "Tod und Verklaerung," etc.

The work is a masterpiece of orchestration, grand in conception and superbly carried out, but like most of Strauss' music it is so complex, so abstract and so full of harmonic clashes that it is doubtful if it will always be given a reading sufficiently clear and incisive to make plain all the composer intended. In Fiedler, the "poem" has an unusual interpreter. Nothing could have been more exquisite than the solo violin work of Mr. Hess in the amorous episode and the entire "poem" was given a powerful reading. The audience appeared very restive during the last two movements, but recovered sufficiently to bestow a generous approval.

Mme. Rappold delighted with the freshness and beauty of her voice's suggesting Gadski at her best. The Mozart number, "Das Veilchen," was better adapted to the singer's range than her other offerings and for that reason was the most enjoyable. Fiedler proved to be an unusually capable and artistic accompanist.

The Gretry dance pieces were vastly enjoyed.

At Other Houses

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TIMES,

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[104]

SUN
BALTIMORE, MD
DEC 1- 1908

HUNDREDTH CONCERT HERE

Mr. Turnbull Discusses Boston Symphony's Artistic Excellence.

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Tomorrow evening marks the one hundredth concert here. The symphony chosen for this occasion is Tschaikowsky's masterpiece, the "Pathetic," of which the great composer naively said, "Now I have composed a new symphony which I shall certainly not tear up."

The real romance of Tschaikowsky's life is woven about the glorious music of his Fourth Symphony, which the Philadelphia Orchestra played so well at its first concert this season. The score bears the simple dedication, *"A mon meilleur ami."* And this "best friend" was a wealthy Moscow widow, some nine years older than Tschaikowsky and rejoicing in the formidable name of Nadeshda Filaretowna von Meck. She also had 11 children, but was evidently not so completely absorbed by these family cares of no mean proportion as to be unable to indulge her admiration for Tschaikowsky's genius. She has been described as a "proud and energetic woman, of strong convictions, with the mental balance and business capacity of a man; absolutely free from sentimentality in her relations with others, yet capable of deep feeling and of being completely carried away by what was lofty and beautiful."

Mme. von Meck, hearing of the financial straits in which Tschaikowsky, after the manner of geniuses, was immersed, insisted upon making him an annual allowance of $3,000, so that he might compose in peace. How much the world owes her for that generous deed! In conferring this gift she exacted of him a promise that he would never seek a personal acquaintance. "The more you fascinate me," she wrote, "the more I shrink from knowing you." And he gallantly replied, "Nadeshda Filaretowna, every note which comes from my pen in future is dedicated to you."

For 13 years this curious romance flourished through correspondence, but they never met, except once by accident, and then they passed as strangers. Finally Mme. von Meck fell ill and unceremoniously cut off both the allowance and the correspondence.

Tschaikowsky's own description of the symphony he had dedicated to her tells us that the music was meant to portray Fate, that "fatal power which hinders one in the pursuit of happiness from gaining the goal." The finale contains a word of encouragement, however, and is intended to be a picture of a "folk holiday." In the words of the composer, "If you find no pleasure in yourself, look about you. Go to the folk. They neither see nor feel that you are lonely and sad. How they enjoy themselves! And will you maintain that everything in the world is sad and gloomy? Rejoice in the happiness of others—and you can still live."

The great composer was inconsolable over the change of heart of his benefactress, and when he died, two years later, her name was constantly upon his lips in his last delirium. She survived him by only two months. Thus ended a singular romance.

EDWIN LITCHFIELD TURNBULL.

EVENING MAIL,
New York City.
DEC 3- 1908

Gabrilowitsch, who will play the Rachmaninoff concerto to-night with the Boston Symphony orchestra, will be the assisting artist at the next Kneisel concert, to be given December 15. With Mr. Kneisel and Mr. Willeke the Russian pianist will give the trio in B flat major by Schubert. Mr. Kneisel and his associates will play Schumann's quartet in A major and Grieg's unfinished quartet in G minor.

Newspaper Clipping Bureau in the World
POST
WASHINGTON, D. C
DEC 2- 1908

The British ambassador and Mrs. Bryce occupied a box at the National Theater yesterday for the Boston Symphony concert, entertaining Mrs. Henry Cleveland Perkins and Miss Perkins. Mrs. Charles A. Williams had with her in her box Mrs. E. H. G. Slater, Miss Gwynn, and Miss Williams. Mrs. Leiter had in her box Mme. Jusserand, wife of the French ambassador; Mrs. Norman Williams, Mrs. George Cabot Lodge, Mrs. J. R. Williams, and Miss Clapperton.

Mr. and Mrs. Arthur Jeffrey Parsons were in another box, and had, among their guests, Dr. and Mrs. Herbert Scott Smith and Mr. Herbert Putnam.

In the audience were Mrs. James Garfield, Mrs. Beekman Winthrop, Mrs. Huntington Wilson, Mrs. Robert Mason, Mrs. Nathaniel Francis, Mrs. Julian James; Rear Admiral and Mrs. Clover; Mrs. Hunt Slater, Mrs. Carter, Mrs. Andenried; Dr. and Mrs. Thomas Chatard; Mrs. Robert Hinkley, Mrs. Ferney, of Philadelphia; Mr. and Mrs. William Eno, Mr. Reginald Huidekoper, Mme. de Blanpre, Baroness Preusschen von und zu Liebenstein, Viscount de Sainte Phalc, Mrs. William Corcoran Eustis, Mrs. Alfred Dietrick, Mrs. Violet Blair Janin; Mr. and Mrs. Arnold Hague, the consul general to London, Mr. Robert J. Wynne, and Miss Ida Wynne; the Swedish minister and Mme. de Lagercrantz, and the Misses de Lagercrantz, Mrs. Franklin Ellis, Mrs. Thomas Gaff, Mrs. Duncan McKim, Mrs. Clarence Moore, Mrs. Harlan, the Misses Harlan, Mrs. John E. Wilkie, Mrs. George Howard, Mrs. Raymond Patterson, Mr. and Mrs. Charles Henry Butler, Mrs. Henry M. Hoyt, Mrs. Philip Hichborn, Mr. and Mrs. Charles D. Walcott, Mrs. John Rodgers, and Mrs. James Lowndes.

From EVENING MAIL,
Address New York City.
Date DEC 3- 1908

Emil Sauer, who will be the soloist with the Boston Symphony orchestra Saturday afternoon, will play the Schumann piano concerto. This pianist's farewell recital will be given Wednesday at Mendelssohn hall. Sauer has prepared a very remarkable programme, including five Scarlatti sonatas, the Liszt sonata, a group of three Chopin numbers, three of his own compositions and the concert paraphrase of motifs from Tschaikowsky's "Eugen Onegin," by Pabst. Sauer will withdraw entirely from the concert stage and live quietly in his Dresden home.

The
Brooklyn Citizen
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THE GREAT HOME PAPER
DAILY 1 CENT SUNDAY 3 CENTS

BOROUGH OF BROOKLYN
NEW YORK CITY

DEAR SIR:
I TAKE PLEASURE IN ENCLOSING YOU A CLIPPING OF THEATRICAL NOTICE WHICH APPEARED IN RECENT ISSUE OF THE BROOKLYN CITIZEN.
YOURS VERY TRULY,
JOHN N. HARMAN,
DRAMATIC EDITOR,
THE BROOKLYN CITIZEN.

ON THE MUSICAL WORLD

The second concert of the Boston Symphony Orchestra, under Max Fiedler, will be given in the Academy of Music on Friday evening, Dec. 4, at 8:15. The principal number on the programme will be Tschaikowsky's "Pathetic" symphony with which Mr. Fiedler won so notable a success in Boston last week. The soloist will be Ossip Gabrilowitsch, who will play Liszt's second concerto, in A Major.

From JOURNAL OF COMMERCE,
Address New York City.
Date DEC 4 1908

The Hess-Schroeder Quartette, it is announced, will give three concerts on January 14, February 10 and March 3 at Mendelssohn Hall. The quartette is under the leadership of Professor Willy Hess, at present concert master of the Boston Symphony Orchestra, who received his honorary title from the German Emperor. He is as well known in Europe as in this country. He has been engaged in quartette work for a great part of his career. The first violin will be in his hands. The other members of the quartette are J. von Theodorowicz, second violin; Emil Ferir, viola, and Alwin Schroeder, violoncello. There will be produced at least four works never before heard here, [illegible] Trio Caprice," Hugo [illegible] Quartette in C Major, [illegible] in E minor.

The Boston Symphony Orchestra At The Lyric Last Evening.

An immense audience greeted the Boston Symphony Orchestra at the Lyric yesterday evening when this famous organization gave its one hundredth performance in Baltimore. The following program was presented:

"The Moldau," Symphonic Poem (No. 2 of the cycle "My Country") ..... Smetana

Symphony No. 6, "Pathetic," in B minor, Op. 74 ..... Tschaikowsky
I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Prayer from "Tosca" ..... Puccini

Three Dance Pieces from "Cephalus and Procris," Heroic Ballet. (First time in Baltimore) ..... Gretry
I. Tambourin.
II. Menuet ("The Nymphs of Diana").
III. Gigue.
(Freely arranged for concert use by Felix Mott.)
Felix Mottl.)

Bolero from the "Sicilian Vespers" ..... Verdi

(a) A Song of "Spring," for Orchestra, Op. 16 (First time in Baltimore) ..... Sibelius
(b) "Finland"; Symphonic Poem for Orchestra, Op. 26, No. 7. (First time in Baltimore) ..... Sibelius

Soloist ..... Mme. Eames

Mr. Fiedler deserves our gratitude for the interesting novelties introduced at this concert. The "Three Dances," by Gretry, are graceful compositions, their arrangement for concert use by Mottl is musicianly, unpretentious, but extremely effective, and their rendering left nothing to be desired. The Menuet, in particular is full of delicate charm and displayed to perfection the exquisite finish of the wood-wind instruments. The two pieces by Jean Sibelius, however, are of much greater merit. The lyrical mood of the first is admirably sustained, the passionate patriotism of the second highly stirring. Sibelius is a composer of power and originality. His ideas are pregnant, his form coherent and his treatment of the orchestra sonorous and imaginative. Finland is justly proud of him and his fame is rapidly spreading.

Smetana's symphonic poem "The Moldau," is little known in this country. It begins most promisingly, but the working out is patchy and the climax weak, almost trivial.

It is unfortunately impossible to praise last night's performance of Tschaikowsky's "Pathetic Symphony." In the first movement several of the wind instruments were noticeably out of tune. So astonishing an occurrence can only be explained by the recent violent changes of temperature. Doubtless the mishap had a disconcerting influence on conductor and players alike. Be this as it may, the symphony fell far short of its usual effect, many details of the score being lost or obscured. The second movement was taken at a tempo considerably slower than that prescribed by the composer and it suffered from the change.

Madame Emma Eames was the soloist of the occasion. Though her voice was not at its best, she sang the prayer from "La Tosca" beautifully. The Verdi Bolero aroused much enthusiasm among the public, but was less satisfactory to the musician. It is a composition of small artistic value.

E. H.

News Dec 3

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EDWIN LITCHFIELD TURNBULL.

[E105]

SUN,
New York City.
DEC 4 1908

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Besides this imposing autobiography Mr. Fiedler conducted Beethoven's "Egmont" overture and Sibelius's "Varsang" and "Finlandia." Ossip Gabrilowitsch was the soloist and his number was the second piano concerto of Rachmaninow. We have heard a great deal of this concerto of late and most music lovers are at a loss to know why. It cannot of course be that when one pianist has failed to achieve a success with it another determines to show that he can succeed.

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New York City.
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It was in the Strauss symphonic poem, with its intensely modern depiction of a soldier's struggles, victories and love that the full resources of the great orchestra were revealed. While Mr. Fielder's reading of the work was more restrained than some readings previously heard in this city, his grasp of the work was masterly and inspiring, never for a moment becoming incoherent even in the wildest episodes of Strauss' fighting hero's experiences.

Mr. Ossip Gabrilowitsch, the soloist in the concerto, roused the audience to a high pitch of enthusiasm. After the obvious strains of the Rochmaninow composition, the tone poems by Sibelius "Spring" and "Finland," came with a wholesome effect that was refreshing.

SUN.
BALTIMORE, MD
DEC 1- 1908

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Mr. Turnbull Discusses Boston Symphony's Artistic Excellence.

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I hear that Dr. Muck told a friend last summer, who inquired how he liked returning to German orchestras, that the Boston orchestra had "spoiled him for everything else." For 24 seasons now this incomparable body of musicians has honored Baltimore with its visits, playing in divers places—the Lyceum Theatre, the old Concordia Opera House, the Academy of Music and finally the present Music Hall, which was opened with a brilliant concert by the orchestra. Once, when we were threatened with a possible loss of the concerts because of inadequate support, public-spirited citizens tided over the crisis in our musical history with a guarantee fund, which, it is pleasant to record, was never called upon, so well did the public respond. Since that time the audiences have been steadily growing in numbers and appreciation, until Baltimore has come to be regarded by the orchestra and its genial manager, Mr. Comee, as one of their best stands.

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EDWIN LITCHFIELD TURNBULL.

EVENING MAIL,
New York City.
ss

Gabrilowitsch, who will play the Rachmaninoff concerto to-night with the Boston Symphony orchestra, will be the assisting artist at the next Kneisel concert, to be given December 15. With Mr. Kneisel and Mr. Willeke the Russian pianist will give the trio in B flat major by Schubert. Mr. Kneisel and his associates will play Schumann's quartet in A major and Grieg's unfinished quartet in F major.

Newspaper Cutting Bureau in the World
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DEC 2-1908

The British ambassador and Mrs. Bryce occupied a box at the National Theater yesterday for the Boston Symphony concert, entertaining Mrs. Henry Cleveland Perkins and Miss Perkins. Mrs. Charles A. Williams had with her in her box Mrs. E. H. G. Slater, Miss Gwynn, and Miss Williams. Mrs. Leiter had in her box Mme. Jusserand, wife of the French ambassador; Mrs. Norman Williams, Mrs. George Cabot Lodge, Mrs. J. R. Williams, and Miss Clapperton.

Mr. and Mrs. Arthur Jeffrey Parsons were in another box, and had, among their guests, Dr. and Mrs. Herbert Scott Smith and Mr. Herbert Putnam.

In the audience were Mrs. James Garfield, Mrs. Beekman Winthrop, Mrs. Huntington Wilson, Mrs. Robert Mason, Mrs. Nathaniel Francis, Mrs. Julian James; Rear Admiral and Mrs. Clover; Mrs. Hunt Slater, Mrs. Carter, Mrs. Andenried; Dr. and Mrs. Thomas Chatard; Mrs. Robert Hinkley, Mrs. Ferney, of Philadelphia; Mr. and Mrs. William Eno. Mr. Reginald Huidekoper, Mme. de Blanpre, Baroness Preusschen von und zu Liebenstein, Viscount de Sainte Phalc, Mrs. William Corcoran Eustis, Mrs. Alfred Dietrick, Mrs. Violet Blair Janin; Mr. and Mrs. Arnold Hague, the consul general to London, Mr. Robert J. Wynne, and Miss Ida Wynne; the Swedish minister and Mme. de Lagercrantz, and the Misses de Lagercrantz, Mrs. Franklin Ellis, Mrs. Thomas Gaff, Mrs. Duncan McKim, Mrs. Clarence Moore, Mrs. Harlan, the Misses Harlan, Mrs. John E. Wilkie, Mrs. George Howard, Mrs. Raymond Patterson, Mr. and Mrs. Charles Henry Butler, Mrs. Henry M. Hoyt, Mrs. Philip Hichborn, Mr. and Mrs. Charles D. Walcott, Mrs. John Rodgers, and Mrs. James Lowndes.

From EVENING MAIL,
Address New York City.
Date

Emil Sauer, who will be the soloist with the Boston Symphony orchestra Saturday afternoon, will play the Schumann piano concerto. This pianist's farewell recital will be given Wednesday at Mendelssohn hall. Sauer has prepared a very remarkable programme, including five Scarlatti sonatas, the Liszt sonata, a group of three Chopin numbers, three of his own compositions and the concert paraphrase of motifs from Tschaikowsky's "Eugen Onegin," by Pabst. Sauer will withdraw entirely from the concert stage and live quietly in his Dresden home.

The
Brooklyn Citizen

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BOROUGH OF BROOKLYN
NEW YORK CITY

DEAR SIR:
I TAKE PLEASURE IN ENCLOSING YOU A CLIPPING OF THEATRICAL NOTICE WHICH APPEARED IN RECENT ISSUE OF THE BROOKLYN CITIZEN.

YOURS VERY TRULY,
JOHN N. HARMAN,
DRAMATIC EDITOR,
THE BROOKLYN CITIZEN.

IN THE MUSICAL WORLD

The second concert of the Boston Symphony Orchestra, under Max Fiedler, will be given in the Academy of Music on Friday evening, Dec. 4, at 8:15. The principal number on the programme will be Tschaikowsky's "Pathetic" symphony with which Mr. Fiedler won so notable a success in Boston last week. The soloist will be Ossip Gabrilowitsch, who will play Liszt's second concerto, in A Major.

om JOURNAL OF COMMERCE,
ldress New York City.
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The Hess-Schroeder Quartette, it is announced, will give three concerts on January 14, February 10 and March 3 at Mendelssohn Hall. The quartette is under the leadership of Professor Willy Hess, at present concert master of the Boston Symphony Orchestra, who received his honorary title from the German Emperor. He is as well known in Europe as in this country. He has been engaged in quartette work for a great part of his career. The first violin will be in his hands. The other members of the quartette are J. von Theodorowicz, second violin; Emil Ferir, viola, and Alwin Schroeder, violoncello. There will be produced at least four works never before heard here; Paul Juon's "Trio Caprice," Hugo Kaun's "Quartette in C Minor," Max Reger's Trio and Leone Sinigalia's "Serenade in D." The concerts are under the management of Henry

[105]

MUSIC

The Boston Symphony Orchestra At The Lyric Last Evening.

An immense audience greeted the Boston Symphony Orchestra at the Lyric yesterday evening when this famous organization gave its one hundredth performance in Baltimore. The following program was presented:

"The Moldau," Symphonic Poem (No. 2 of the cycle "My Country") ..... Smetana

Symphony No. 6, "Pathetic," in B minor, Op. 74 ..... Tschaikowsky
I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Prayer from "Tosca" ..... Puccini

Three Dance Pieces from "Cephalus and Procris," Heroic Ballet. (First time in Baltimore) ..... Gretry
I. Tambourin.
II. Menuet ("The Nymphs of Diana").
III. Gigue.
(Freely arranged for concert use by Felix Mott.)
Felix Mottl.)

Bolero from the "Sicilian Vespers" ..... Verdi

(a) A Song of "Spring," for Orchestra, Op. 16 (First time in Baltimore) ..... Sibelius

(b) "Finland": Symphonic Poem for Orchestra, Op. 26, No. 7. (First time in Baltimore) ..... Sibelius

Soloist ..... Mme. Eames

Mr. Fiedler deserves our gratitude for the interesting novelties introduced at this concert. The "Three Dances," by Gretry, are graceful compositions, their arrangement for concert use by Mottl is musicianly, unpretentious, but extremely effective, and their rendering left nothing to be desired. The Menuet, in particular is full of delicate charm and displayed to perfection the exquisite finish of the wood-wind instruments. The two pieces by Jean Sibelius, however, are of much greater merit. The lyrical mood of the first is admirably sustained, the passionate patriotism of the second highly stirring. Sibelius is a composer of power and originality. His ideas are pregnant, his form coherent and his treatment of the orchestra sonorous and imaginative. Finland is justly proud of him and his fame is rapidly spreading.

Smetana's symphonic poem "The Moldau," is little known in this country. It begins most promisingly, but the working out is patchy and the climax weak, almost trivial.

It is unfortunately impossible to praise last night's performance of Tschaikowsky's "Pathetic Symphony." In the first movement several of the wind instruments were noticeably out of tune. So astonishing an occurrence can only be explained by the recent violent changes of temperature. Doubtless the mishap had a disconcerting influence on conductor and players alike. Be this as it may, the symphony fell far short of its usual effect, many details of the score being lost or obscured. The second movement was taken at a tempo considerably slower than that prescribed by the composer and it suffered from the change.

Madame Emma Eames was the soloist of the occasion. Though her voice was not at its best, she sang the prayer from "La Tosca" beautifully. The Verdi Bolero aroused much enthusiasm among the public, but was less satisfactory to the musician. It is a composition of small artistic value.

E. Hutcheson

SUN,
New York City.
DEC 4 1908

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News Dec 3

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EDWIN LITCHFIELD TURNBULL.

DECEMBER 3, 1908.

MUSIC'S SPELL AT LYRIC

Boston Symphony's 100th Performance A Triumph.

"LOW-LIGHT" PLAN IS TRIED

Large And Fashionable Audience Greets Mme. Eames And Director Fiedler.

Symphony orchestras have come to Baltimore and symphony orchestras have gone, but if received elsewhere as it was at its one hundredth performance in this city, last night at the Lyric, the Boston Orchestra seemingly bids well to go on forever.

Not since it appeared at the dedicatory performance at the Lyric—then the Music Hall—in 1894, has the orchestra played to such an appreciative house of the best music-lovers of Baltimore. Twenty-eight seasons ago the orchestra first appeared, and 24 years ago made its initial appearance in Baltimore, at the Academy of Music. When it first played at the Lyric there were 85 players; last night there were 97.

Long before the conductor, Max Fiedler, stepped to his stand and made the first motion with his baton Baltimore society and Baltimore music-lovers were passing into the foyer in a throng, which increased and increased until it was a veritable crush. The 2,400 persons filling nearly every seat and standing in the galleries had little time to watch the nervous, intermittent movements of the players as they sounded fleeting preliminary tuning-up notes and bars on violin, 'cello, bassoon, oboes and brass. The appearance of Max Fiedler hushed all, and the late comers were forced to wait without until the applause after the first number was hushed.

Naturally, the features of primary interest were the director and "the" Eames; but Mr. Fiedler modestly forced appreciation of his assistants when, after the first outburst, he called upon them also to rise to accept their proper share of the honors. Mme. Eames, the much-lauded artiste, also declined to accept all the approbation meted out to her, and upon each of her recalls bowed her homage to the director and the orchestra.

The performance also was a triumph, in part, for what have come to be known as the "low-lighters," since their appeal for subdued illumination was granted to the extent of 600 incandescents, which were snapped out with the first bars of "The Moldau," leaving lighted only 10 incandescents under the floor of the balcony, 2 globe lights at the rear and the wall clusters in the balcony, in addition to the 4 yellow-shaded chandeliers and 2 similarly shaded brackets over the stage.

Those who had asked this innovation expressed themselves as much pleased, and the orchestra's manager, Mr. F. R. Comee, said he was willing to continue to bow to the desire of the petitioners, among whom was Cardinal Gibbons, unless the "high-lighters" present a request with more numerous signers. Mr. Fiedler was willing to accept the change, provided there was plenty of light for his players. The orchestra lights were bright, and one or two eye shades were used by front-seat holders, but the general effect was pleasing to the majority.

Mr. Comee, in the intermission, expressed himself as delighted with the audience and its approbation.

FIEDLER A GREAT CONDUCTOR

Mme. Eames Sings Prayer From "Tosca" Effectively.

The second appearance of the Boston Symphony Orchestra, under Mr. Max Fiedler, with Madame Eames as soloist, was marked by the following program:

Smetana—"The Moldau," Symphonic Poem (No. 2 of the cycle "My Country").

The source; the hunt; the rustic wedding; moonlight and dance of the nymphs; the St. John Rapids; the broad river; Vyschrad motive.

Tschaikowsky—Symphony No. 6, "Pathetic," in B minor, Op. 74.

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

Puccini—Prayer from "Tosca."

Gretry—Three dance pieces from "Cephalus and Procris," heroic ballet. First time in Baltimore.

I. Tambourin.
II. Menuet ("The Nymphs of Diana").
III. Gigue.

(Freely arranged for concert use by Felix Motti.

Verdi—Bolero from the "Sicilian Vespers."

Sibelius—

(a) A Song of "Spring" for Orchestra, Op. 16. First time in Baltimore.

(b) "Finland": Symphonic Poem for Orchestra, Op. 26, No. 7. First time in Baltimore.

Public interest, which has always been deeply in sympathy with the Boston orchestra, has now become more intensely aroused, partly by the beauty of the program offered and partly by the advent of a director who is sincerely in earnest, who is musicianly and sympathetic with his audience, who is a master in the art of conducting and who knows well how to prepare a program that contains works of art which appeal to a music-loving public.

The first of this year's concerts was well attended, it is true, but upon that occasion many were attracted by curiosity to know what manner of man Mr. Fiedler was, and with what success he would occupy the place left vacant by his eminent predecessor. To paraphrase a classic saying, "He came, he conducted, he conquered."

Last night's work proved many things which were in doubt after the first hearing: That Mr. Fiedler has the capacity for controlling an orchestra, for never has the finesse of orchestral playing been more strongly in evidence; that he has a wonderful conception of the works given, and knows how to make his men respond to his every thought, for were not the smaller fragments of the thematic construction—the substrata, as it were—of the compositions brought to light and emphasized in a striking manner, thus placing before his hearers little points that none but those who had previously studied the works would know existed? He laid bare the composers' very souls, and by means of the dynamic effects and those beautiful nuances that are too often overlooked opened up the pictures conceived in the composers' minds and presented them in their true colors.

What could be more characteristic or beautiful than Smetana's symphonic poem, "The Moldau," with its slight tinge of national coloring, and how thoroughly Mr. Fiedler appreciated the composer's peculiar vein, the enthusiasm of the audience attested.

The Tschaikowsky symphony was a marvel of beauty under Mr. Fiedler's baton, the members of the orchestra themselves playing as if impressed with the interpretation. Tschaikowsky sometimes stoops to melodic cheapness—becomes, in fact, almost commonplace, although never for long. But in this symphony—perhaps his greatest work, and certainly his noblest symphony—never for one moment does he descend from the high ideals that actuated him throughout the composition.

Rarely, if ever, have Baltimoreans heard a more perfect performance of the work than that of yesterday, from the first movement, passing through the "Allegro con grazia"—the best example of five-four time known—the "allegro motto vivace," to the last strange and impressive finale. Every word was understood and interpreted—the forceful, the graceful, the light, airy and almost playful, and finally the somber—each and all the varying shades of color were depicted, and Tschaikowsky, at the supremest height of his art, stood brilliantly revealed. Truly Mr. Feidler and his orchestra are an inspiration to each other.

Mme. Eames, the well-known singer from the Metropolitan Opera House, was the soloist of the evening, and following the traditions of an opera singer, and also taking advantage of such fine orchestral support, the artist gave two operatic selections—"The Prayer," from Puccini's "Tosca," and "Bolero," from Verdi's little-known and still more rarely heard opera, "Sicilian Vespers."

Operatic arias when given on the concert stage, shorn as they are of all scenic surroundings, necessarily lose much of their value and attractiveness. While this applies in a general way to all works of a like character, it would seem to be more particularly the case with Puccini's music, doubtless because of the somewhat loose construction of his writing. Puccini is essentially an operatic composer and oftimes expresses as much in a few chords as a symphonic writer can in a lengthy and extended passage, and for the simple reason that he relies largely upon stage effects and scenic background for support. Bereft of these aids, the concert singer is entirely dependent upon his or her individual effort to create the atmosphere necessary to a true and correct interpretation of the operatic aria.

Now, Mme. Eames has achieved one of her greatest successes in this very opera, "Tosca," and consequently requires no extraneous assistance to enable her to give a perfectly artistic presentation of her selection. Her natural refinement, together with her wealth of vocal requirements, suffice to make her work attractive. To begin with, she possesses a voice which, if a trifle cold at times, is so pure in its quality and intonation that one cannot fail to admire. Last evening her singing of the "Tosca" number betrayed no coldness whatever, but was rather marked by an absolute conception of the prayer and of its place in the opera; in other words, the true artist was present. But the aria was all too brief.

In the dashing "Bolero" her style was changed and her flexibility of voice became prominent. There was such a spirit and dash about her singing that had the rule against encores not been strictly upheld she would have been compelled to yield to the unanimous demand of a delighted public.

Mme. Eames in all her varying moods is always the graceful and gracious artist.

W. G. O.

GRAND OPERA STAR WITH SYMPHONY ORCHESTRA

MME. EMMA EAMES

nowhere is it more cordially welcomed or supported than here. In musical matters, as in others, the city is steadily going forward, and really good things do not appeal to the community in vain. The Boston Orchestra is regarded by many as the best in the world, and we know its merits. Of all the social pleasures of the winter there is none more thoroughly enjoyed than the symphony concerts—now an established institution.

News Editorial

From EVENING SUN,

Address New York City.

Date DEC 4 1908

The Boston Symphony seems to be a personally conducted orchestra; at least, Max Fiedler seems to be always in keen touch with each man, and to weld all easily into a symphonic whole. Last night, at its second concert of the season at Carnegie Hall, simple melody and stirring climax were executed with supert effect. Great training it took to produce effectively the bombardments and harmonic discords of Richard Strauss's tone poem, "Heldenleben."

This composition, second in the bill, cost poor "Carmen" her critics during her best act downtown. There had been first an all-too-short excerpt from Beethoven, his overture to Goethe's "Egmont." The Strauss tone poem of all Strauss poems is this "Hero's Life." How it starts with piping birds, green meadows, and lives through romance, battle, the rhythmic march of Empires to the fight, the lesser turmoils of a lifetime and at last the returning softness of age, both Straussite and anti-Straussite know. Here was the modern, hypnotic power shown, a glance yet into the musical future.

Ossip Gabrilowitsch, after a year away, was the soloist in the fine, fervent Rachmaninow concerto No. 2 in C minor, that his countrywoman, Tina Lerner, recently played, and Pugno before them both. There was great applause after the third movement, but no winning an encore.

Sibelius's "Song of Spring," op. 16, was heard for the first time here, a brilliant if simple melody, a folklore tale of the peasantry. A second, his familiar "Finland," closed the programme before 10:30 o'clock.

To-night in Brooklyn with Gabrilowitsch, and to-morrow with Sauer at Carnegie Hall, Mr. Fiedler turns his own attention to Tschaikowsky's "Pathetique."

The Boston band prospers under Fiedler. On its entire previous trip, its audiences were within $50 of the corresponding trip with an established favorite last year.

The Strauss-fest was significant, looking backward eight years to that first huge "Heldenleben" under Paur. His Philharmonic men played the "Zarathustra" under Safonoff the other day.

BOSTON SYMPHONY'S 100TH PERFORMANCE

The one hundredth performance in Baltimore of the Boston Symphony Orchestra tonight, which is in a way specially recognized by the appearance of Madame Eames, is an interesting event in the musical history of the city. It recalls the discouraging time when the orchestra appeared to very small audiences, indeed—first at the Academy of Music and later at the old Concordia Opera House, afterwards burned. Symphony music was not then understood or appreciated as much as it is at present, although later we had two symphony organizations of our own. Nevertheless, the mass of the public did not care for this stately form of composition, and there was but a small circle that could discern and enjoy its splendors.

Since that time there has been a change, and no other organization, musical or dramatic, that visits Baltimore is so generously and enthusiastically patronized as the famous one from Boston. There is annually an abundant subscription before the season opens and the hall is invariably crowded with a gathering that represents the culture and fashion of the city. The Boston Symphony visits many places during the winter, but

THE DA

From TIMES

Address New York City.

Date

THE BOSTON ORCHESTRA.

Strauss's "Ein Heldenleben" Played —Ossip Gabrilowitsch as Soloist.

The Boston Symphony Orchestra gave its second evening concert yesterday in Carnegie Hall. Mr. Fiedler's conducting was in many ways more enjoyable than that in the first concert he gave; it was more restful to the eye, and he showed a firm and in some ways most remarkable grasp on the essentials in difficult tasks. Beethoven's overture to "Egmont," with which the programme began, was played with nobility and tragic power. His most remarkable achievement was the performance of Strauss's huge tone poem, "A Hero's Life."

It is difficult to recall a performance of this work, which has repeatedly been played here, so enormously complicated in detail and so vast in its general scheme, that presented it in so clear a light, that made everything in it so plain, keeping the tangled skein of its polyphony so perspicuous, and so ameliorating the crass harshness of many of its reckless dissonances. For once, the mockery of the "critics'" section seemed to have some well-ordered plan, and the "battle" section was made to sound like something more than a mere piling up of ear-splitting noise. It was shown that the effect is attained by thematic means; and there was some opportunity for the listening ear to discern and disentangle the themes.

The finer and more beautiful passages were played with ardor and with an evident conviction of their beauty. Such a performance presents Strauss's work in its true light. Yet with all that was done for it, there was little essentially to be changed in the riper judgment of it. There are many beautiful things in the composition. An enormous skill, an enormous talent have gone to the making of it. But it is skill and talent misapplied. The more Strauss's conception of programme music is made familiar, the more futile and impossible it seems. What, to take the more obvious things, is more childish than the attempt to illustrate "feminine caprice" by the freakish ecentricities of the solo violin solo in the midst of its melodies.

Do the rumbling fifths in the tubas show the earthly sluggish nature of inappreciative critics? Do the "diminutions" of the heroic themes give a clear idea of how these critics belittle the hero's greatness? These and other fantasies of the same kind may be heard, and they may be explained to the listened, but they make no impression on him even when he is told, because it is not in the nature of music to do what Strauss thinks he is doing with it. The really fine passages of the work, the broad and eloquent sections, are marred and ruined by these disfigurements. As Ernest Newman puts it, it is as if the composer now and again stuck his own face through the canvas he is painting and leered and grimaced at the spectators.

If "Ein Heldenleben" cannot secure any but a much qualified assent from a musical audience, it is not because it is not understood. Particularly in so lucid a performance as Mr. Fiedler gave, it is only too well understood, and admiration for its strong features is in large measure invalidated by its crying improprieties and stupidities.

Mr. Ossip Gabrilowitsch reappeared for the first time in New York at this concert, after his absence, and was gladly welcomed. He is an artist, who has steadily grown greater since his first coming to this city some years ago, and his art is now bearing its full fruition. He played Rachmaninoff's second concerto; but it was rather a heavy tribute for him to pay to his Russian compatriot, and to the desire to lengthen the short list of concertos that present-day virtuosos find available. Even so artistic a performance as he gave of it, one full of power, of delicacy, of all imaginable contrast, one so admirably seconded by the orchestra, could not make the composition interesting.

The programme was brought to an end with two pieces by Sibelius a short "Song of Spring" that was heard for the first time in New York, and the "Finlandia," tone poem, known from previous performances here.

From WORLD,

Address New York City.

Date

BOSTON SYMPHONY AGAIN.

Strauss's Tone-Poem, "Ein Heldenleben," Artistically Rendered.

Only the presence of the Egmont overture on the programme of the Boston Symphony Orchestra at Carnegie Hall last night prevented the second concert of that organization from being entirely modern in its composition.

The big feature was Richard Strauss's tone poem, "Ein Heldenl ben" ("A Hero Life"), of which Mr. Fiedler and his men gave an exposition that held the keenest interest of a large audience and aroused its eager enthusiasm. Mr. Fiedler brought out the contrasts of the score most effectively, and in the fortissimo passages the band responded with a splendid precision and sonority of tone. The Beethoven overture was also played in fine balance and beautiful utterance.

Ossip Gabrilowitsch, the solo performer, played with his usual technical skill and facility.

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NEW YORK AMERICAN,

New York City.

DEC 4 - 1908

BOSTON SYMPHONY REVIVES STRAUSS

To a house that packed Carnegie Hall—and that means about 3,000 persons—the Boston Symphony Orchestra gave last night the second concert for this season. Despite the fact that the children of Father Knickerbocker are among the most devout admirers of the imported musical talent of the capital of the Massachusetts Commonwealth, the Symphony managers have been most niggardly in their "productions" in New York. Other cities have heard the latest works of this and that master for the first time, while New York has listened—with pleasure—to old friends.

Last night, however, the programme not only revived Richard Strauss's tone-poem, "Ein Heldenleben" (a Hero Life), which has not been heard here for several years, but gave, for the first time, Sibelius s "Varsang" (Spring Song).

The solo feature of the evening was Ossip Gabrilowitsch at the piano. In the great quartette of Russian pianists, the other three being Rosenthal, Paderewski and Lhevinne, it is rather difficult to place Maestro Ossip. In previous concerts when he has played here his musicianship and technique have been acknowledged, but he was found rather given to over-accentuation—the mechanism of his playing was too apparent. Last night, however, in his share of Rachmaninoff's exacting, but entrancing, Concerto No. 2, in C minor, he showed that while he preserves the firmness of his outlines he is doing better work in the filling in of the pictures.

The Strauss number was used in Boston as the test of the Boston Symphony Orchestra's new conductor in handling the modern German descrptive cult. In its presentation here last night he and his orchestra proved they had, at any rate, mastered the tremendous intricacies of "Ein Heldenleben." It is a massive example of the ability of the Viennese in discovering strange concords of sounds, and any orchestra that can play it with precision should be complimented thereon. The audience gave it reverent and expectant attention.

To-morrow afternoon Conductor Fiedler will carry the musical war into the Safonoff camp by making Tschaikowsky's pathetic symphony the feature of his programme.

From ...YORK PRESS,

Address ... New York City.

Date DEC 4 1908

Fiedler Revives Heldenleben.

By his performance of Strauss's "Heldenleben" last night in Carnegie Hall Max Fiedler rose several inches in estimation. Of course, he had the Boston Symphony Orchestra at his command, and that means a great deal. But the way he guided his musicians through the labyrinths of Strauss's masterful score showed not only deep sympathy with and understanding of the music, but a virtuoso's grasp of its intricacies. Fiedler and his men laid bare the innermost riddles of this composition with the utmost ease. To the ear was presented as finely etched a succession of tone combinations as the pages of the score presented to the trained eye. It was a wonderfully lucid reading and never ran into mere noise.

Not even in the battle scene was there any nerve-entangling din. Only it must be said that Fiedler at times sacrificed spirit for clarity; for instance, in that beautiful portion of the score in B major, marked No. 8 in the score, which the conductor came far from interpreting "with great energy and enthusiasm," as the composer dictates. Fiedler took some of his tempos, as toward the close of the work, at a remarkably slow pace. But what a wonderful creator of genius is this "Heldenleben"! It is the master work of Strauss. All honor to Fiedler for bringing it once more into public notice, and so eloquently.

The soloist of the concert was Ossip Gabrilowitsch, who appeared for the first time this season and played Rachmaninoff's fine concerto in C minor, opus 18. Gabrilowitsch has grown in artistic stature with every return to New York, and last night again he proved that he belongs to those who never stand still. Technically crisp and brilliant, his performance of the concerto was also pregnant with emotional vitality. Gabrilowitsch seldom has played here with so much temperamental spirit and passion as he did last night. But there was no loss of refinement in phrasing. Evidently he was in an inspired mood. The audience was quick to appreciate that, and recalled Gabrilowitsch many times, though there was no chance of encore.

The programme, which opened with Beethoven's "Egmont" overture, closed with two pieces of Sibelius, "A Song of Spring," opus 16, and "Finland," opus 26, No. 7. The first of these was presented for the first time in New York.

NEW YORK HERALD,

New York City.

From TRIBUNE

Address ... New York City.

Date

THE BOSTON ORCHESTRA.

The patrons of the Boston Symphony Orchestra listened last evening at Carnegie Hall to Beethoven's "Egmont" overture; Richard Strauss's tone poem, "Ein Heldenleben"; the second of Rachmaninow's pianoforte concertos, played by Mr. Ossip Gabrilowitsch, and two pieces by Sibelius, one of them a novelty, "A Song of Spring," and the other his familiar "Finlandia." Mr. Max Fiedler was the conductor, and the audience dealt cordially with him, especially when, after the Strauss performance, he bade the orchestral players rise to share honors with him. This was, indeed, a tribute from the conductor to his associates that was well deserved, for there was at least as much to praise in the orchestra's clean-cut and brilliant instrumental work as in the interpretation of the music as a whole by the leader. There doubtless seemed to many hearers something prodigious about "Ein Heldenleben" when it was first presented in this city some eight years ago by Mr. Paur and the Philharmonic Society. Their thunderous proclamation of the hero's theme and the huge din of the combat between Strauss's imaginary personage and his enemies helped to convey an impression of fabulous and overwhelming power, which subsequent performances have not been able to confirm. The energy that Mr. Fiedler and the Boston men infused into their presentation of this score last evening was carefully regulated, and the instrumental voices were deftly balanced, but this nicety of treatment served rather to reveal the frequent banalities of the music and its lack of convincing emotional force than to glorify what Strauss's admirers regard as perhaps his strongest work. The spirit of shrewd and witty caricature in the section depicting the hero's enemies was capitally brought out.

Touching the Rachmaninow pianoforte concerto, there need be little added to what was said here after its two previous New York performances, by Mr. Pugno and Miss Tina Lerner, respectively, with the Russian Symphony Orchestra. The concerto has not much to say that is of serious import, despite the melodic sincerity of its third movement, an allegro scherzando. Mr. Gabrilowitsch played with skilful hands and a willing spirit, but he could do little to make it interesting. The Sibelius "Song of Spring" proved to be in the mood of his other early music, and its lyric beauty is not to be gainsaid, but it does not sound the note of high significance.

BOSTON ORCHESTRA IN ENJOYABLE CONCERT

Mr. Max Fiedler Leads and Obtains Fine Results with His Well Known Body of Musicians.

In a programme of unusual length presented at last night's Boston Orchestra concert in Carnegie Hall Mr. Max Fiedler gave a somewhat fuller display of his powers with the baton than he has hitherto afforded local concertgoers. He also strikingly exploited the virtuosity of his men, who were brought to their feet more than once by the audience to share the honors with the conductor. A pleasant feature of the evening was the local re-entry of Mr. Ossip Gabrilowitsch as the soloist of the occasion.

The programme, while maintaining a romantic mood, was one of sharp contrasts. Opening in classic dignity with Beethoven's "Egmont" overture, the list introduced successively the gaudily descriptive "Heldenleben" of Richard Strauss, the polite commonplaces of Rachmaninow's second pianoforte concerto, and finally the bracing atmosphere of a pair of Sibelius tone poems, "Spring" and "Finland."

In his interpretations Mr. Fiedler met the diverse demands of this programme admirably. His Beethoven playing, beginning with almost labored deliberation, ended in a fine blaze of orchestral glory, the Sibelius music was given with both grace and vigor and the concertos accompaniment he handled with sufficient suavity. It was, however, in the Strauss tone poem that the evening's climax was reached. What Mr. Fiedler accomplished was to give this extraordinary score one of the most lucid interpretations it has had here. He made even the thick of the battle scene intelligible, the instruments vying with each other in accomplishing the impossible.

Mr. Gabrilowitsch's playing in the concerto was worthy of a better vehicle, yet he could not disguise the dryness of the composition with either taste or technique. He delighted the judicious by treating the work as an enlarged piece of chamber music, never obtruding the piano's part. The audience repeatedly recalled him with applause.

Paper Cutting Bureau in the World

Monmouth

1908

MACDOWELL'S LAMIA

"Lamia," a symphonic poem, based upon Keats' tragic poem of that name, by the late and much regretted, Edward MacDowell, was rendered by the Boston Symphony Orchestra, at Carnegie Hall, New York, November 7. This work is one of the early compositions by MacDowell and is pronounced by an eminent musical critic to display "fancy and color," and to give evidence of having been "written with the enthusiasm of youth." The composer had often expressed his unwillingness to have it played or permit its publication until after he had revised it. Death intervened and the revision was never undertaken. In consequence, there are those of his friends who regard its recent publication and performance as ill-advised and fraught with the possibility of doing injury to the late composer's reputation. I doubt this, for the reason that they who love the works of a master are more than desirous of the opportunity to become acquainted with him in every phase of his career and to note his development as the years rolled by. It was notably so in the case of Mendelssohn and other masters. One has yet to learn that the juvenilities characteristic of many of their earlier works (which we all love), detracted in any way from the fame accruing to them as the result of those composed in maturity. It is as unreasonable, to assume such derogation, as it would be say the memory of the sturdy sapling detracted from the flavor and value of the apple that, as a well grown tree, it now bears.

The reasons why "Lamia" was so long deferred in presentation have been written by Mrs. MacDowell, the composer's widow, and published in the programme book of the Boston Symphony Orchestra. They are interesting, and, for that reason, here reproduced:

"It was never published until now for the simple reason that, when he would have been glad to see it in print, he did not have the money necessary, nor had he had the opportunity of hearing it played.

When we came to America, he ran up against the fact that it would be impossible for him to get any orchestra to try over a composition for him in a rehearsal unless it were going to be played in a concert. He never wanted to publish a work unheard, and in Germany it had been a simple and easy thing to accomplish. I can see, as if it were yesterday, the kindly faces of the members of different orchestras in Wiesbaden, Darmstadt, Frankfort, so willing to help out the young American by trying over his compositions. As I think of it now, it seems quite wonderful, the ease with which all this came. For instance, the 'Hamlet and Ophelia,' I think, was tried over at least once. The only grumble I ever heard was over the voice parts. I copied most of them, and the early ones must have been awful! I can hear an old musician say under his breath, 'Schrecklich copiert,' until he saw my look of distress and guessed the truth! Then he gave me a kindly nod, as much as to say, 'You will improve.'

When the money was there for the necessary expense, or when he might have been able to have it printed for nothing, it was too late. Edward felt then that the 'Lamia' belonged to a period quite different from the work he was doing, and he was most critical about work he had finished. I think I do not exaggerate when I say, I doubt whether he would have published any of his compositions if they had been laid aside for even three or four years. He was merciless in his judgment of himself. But as it chanced, he never had any trouble in finding a publisher for all he wrote, though with the orchestral things, as I said before, he helped pay for all the early compositions.

As the years rolled on, newer music pushed 'Lamia' aside, though it was always on the list of his printed works. Finally, his feeling was that it was too late for it to appear as a recent work, too soon to stand as a youthful one. Repeatedly, he said to me, 'When I am old, I shall have it printed, though there is a lot in the orchestration I should like to change.' This he said of his printed works as well."

* * * *

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Keystone

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MASSACHUSETTS.---Boston.—Of course everyone who attended the first concert of the Boston Symphony Orchestra under its new director was in critical mood, and this is a fair resume of the general impression. Max Fiedler is demonstrative, and perhaps he felt he must be so in order to impress a strange audience. It will be well for him to understand that the most intelligent American audiences are not impressed chiefly by the gestures of a conductor, and that it is a mistake to give way to the exaggeration of superfluous action. He conducted without notes, and gave the impression of being a man of thorough knowledge of his craft and with more temperamental enthusiasm than any conductor the orchestra has had since Emil Paur. The splendid qualities of the orchestra were most agreeably set forth, yet not in any way to give a new light upon the subject. Herr Fiedler is a nervy man. He flatly declined to begin his concert the other day until every woman in the audience had removed every trace of hat, bonnet, toque, pill-box or Merry Widow that she had about her person. It took half an hour, we read, for him to carry his point, and small wonder. No lady spends $80 of her husband's money for something to hold on her knee, where nobody can see it. Too, the removal of a hat unassisted by a mirror is generally believed by the fair sex to have a depressing effect upon coiffures. Mr. Fiedler's announcement was peculiarly original in that it assumed that women go to concerts to see the vrtuosos, not each other. The question of hearing the music seems to bea secondary consideration. It is evident that a lady can drink in an oratorio entirely independent of the millinery in front of her. That is, theoretically. Practically, world-wisdom suggests that the spectacle of superior plumes, ribbons, aigrettes or what not might have a spiritual effect so disturbing that the art of a Paderewski or Caruso itself could not soothe it. This, perhaps, is the true inwards of Mr. Fiedler's seemingly obtuse confusion of auriculars and visualizers. Or, again, the seating capacities of the Boston hall may be so unmodern as not to permit of two women, hatted in the mode, to sit abreast without provoking animosities, recrimination and civil war. But whatever Mr. Fiedler's motives, or whether he had any motives, the male patrons of his concerts will doubtless rise to call him blessed. Man tolwing, only because his women cry for it and will accept no substitute. His inner nature revolts from it. He scarcely places the hoop-skirt beyond it in absurdity, and to such a comparison no word can be added. It is reported Mr. Ysaye, the violinist, has been doing unusual things in his recent concerts in London. In one of them, for

BOSTON SYMPHONY'S 100TH PERFORMANCE

The one hundredth performance in Baltimore of the Boston Symphony Orchestra tonight, which is in a way specially recognized by the appearance of Madame Eames, is an interesting event in the musical history of the city. It recalls the discouraging time when the orchestra appeared to very small audiences, indeed—first at the Academy of Music and later at the old Concordia Opera House, afterwards burned. Symphony music was not then understood or appreciated as much as it is at present, although later we had two symphony organizations of our own. Nevertheless, the mass of the public did not care for this stately form of composition, and there was but a small circle that could discern and enjoy its splendors.

Since that time there has been a change, and no other organization, musical or dramatic, that visits Baltimore is so generously and enthusiastically patronized as the famous one from Boston. There is annually an abundant subscription before the season opens and the hall is invariably crowded with a gathering that represents the culture and fashion of the city. The Boston Symphony visits many places during the winter, but, nowhere is it more cordially welcomed or supported than here. In musical matters, as in others, the city is steadily going forward, and really good things do not appeal to the community in vain. The Boston Orchestra is regarded by many as the best in the world, and we know its merits. Of all the social pleasures of the winter there is none more thoroughly enjoyed than the symphony concerts—now an established institution.

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Newspaper Cutting Bureau in the World
BALTIMORE, MD
DEC 8- 1906

To Sing At The Lyric Tonight

MME. EMMA EAMES

The Boston Symphony Orchestra will give its one hundredth concert in Baltimore tonight at the Lyric, and it will be noteworthy from the presence of Madame Emma Eames as the soloist. The organization first appeared here more than 20 years ago at the Academy of Music, and afterward at the old Concordia Opera House, later destroyed by fire. Public support was then not very generous, but of late years it has been all that could be desired. In fact, the Lyric is now always crowded at the concerts, and they are among the most fashionable events of the winter.

The two numbers by Madame Eames will be the fascinating "Bolero," from Verdi's "Sicilian Vespers," and the "Prayer" from Puccini's "Tosca," an opera that she has made her own.

The entire program is as follows:

Symphonic poem, "The Moldau" (No. 2 of the cycle "My Country").....Smetana
Symphony No. 6, in B minor (pathetic).....Tschaikowsky
"Bolero" ("Sicilian Vespers")..Verdi
Madame Eames.
Three Dances from Heroic Ballet "Cephalus and Procris" (freely arranged by Felix Motti)....Gretry
"Prayer" ("Tosca").....Puccini
Madame Eames.
Prelude and Love's Death ("Tristan and Isolde").....Wagner

Newspaper Cutting Bureau in the World
BALTIMORE, MD
DEC 9- 1906

MUSIC

The Boston Symphony Orchestra At The Lyric Last Evening.

An immense audience greeted the Boston Symphony Orchestra at the Lyric yesterday evening when this famous organization gave its one hundredth performance in Baltimore. The following program was presented:

"The Moldau," Symphonic Poem (No. 2 of the cycle "My Country").....Smetana
Symphony No. 6, "Pathetic," in B minor, Op. 74.....Tschaikowsky
I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.
Prayer from "Tosca".....Puccini
Three Dance Pieces from "Cephalus and Procris," Heroic Ballet. (First time in Baltimore).....Gretry
I. Tambourin.
II. Menuet ("The Nymphs of Diana").
III. Gigue.
(Freely arranged for concert use by Felix Mott.)
Felix Mottl.)
Bolero from the "Sicilian Vespers".....Verdi
(a) A Song of "Spring," for Orchestra, Op. 16 (First time in Baltimore).....Sibelius
(b) "Finland": Symphonic Poem for Orchestra, Op. 26, No. 7. (First time in Baltimore).....Sibelius
Soloist.....Mme. Eames

Mr. Fiedler deserves our gratitude for the interesting novelties introduced at this concert. The "Three Dances," by Gretry, are graceful compositions, their arrangement for concert use by Mottl is musicianly, unpretentious, but extremely effective, and their rendering left nothing to be desired. The Menuet, in particular is full of delicate charm and displayed to perfection the exquisite finish of the wood-wind instruments. The two pieces by Jean Sibelius, however, are of much greater merit. The lyrical mood of the first is admirably sustained, the passionate patriotism of the second highly stirring. Sibelius is a composer of power and originality. His ideas are pregnant, his form coherent and his treatment of the orchestra sonorous and imaginative. Finland is justly proud of him and his fame is rapidly spreading.

Smetana's symphonic poem "The Moldau," is little known in this country. It begins most promisingly, but the working out is patchy and the climax weak, almost trivial.

It is unfortunately impossible to praise last night's performance of Tschaikowsky's "Pathetic Symphony." In the first movement several of the wind instruments were noticeably out of tune. So astonishing an occurrence can only be explained by the recent violent changes of temperature. Doubtless the mishap had a disconcerting influence on conductor and players alike. Be this as it may, the symphony fell far short of its usual effect, many details of the score being lost or obscured. The second movement was taken at a tempo considerably slower than that prescribed by the composer and it suffered from the change.

Madame Emma Eames was the soloist of the occasion. Though her voice was not at its best, she sang the prayer from "La Tosca" beautifully. The Verdi Bolero aroused much enthusiasm among the public, but was less satisfactory to the musician. It is a composition of small artistic value. E. H.

Newspaper Cutting Bureau in the World
From
Address
Date

FEELING the need of a little spiritual uplift and the ordinary resources of Broadway having failed for once, I dropped in the other night to hear the Boston Symphony Orchestra at Carnegie Hall. I say dropped in, but that is a mere facon de parler, for as a matter of fact, the house was crowded upstairs and down, and it took me all my time to effect entrance and get a seat.

My own attitude toward music is that of Charles Lamb, who, you remember, was "sentimentally disposed to harmony, but organically incapable of a tune." And especially I am organically, or, by reason of the blackness of my ignorance, incapable of following the Boston Symphonists into the height whither they are led by Herr Fiedler or Herr Muck or Herr Constantinopolitanischerdudelsackpfeiffer, or whatever imported tsar happens to be wielding the imperial baton. But I take a sensuous delight in sweet sounds, and therein am able to get the worth of my money. Time and again I have remained awake during an entire Symphony concert.

Newspaper Cutting Bureau in the World
BALTIMORE, MD
DEC 9- 1906

MME. EAMES IS WELL RECEIVED

Soloist With Boston Symphony Orchestra at at Lyric.

The Boston Symphony Orchestra gave its one hundredth concert in Baltimore at the Lyric last evening. The audience was the largest the orchestra ever had in this city since its first concert here—April 12, 1886—with a single exception, that occasion being the opening of the Lyric, then called Music Hall, in November, 1893. Last evening both the fashionable and the musical elements of Baltimore were out in force.

The following very modern program was presented:

Smetana—
"The Moldau," Symphonic Poem (No. 2 of the cycle "My Country").
The source; the hunt; the rustic wedding; moonlight and dance of the nymphs; the St. John Rapids; the broad river; Vyschrad motive.
Tschaikowsky (Died November 6, 1893.)—
Symphony No. 6, "Pathetic," in B minor. Op. 74.
I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.
Puccini—
Prayer from "Tosca."
Gretry—
Three Dance Pieces from "Cephalus and Procris," Heroic Ballet. First time in Baltimore.
I. Tambourin.
II. Menuet ("The Nymphs of Diana").
III. Gigue.
(Freely arranged for concert use by Felix Mottl.)
Verdi—
Bolero from the "Sicilian Vespers."
Sibelius—
(a) A Song of "Spring" for Orchestra, Op. 16. First time in Baltimore.
(b) "Finland": Symphonic Poem for Orchestra. Op. 26, No. 7. First time in Baltimore.

It is now well understood, not only in Baltimore, but all over the musical world, that no orchestra plays better than the Boston Symphony, and it is a great satisfaction to know that whatever compositions may be presented, there can be no doubt about the way the Boston Orchestra plays it. Last evening almost everything performed was novel, and certain to be more enjoyed at a second hearing. The Tscharkowsky symphony has been heard here before, but however much admired by its composer, it is not likely to become as popular as his fourth, which was given last year. The meaning of the sixth was intended to be mysterious, and beyond the program indications, it is hard to understand. It was the musical expression of the composer's own musical moods, but he desired the public to guess at what he meant.

The work was written after his trip to America, when he visited Baltimore and directed his own piano concerts, but he died a few months after completing the work. Baltimore music-lovers always feel grateful for every presentation of a Tschaikowsky work. The three dances by Gretry were excellent illustrations of the older dance forms, as they are characteristic and true to name. The two numbers by Jean Sibellius are in the best vein of modern composition, and although late on the program, were highly enjoyed.

Mme. Emma Eames was the soloist, and her magnificent stage presence drew a burst of applause from the audience before she began to sing. The Prayer from the tragic opera "La Tosca" is not effective apart from the opera itself, and the audience applauded Mme. Eames more than it did the song, although she was several times recalled.

For her second number she sang the well-known bolero from Verdi's Sicilian Vesper, and was again roundly applauded. But the singing was in a French translation instead of the original Italian, and the bolero lost by it.

The experiment of turning down the lights was tried, but the result seemed to leave the matter in doubt as to whether it is an improvement. Further experiments will be tried before the best way is fully decided upon. Prima donnas will certainly insist on brilliant lights while they sing, and audiences will probably agree with them.

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MME. EMMA EAMES

Who will be the soloist at the Boston Symphony Orchestra concert at the Lyric tonight.

Paper Calling Purchasers the World
AMERICAN.
BALTIMORE, MD.
DEC 3- 1908

LARGE AUDIENCE HEARS ORCHESTRA

EMMA EAMES SHARES HONORS AT THE LYRIC.

Boston Symphony Plays to Largest House It Has Ever Had In This City, With One Exception—Popular Soloist Given a Great Reception, and She Sings in Very Fine Style.

The Boston Symphony Orchestra gave its one hundredth concert in Baltimore at the Lyric last evening. The audience was the largest the orchestra ever had in this city since its first concert here—April 12, 1886—with a single exception, that occasion being the opening of the Lyric, then called Music Hall, in November, 1893. Last evening both the fashionable and the musical elements of Baltimore were out in force.

The following very modern program was presented:

Smetana—
"The Moldau." Symphonic Poem (No. 2 of the cycle "My Country").
The source; the hunt; the rustic wedding; moonlight and dance of the nymphs; the St. John Rapids; the broad river; Vysehrad motive.

Tschaikowsky (Died November 6, 1893,)—
Symphony No. 6, "Pathetic," in B minor. Op. 74.
I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Puccini—
Prayer from "Tosca."

Gretry—
Three Dance Pieces from "Cephalus and Procris," Heroic Ballet. First time in Baltimore.
I. Tambourin.
II. Menuet ("The Nymphs of Diana").
III. Gigue.
(Freely arranged for concert use by Felix Mottl.)

Verdi—
Bolero from the "Sicilian Vespers."

Sibelius—
(a) A Song of "Spring" for Orchestra, Op. 16. First time in Baltimore.
(b) "Finland": Symphonic Poem for Orchestra. Op. 26, No. 7. First time in Baltimore.

Orchestra Does Well.

It is now well understood, not only in Baltimore, but all over the musical world, that no orchestra plays better than the Boston Symphony, and it is a great satisfaction to know that whatever compositions may be presented, there can be no doubt about the way the Boston Orchestra plays it. Last evening almost everything performed was novel, and certain to be more enjoyed at a second hearing. The Tscharkowsky symphony has been heard here before, but however much admired by its composer, it is not likely to become as popular as his fourth, which was given last year. The meaning of the sixth was intended to be mysterious, and beyond the program indications, it is hard to understand. It was the musical expression of the composer's own musical moods, but he desired the public to guess at what he meant.

The work was written after his trip to America, when he visited Baltimore and directed his own piano concerts, but he died a few months after completing the work. Baltimore music-lovers always feel grateful for every presentation of a Tschaikowsky work. The three dances by Gretry were excellent illustrations of the older dance forms, as they are characteristic and true to name. The two numbers by Jean Sibelius are in the best vein of modern composition, and although late on the program, were highly enjoyed.

Mme. Eames the Soloist.

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For her second number she sang the well-known bolero from Verdi's Sicilian Vesper, and was again roundly applauded. But the singing was in a French translation instead of the original Italian, and the bolero lost by it.

The experiment of turning down the lights was tried, but the result seemed to leave the matter in doubt as to whether it is an improvement, as the audience desired a better view of the soloist while she sang. Further experiments will be tried before the best way is fully decided upon. Prima donnas will certainly insist on brilliant lights while they sing, and audiences will probably agree with them.

SUN
DEC 3- 1908

MUSIC'S SPELL AT LYRIC

Boston Symphony's 100th Performance A Triumph.

"LOW-LIGHT" PLAN IS TRIED

Large And Fashionable Audience Greets Mme. Eames And Director Fiedler.

Symphony orchestras have come to Baltimore and symphony orchestras have gone, but if received elsewhere as it was at its one hundredth performance in this city, last night at the Lyric, the Boston Orchestra seemingly bids well to go on forever.

Not since it appeared at the dedicatory performance at the Lyric—then the Music Hall—in 1894, has the orchestra played to such an appreciative house of the best music-lovers of Baltimore. Twenty-eight seasons ago the orchestra first appeared, and 24 years ago made its initial appearance in Baltimore, at the Academy of Music. When it first played at the Lyric there were 85 players; last night there were 97.

Long before the conductor, Max Fiedler, stepped to his stand and made the first motion with his baton Baltimore society and Baltimore music-lovers were passing into the foyer in a throng, which increased and increased until it was a veritable crush. The 2,400 persons filling nearly every seat and standing in the galleries had little time to watch the nervous, intermittent movements of the players as they sounded fleeting preliminary tuning-up notes and bars on violin, 'cello, bassoon, oboes and brass. The appearance of Max Fiedler hushed all, and the late comers were forced to wait without until the applause after the first number was hushed.

Naturally, the features of primary interest were the director and "the" Eames; but Mr. Fiedler modestly forced appreciation of his assistants when, after the first outburst, he called upon them also to rise to accept their proper share of the honors. Mme. Eames, the much-lauded artiste, also declined to accept all the approbation meted out to her, and upon each of her recalls bowed her homage to the director and the orchestra.

The performance also was a triumph, in part, for what have come to be known as the "low-lighters," since their appeal for subdued illumination was granted to the extent of 600 incandescents, which were snapped out with the first bars of "The Moldau," leaving lighted only 10 incandescents under the floor of the balcony, 2 globe lights at the rear and the wall clusters in the balcony, in addition to the 4 yellow-shaded chandeliers and 2 similarly shaded brackets over the stage.

Those who had asked this innovation expressed themselves as much pleased, and the orchestra's manager, Mr. F. R. Comee, said he was willing to continue to bow to the desire of the petitioners, among whom was Cardinal Gibbons, unless the "high-lighters" present a request with more numerous signers. Mr. Fiedler was willing to accept the change, provided there was plenty of light for his players. The orchestra lights were bright, and one or two eye shades were used by front-seat holders, but the general effect was pleasing to the majority.

Mr. Comee, in the intermission, expressed himself as delighted with the audience and its approbation.

FIEDLER A GREAT CONDUCTOR

Mme. Eames Sings Prayer From "Tosca" Effectively.

The second appearance of the Boston Symphony Orchestra, under Mr. Max Fiedler, with Madame Eames as soloist, was marked by the following program:

Smetana—"The Moldau," Symphonic Poem (No. 2 of the cycle "My Country").
The source; the hunt; the rustic wedding; moonlight and dance of the nymphs; the St. John Rapids; the broad river; Vysehrad motive.
Tschaikoway—Symphony No. 6, "Pathetic," in B minor, Op. 74.
I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.
Puccini—Prayer from "Tosca."
Gretry—Three dance pieces from "Cephalus and Procris," heroic ballet. First time in Baltimore.
I. Tambourin.
II. Menuet ("The Nymphs of Diana").
III. Gigue.
(Freely arranged for concert use by Felix Mottl.
Verdi—Bolero from the "Sicilian Vespers."
Sibelius—
(a) A Song of "Spring" for Orchestra, Op. 16. First time in Baltimore.
(b) "Finland": Symphonic Poem for Orchestra, Op. 26, No. 7. First time in Baltimore.

Public interest, which has always been deeply in sympathy with the Boston orchestra, has now become more intensely aroused, partly by the beauty of the program offered and partly by the advent of a director who is sincerly in earnest, who is musicianly and sympathetic with his audience, who is a master in the art of conducting and who knows well how to prepare a program that contains works of art which appeal to a music-loving public.

The first of this year's concerts was well attended, it is true, but upon that occasion many were attracted by curiosity to know what manner of man Mr. Fiedler was, and with what success he would occupy the place left vacant by his eminent predecessor. To paraphrase a classic saying, "He came, he conducted, he conquered."

Last night's work proved many things which were in doubt after the first hearing. That Mr. Fiedler has the capacity for controlling an orchestra, for never has the finesse of orchestral playing been more strongly in evidence; that he has a wonderful conception of the works given, and knows how to make his men respond to his every thought, for were not the smaller fragments of the thematic construction—the substrata, as it were—of the compositions brought to light and emphasized in a striking manner, thus placing before his hearers little points that none but those who had previously studied the works would know existed? He laid bare the composers' very souls, and by means of the dynamic effects and those beautiful nuances that are too often overlooked opened up the pictures conceived in the composers' minds and presented them in their true colors.

What could be more characteristic or beautiful than Smetana's symphonic poem, "The Moldau," with its slight tinge of national coloring, and how thoroughly Mr. Fiedler appreciated the composer's peculiar vein, the enthusiasm of the audience attested.

The Tschaikowsky symphony was a marvel of beauty under Mr. Fiedler's baton, the members of the orchestra themselves playing as if impressed with the interpretation. Tschaikowsky sometimes stoops to melodic cheapness—becomes, in fact, almost commonplace, although never for long. But in this symphony—perhaps his greatest work, and certainly his noblest symphony—never for one moment does he descend from the high ideals that actuated him throughout the composition.

Rarely, if ever, have Baltimoreans heard a more perfect performance of the work than that of yesterday, from the first movement, passing through the "Allegro con grazia"—the best example of five-four time known—the "allegro motto vivace," to the last strange and impressive finale. Every word was understood and interpreted—the forceful, the graceful, the light, airy and almost playful, and finally the somber—each and all the varying shades of color were depicted, and Tschaikowsky, at the supremest height of his art, stood brilliantly revealed. Truly Mr. Feidler and his orchestra are an inspiration to each other.

Mme. Eames, the well-known singer from the Metropolitan Opera House, was the soloist of the evening, and following the traditions of an opera singer, and also taking advantage of such fine orchestral support, the artist gave two operatic selections—"The Prayer," from Puccini's "Tosca," and "Bolero," from Verdi's little-known and still more rarely heard opera, "Sicilian Vespers."

Operatic arias when given on the concert stage, shorn as they are of all scenic surroundings, necessarily lose much of their value and attractiveness. While this applies in a general way to all works of a like character, it would seem to be more particularly the case with Puccini's music, doubtless because of the somewhat loose construction of his writing. Puccini is essentially an operatic composer and oft-times expresses as much in a few chords as a symphonic writer can in a lengthy and extended passage, and for the simple reason that he relies largely upon stage effects and scenic background for support. Bereft of these aids, the concert singer is entirely dependent upon his or her individual effort to create the atmosphere necessary to a true and correct interpretation of the operatic aria.

Now, Mme. Eames has achieved one of her greatest successes in this very opera, "Tosca," and consequently requires no extraneous assistance to enable her to give a perfectly artistic presentation of her selection. Her natural refinement, together with her wealth of vocal requirements, suffice to make her work attractive. To begin with, she possesses a voice which, if a trifle cold at times, is so pure in its quality and intonation that one cannot fail to admire. Last evening her singing of the "Tosca" number betrayed no coldness whatever, but was rather marked by an absolute conception of the prayer and of its place in the opera; in other words, the true artist was present. But the aria was all too brief.

In the dashing "Bolero" her style was changed and her flexibility of voice became prominent. There was such a spirit and dash about her singing that had the rule against encores not been strictly upheld she would have been compelled to yield to the unanimous demand of a delighted public.

Mme. Eames in all her varying moods is always the graceful and gracious artist.

W. G. O.

GRAND OPERA STAR WITH SYMPHONY ORCHESTRA

MME. EMMA EAMES

Standard Union,
Brooklyn, N. Y.
DEC - 5 1908

BOSTON SYMPHONY ORCHESTRA.

Two seasons ago the Russian conductor Safonoff was engaged by the New York Philharmonic largely because of his magnificent interpretations of the music of his countrymen, particularly that of perhaps the greatest genius of any country or age—Tschaikowsky. His rendering of the latter's fifth and sixth symphonies, the sixth known as the "Pathetique," was so superior to anything that had gone before, so sympathetic, vital and stirring, that Manhattan packed Carnegie Hall to the doors. He was immediately annexed at a large salary, and after that the last thing you could find on the programme of the subscription concerts was the music of Tschaikowsky or any other notable Russian, not even Wagner—it was all a return to the older classics, handled much more effectively by other conductors, with Safanoff's specialties tacked on to an extra concert at the end of the season. Subscribers were furious, many wrote violent protests to the newspapers, some went so far as to give up their boxes, but whatever the cause of the idiosyncrasy, whether lodged in the conductor or the Philharmonic, the thing went on just the same, even up to last week's pair of concerts; and it comes about that if you want to hear the Pathetique, or any other Slav music that stirs your blood and is peculiarly adapted to the complex modern orchestra, you must go to the Boston, the Russian Symphony, or even the philanthropic "People's." The Boston, since Nikisch, has been accounted conservative with a big lean towards those old classics which sound just as well, if a conductor knows how, with a band of fifty as one hundred and ten. It has remained for Fiedler, merely a plain, quiet German, without specialties, a good all-round man, to give us the music we have longed for, and as well as we could ask.

Certainly the "Pathetique," under his hands last night at the Academy of Music, was a thing of life, a thing of glory. Nobody save Safonoff can get out of that march movement quite all there is in it, and he gets so much that possibly he throws the whole symphony out of gear, making the Adagio Lamentoso which follows and closes the wonderful composition almost anti-climax. Under Fiedler the great funeral music, probably the greatest ever written, came into its own again, as the highest sublimity in a master work reaching to the stars. The first two movements were played in a mood very much subdued, perhaps a trifle ostentatiously so, in order to effect a tremendous contrast toward the last. For even conductors are human.

While the "Pathetique" was the great event of the evening, there were other interesting things, novel and attractive. Smetana's Symphonic Poem "Moldau," a musical depiction of Bohemia's noble river, had charming phases, with its suggestion of woods and water, though it must be confessed that the most alluring passages seemed, as the best of so many composers do seem these days, reminiscent of the Rhine melodies in Wagner's "Ring." This opened the programme, while it was closed by the Prelude to "Die Meistersinger," with that conclave of all instruments its marvelous polyphonic measures so well employ.

There was a piano soloist, Mr. Ossip Gabrilowitsch, an artist with a soul, who proved persona grata even to those who dread to have the splendor of the orchestra interrupted by any lesser musical force. He played not the Liszt concerto, which had been advertised, but something entirely new here, by Rachmaninow—his concerto No. 2 in C minor, opus 18. The modesty of the piano part, interpreted with the utmost clearness, skill and feeling, was reinforced in every way by the importance given to the orchestra. There was about it a great deal of "atmosphere," if not perhaps a plethora of marked ideas, but in music who cares so much for mere "ideas" in the presence of rare beauty and color? A sunset is not celebrated for ideas, yet it can be enjoyed most keenly. Mere sensuous loveliness makes a legitimate appeal. This concerto certainly was a bright spot in a programme somewhat long, the Symphony itself taking a full hour, yet one would be at a loss to decide the number to be omitted.

The audience was large and enthusiastic, a typical Brooklyn audience, where everybody knew everybody else and visited during the intermission.

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y Times,
Brooklyn, N. Y.
DEC - 5 1908

MUSICAL.

Second Concert of Boston Symphony Orchestra, With Ossip Gabrilowitsch as Soloist.

A splendid programme was offered at the second concert in the series of the Boston Symphony Orchestra at the Academy of Music last night and in the measure of satisfaction it gave the listener was an impressive contrast to the programme of the first concert of the series last month. There was more than usual scope in last night's offering, which was received with glad acclaim by an audience that crowded the opera house from top to bottom. The attendance and interest manifested seem to give a more than ordinary intimation of the high place these concerts hold in the esteem of those who appreciate the best in music.

Tschaikowsky's Symphony No. 6 (Pathetic) in B minor, was the principal orchestral number, being preceded by "The Moldau," the second movement of Smetana's "My Country" cycle, and followed by the Rachmaninow Concerto No. 2 in C minor, played by Ossip Gabrilowitsch, and the prelude to Wagner's "Die Meistersinger." This list presented not only colorful variety, but also the essence of charm in quality that was irresistible and was given an enthusiastic reception. The Smetana number, picturing life along the river for which it is named, is graciously pleasing in lucidity and frankness, and was a welcome introduction to the more grandiose style represented by the symphony. The interpretation of this work gave the new conductor, Mr. Fiedler, an opportunity he did not have at the first concert, to show wherein lies his forte as a leader. The energizing vitality of his temperament took hold of this symphony, often heard here, in a way that was new to Brooklyn listeners, and the performance was particularly effective in the first and third movements, which were made vivid with decisive contrasts and wealth of tone. There was unusual applause for the rendering of each movement of the symphony.

The Rachmaninow concerto is a novelty with pronounced points of interest, yet somewhat indefinite in its appeal. It has passages of great beauty and delicacy, but is too vaguely soaring to be directly impressive. Mr. Gabrilowitsch brought a most skillful execution to bear upon every point of excellence in the work, which is more than ordinarily trying in contrasting elements. The pianist's performance was marked by a serenity and exquisite delicacy worthy of the highest commendation.

TRIBUNE
ess New York City.

THE BOSTON ORCHESTRA.

It would almost seem as if the suggestion several times made in a playful mood in reviews of orchestral concerts in this journal touching the value and need of a sort of musical clearing house would have to be taken seriously. Early in this season there were no fewer than four performances in rapid succession of the same violin concerto. Now the orchestras have begun to play Tschaikowsky's "Pathetic" symphony, and it will probably endure to the end of the season. The Boston Orchestra played it yesterday, though it had already figured on a local programme. The same band played Smetana's symphonic poem "Ultava," which is set down for the concerts of the Philharmonic Society next Friday and Saturday. Some years ago every orchestral organization, local and visiting, that gave a concert in New York played Brahms's second symphony. About the same time every one of six or seven conductors invited to direct a pair of concerts by the Philharmonic Society included the "Pathetic" symphony in the programme which he sent in to the directors. In this case there was a simple and obvious explanation, for there is nothing easier in the world for a conductor than to make an effect with this peculiarly subjective work. Perhaps the greatest merit of yesterday's performance lay in the fact that Mr. Fiedler did not attempt any sensational tricks with it, but let his band disclose its splendid sonority, euphony and precision in a normal reading.

The solo feature of the concert was Schumann's pianoforte concerto, played by Mr. Emil Sauer—somewhat drily, on the whole, but with splendid dash in the finale.

NEW YORK PRESS,
ss New York City.

performance and was received favorably.

Fiedler Exaggerates Russian Music.

Tschaikowsky's "Pathetic" was the principal symphonic offering at yesterday's Boston Symphony concert in Carnegie Hall, and Emil Sauer supplied the solo feature in Schumann's piano concerto in A minor. Fiedler's performance of the Tschaikowsky symphony came as a disappointment. It was a reading of exaggerated contrasts.

Sauer gave a brilliant performance of Schumann concerto; but though the revealed much nervous intensity ed extremely little depth of feel- playing was as clear as crystal

STAATS ZEITUNG,
rom New York City.
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Bostoner Symphonie-Concert.

Das am Donnerstag Abend in der ganz gefüllten Carnegie Hall abgehaltene Concert des Bostoner Symphonie-Orchesters hatte einen ganzen Erfolg. Es zeigte das unvergleichliche Orchester von seiner besten Seite und ergab die erfreuliche Thatsache, daß Herr Fiedler, der neue Dirigent der Bostoner, sich mit seinem Instrument schon recht vertraut gemacht hat.

Manches von den Ausetzungen, zu denen man nach den ersten Konzerten veranlaßt worden war, muß man diesmal zurücknehmen. Namentlich ist es uns aufgefallen, daß diesmal von der früher beobachteten Gewaltthätigkeit in der Tongebung nur mehr wenig zu merken war. Der Orchesterklang prangte häufig in alter Schöne, und es war nicht zu verkennen, daß der neue Dirigent den Tonkörper bei aller ihm eigenen Energie recht sanft behandelte.

Das zeigte sich namentlich in Fiedler's bedeutender Ausgestaltung von Strauß' „Heldenleben", die Klarheit und Uebersichtlichkeit mit einem überaus glänzenden Orchesterkolorit vereinigte. Es war eine sehr schöne Leistung.

Nicht minder aus einem Guß war der Vortrag von Beethoven's „Egmont"-Ouverture. Poetisch und in zarter Ausführung brachte das Orchester Sibelius „Ein Lied vom Frühling" als Novität. Desselben Komponisten „Finlandia" beendete das gelungene Konzert.

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MATINEE CONCERT OF THE BOSTON SYMPHONY.

Emil Sauer was the soloist, Tschaikowsky's "Pathetique" the symphony, and a symphonic poem, "The Moldau," an effective and original bit of descriptive musical writing by Smetana—No. 2 of the cycle "My Country"—a feature of the concert of the Boston Symphony Orchestra, Max Fiedler conductor, at Carnegie Hall yesterday afternoon.

It was evident from his work at this concert that the well established traditions of the Boston Orchestra had already begun to exert an influence in the methods and theories of their new conductor, for it was a much tempered Mr. Fiedler, as it seemed to me, that I heard yesterday.

His reading of Tschaikowsky's mighty work was entirely lucid, in the main well balanced, sympathetic and impressive, if at times the ineffable pathos of this poignant cry of a lost soul sounded somewhat turbulent and stressful. If Mr. Fiedler read too much pathos into and most of the lightness and grace out of the allegro con grazia, and rather forced the climax of the march of the third movement, both the first and last movements were played with great artistic appreciation and undeniable power.

Herr Sauer too seemed in restrained mood yesterday, and played the lovely Schumann A minor concerto with unusual continence and sympathetic feeling, and with his usual brilliancy of style and technique.

The Smetana number was effectively rendered, and Weber's "Oberon" overture closed a programme which did not make me ask myself, as I did at the first concert, Is this really the Boston Orchestra I have known and loved, lo these many years?

NEW YORK HERALD,
New York City.
s

Boston Orchestra Concert.

In Carnegie Hall yesterday the Boston Symphony Orchestra gave another enjoyable concert. Smetana's "The Moldau" and Weber's overture to "Oberon" had their places at the top and bottom of the programme, and between came Tschaikowsky's famous "Pathetic" Symphony and Schumann's A minor piano concerto.

The Tschaikowsky symphony is a familiar work to concert audiences of this city and its performance yesterday served but to strengthen its hold upon the public, for Mr. Fiedler and his men gave a lucid and effective interpretation of the emotional score. The audience applauded heartily, compelling both conductor and orchestra players to bow their acknowledgement.

Mr. Emil Sauer was the soloist, playing the Schumann concerto. He has been heard here before this season and his playing yesterday was again marked by crisp beauty of tone and by admirable clarity. It was a fine performance of a delightful work, and the pianist was recalled many times at the close.

SUN,
s New York City.
DEC 6 1908

THE BOSTON ORCHESTRA.

Emil Sauer, the Pianist, Plays the Beautiful Concerto of Schumann.

The Boston Symphony Orchestra's matinée at Carnegie Hall yesterday was attended by a numerous assembly. The programme offered by Conductor Max Fiedler consisted of Smetana's symphonic poem "The Moldau," Tschaikowsky's "Symphony Pathetique," Schumann's piano concerto and Weber's "Oberon" overture. The pianist was Emil Sauer. It was a good concert, but none the less not one to excite the hardened observer to grave or lengthy comment. The compositions were all old friends, and it was not to be expected that the Boston Symphony Orchestra would fail to play them with beauty of tone and finished technic.

If, therefore, any one was waiting for the revelation of a new gospel according to Fiedler he waited in vain, for there was nothing in the readings of the works to challenge or to woo. Mr. Fiedler is a competent conductor who does not obtrude sensational interpretations upon his audience, and for this at all hazards he must be thanked. Doubtless many hearers would also thank him for a little more temperament in his interpretations and a little less anxious insistence on the rhetorical pause, the sweeping contrasts between light and dark and the other accentuations which often seem to constitute a reading, but do not always do so.

The "Pathetic" symphony was well performed, but there was nothing in its presentation to call for especial remark. Mr. Sauer played the piano part of Schumann's beautiful concerto with understanding, with delightful rhythm, with exquisite clarity in the finger work and with no little temperament in parts; but it cannot be said that he brought to the interpretation the full measure of luscious tone or significant variety of tone color.

TIMES
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ess New York City.

THE BOSTON ORCHESTRA.

Second Afternoon Concert in Carnegie Hall—Emil Sauer Soloist.

The afternoon concert of the Boston Symphony Orchestra yesterday brought forward an agreeable programme. It was pleasant to hear again Smetana's tone poem, "Vltava," one of his cycle called "My Fatherland," "programme music" in the older sense that endeavored not to represent minutiae, but to quicken the fancy and fire the imagination with suggestions, and presented at the same time a well-ordered and coherent piece of music that give delight as music. "Vltava" is a fresh and vigorous piece, in which the composer's inspiration came spontaneously and broadly, if not deeply. It was played in that spirit and with a fine sonority and delicacy.

In Tschaikowsky's sixth symphony, which followed, Mr. Fiedler took some of the tempos of the first movement a little mre deliberately than they have been heard here recently, and as he made it seem, properly. It was a carefully wrought performance, in which no details were slighted, and the contrasting sombreness and reflective spirit of the first movement, the breathless feverishness of the scherzo, the profoundly tragic spirit of the last were given a fitting and convincing expression.

Mr. Emil Sauer played Schumann's piano concerto with much clarity and fleetness of finger, but he did not penetrate deeply into the tender poetry of either the first movement or the entrancing simplicity of the intermezzo. They were set forth in a clear and rather dry light. In the finale he gave a richer view of the musical content of the movement. There were a finely elastic spirit and a clear-cut rhythm in his playing, which sparkled with a delicate brilliancy, and the recurring theme which is couched in the thoroughly Schumannesque syncopations he played with a delightful grace.

The concert closed with Weber's overture to "Oberon."

From EVENING MAIL,
Address New York City.
Date DEC

At Carnegie hall the Boston Symphony orchestra gave its second matinee concert Saturday afternoon with Emil Sauer as soloist. A very large audience was present and applauded vigorously Mr. Fiedler's readings of Smetana's "The Moldau," given with a charming light quality; Tschaikowsky's sixth symphony in which Mr. Fiedler did not infuse the glow and passion the work demands; Weber's "Oberon" overture and Schumann's concerto played by Mr. Sauer. This was a splendid performance and showed the highest qualities of the pianist.

GLOBE & COMMERCIAL ADVERTISER
s New York City.

THE BOSTON ORCHESTRA.

TSCHAIKOWSKY'S "Pathetic" symphony was the principal offering of the Boston Symphony Orchestra at Carnegie Hall Saturday afternoon. Multiplicity of performances under a variety of leaders has not dulled public interest in this most popular of modern symphonies. Its wealth of sensuous and clearly defined melody wins for it hearers that might otherwise be repelled by the shamelessness with which the music (so far as music can be said to do anything so specific) lays bare the plague spots of the soul. A large number of persons heard the symphony Saturday with rapt attention and applauded it as if they loved it.

The performance under the direction of Mr. Fiedler was as a whole admirable. The orchestra played with its accustomed technical excellence. A slower tempo than usual for some passages of the first movement made them uncommonly effective. Like an agonized shriek was the upward rush of the violins in the lyric episode. To the second movement Mr. Fiedler gave a sort of blear-eyed melancholy. The march has been played here more excitingly. In the finale Mr. Fiedler abstained from hurrying the pace, and the interpretation was impressive.

After the symphony came Emil Sauer in Schumann's piano concerto. Since Mr. Sauer's recital on Wednesday is announced as positively his last appearance in New York for all time, this must have been his last appearance here with orchestra. In the first movement of the Schumann concerto his playing was rather dry and unsympathetic. In the intermezzo he entered more into the spirit of the work, and dynamically his tone was beautifully adjusted to the accompaniment. In the finale, hard for any pianist to make effective, he accomplished much through clarity of execution and justness of accent.

The concert opened with Smetana's melodious and picturesque tone picture of the Moldau River, and closed with Weber's "Oberon" overture. The slow introduction to the overture gained by being played not too slowly, and the pianissimo before the celebrated fortissimo chord was not so faint as to let the listener forget that music was being played at all. Any one who feared that the Boston orchestra might be falling away from its old standards of euphony and finish must have been especially reassured by the polished performance of this overture. Altogether in the two concerts of last week Mr. Fiedler has bettered the impression he made here a month ago.

J. P. S.

rom EVENING POST,
ldress New York City.
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Boston Symphony Orchestra.

The Saturday matinée programme of the Boston Symphony Orchestra consisted principally of "old favorites." The opening number, however, Smetana's Symphonic Poem, "The Moldau," has been played before, but not often. It is programme music of the musical sort, rather than the realistic kind. It is beautiful as music, listened to apart from its programme as all good programme music is, including most of Wagner's so-called "scenic" music. The second number was Tchaikovsky's Pathetic Symphony, so often heard at our own Philharmonic concerts under the Russian Safonoff. Mr. Fiedler's interpretation had less of the Cossack in it—as a matter of course, but it was a strong and virile performance nevertheless. Mr. Fiedler wisely followed the custom of having the bass clarinet continue the crescendo of the clarinet in the first movement—Tchaikovsky's "PPPPPP" on the lower notes of the bassoon is impossible—as MacDowell used to say, "it sounds like a megatherium with a cold." There is a somewhat similar decrescendo given to the bassoon in the last movement, and the question occurs: why is not the same plan followed here? Mr. Fiedler, by the way, conducted without a score.

Mr. Sauer played the Schumann concerto sweetly, but without sounding the depths or reaching the heights of this, one of the most beautiful of all concertos. It was a good virtuoso performance, however.

The last number, the "Oberon" overture, was good to hear. Its beautiful melodies, clear form, and clever orchestration are still potent, and the Boston Orchestra under Mr. Fiedler gave it one of the most enchanting performances ever heard here—it is fairy music, and *must* enchant if played as it was Saturday.

STAATS ZEITUNG,

ss New York City.

DEC 7—1908

Bostoner Symphonie-Konzert.

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Etwas zahmer war Fiedler's Wiedergabe von Tschaikowsky's „Pathétique". Wir haben dieses große Werk während der letzten Jahre in allen Tunken genossen, straff, poetisch, maßvoll, überhitzt, theatralisch, künstlerisch. Es ist daher nicht leicht, uns darin etwas Neues zu bringen, ja, wir möchten geradezu sagen, daß nur Nuancenkrämerei schlechtesten Geschmacks dies versuchen könnte

Herr Fiedler gab uns eine ernste, gesammelte, wohlthuend einfache Darstellung der Seelentragödie des großen Russen, er vertheilte Licht und Schatten auf das Feinste und Abgetönteste, doch enthielt er sich aller Gewaltsamkeiten und milderte das vielfach Theatralische der Musik namentlich im ersten Satz mit künstlerischer Feinfühligkeit, wodurch er sich allerdings theilweise um die populäre Wirkung brachte. Auf dem schwankenden Boden des heiklen Fünfviertel-Takts des zweiten Satzes erblühte unter seiner Leitung liebenswürdige Schelmerei. Das Ersterben in den Tiefen des Orchesters am Schluß der Symphonie brachte er mit erschütternder Wirkung. Der Beifall klang aufrichtig.

Als Solist wirkte Herr Emil Sauer mit, und zwar spielte er mit dem Orchester Schumann's schönes A-Moll-Konzert, op. 54. Es war ein erfreuliches Zusammenspiel des schwierigen Werks, in dem Orchester und Piano thematisch ineinanderfließen. Dieses Konzert ist bei den Pianisten als „undankbar" verschrien, weil es nicht viel Gelegenheit zu bravouröser Technikentfaltung bietet, aber Herr Sauer hat gezeigt, wie man derlei künstlerisch und bravourös gleichzeitig gestalten kann, selbst wenn man auf die rein äußerliche, blendende Wirkung verzichtet.

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H.

TIMES,

HARTFORD, CONN.

DEC 9—1908

Fiedler and the Bonnets.

The American woman's independence is seriously threatened in Boston, where the hat question has been threshed out with victory on the side of the stronger sex. It is stated that Mr. Fiedler, the conductor of the symphony orchestra, refused at one of the concerts to begin the program until the last hat had been removed. There is no doubt that the ladies whose headgear obscured the vision are exceedingly inconsiderate, but until there is an ordinance enforcing removal, Mr. Fiedler may find that arbitrary measures will only tend to create unpopularity for him. The office he fills is no sinecure and is largely dependent on the good will of the fraller sex, which is the main support of music in America. (so declares the composer, Arthur Whiting, after considerable study of conditions in this country.) At a symphony concert where there is no soloist presented, hats may possibly offer some interesting diversion, since the conductor is not there for spectacular purposes, but for obtaining the best there is to tickle the aural nerves. In Chicago things are done differently; a courteous request is usually met with considerate response. It is only the woman from Podunk, and to whom a new hat is a rarity, that will insist upon inconveniencing her neighbors.

From WORLD,

Address New York City.

Date DEC 11 1908

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Through the generosity of Henry L. Higginson the Boston Symphony Orchestra was established in permanency in 1881. About its value to music and to the city of its home there has never arisen any doubt. Since 1896 the Symphony players have visited New York for annual concert series and have not failed of metropolitan appreciation.

At home the Boston orchestra gives twenty-four subscription concerts each season, and every concert is preceded the night before by a public rehearsal. The players practise daily, being able to give their whole season's time to the organization.

For a million dollars, it is stated, the Philharmonic Society can be put upon the new basis in New York. Among the metropolitan possibilities to follow the change one may think of great public rehearsals in such a hall of the people as the Madison Square Garden.

From LIFE

Address N. Y.

Date DEC 12 1908

THE second of this season's Boston Symphony Concerts in the opera house of the Academy of Music, last week Friday evening, attracted if anything a larger audience than the first, at all events efforts to detect a vacant seat failed. The program was one calculated to charm all classes of music lovers above the grade of the Philistine, who cannot soar above the realms of Victor Herbert or Reginald De Koven. Smetana's symphonic poem, "The Moldau," an exquisitely melodious lyrical composition, was rendered with marvelous perfection of rhythm in response to Fiedler's magic wand. The sad but beautiful Tschaikowsky Symphony Pathetique was the chief number on the program and was doubtless the chief attraction to the great audience. It was superbly rendered, though probably everyone familiar with it had heard it differently interpreted and drew a contrast favorable or otherwise to Mr. Fiedler. The triumphant third movement was not given with the spirit and energy with which Safonoff or even Karl Muck invested it. It was inspiring, but not overwhelming; but, perhaps, as the symphony is an expression of the profoundest pessimism, Fiedler is correct in not exaggerating the exultant note preceding the final end of human hopes and ambition. Rachmaninow's pianoforte concerto in C minor was played by the soloist Ossip Gabrilowitsch in masterly style accompanied by the orchestra. As one of the musical critics calls it a "dull and unfruitful" composition and another a "fine and fervent" piece of work, it may perhaps be safe to compare it with the curate's boiled egg, which he assured the bishop was excellent in parts. The final number was the "Vorspiel" to "Die Meistersinger," which, of course, was splendid. A few who could be recognized in the large audience were Miss Katharine and Miss Dorothea Dreier, Mrs. Camden C. Dike, Mr. and Mrs. Carll H. De Silver, Mr. and Mrs. Frederick Deming Sherman, Mr. and Mrs. H. Edward Dreier, Mr. and Mrs. William H. Nichols, Jr., Dr. and Mrs. Dudley D. Roberts, Miss Marion Litchfield, Mr. and Mrs. John E. Leech, Miss Charlotte Leech, Mr. and Mrs. George A. Allin, Mr. John S. Praeger, Miss Brinsmade, Mr. and Mrs. William E. Harmon, Mr. Robert B. Woodward, the Misses Merritt, Miss Marion Terry, Mr. and Mrs. Edwin H. Jewell, Miss Mary Hathaway Baldwin, Miss Benson, Miss Thyrza Benson, Mr. Percival S. Dudley, Miss Gieser, Mr. and Mrs. Edward Hinman, the Misses Hunter, Mr. Thomas S. Perkins, Mr. John G. Underhill, Dr. Jaques C. Rushmore, Mrs. Calvin E. Hull, Mr. and Mrs. William Berri, Mr. Rufus Chase, Mr. George D. Hapgood and Mr. Frank H. Hutton.

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EVENING MAIL,

New York City.

DEC 4- 1908

Last night there was an audience of enthusiasm and numbers at Carnegie hall to greet the Boston Symphony orchestra at its second visit and to welcome Gabrilowitsch, the Russian pianist. Mr. Fiedler offered a programme built upon original lines, and carried it out with fidelity to the highest ideals which he has established for himself. After the "Egmont" overture of Beethoven, Mr. Fiedler turned to the extremely modern, and gave a vivid, splendid reading of Strauss's complicated and lengthy "Heldenleben," which awakened at once admiration and surprise.

It has often figured on our programmes, but never has its context been so clearly revealed, and never has it seemed so much like music. The violin obligato, played by Prof. Hess, was in itself the [illegible]

Gabrilowitsch selected Rachmaninoff's Second concerto in which to present himself for the fourth time in America, and it proved a work of extreme interest under hs magical fingers, and earned for him some nine or ten recalls. With more frequent hearings it opens new lines of beauty, especially under a reading so wonderfully lucid, brilliant and impressive. He has come back with more polish and more depth than ever, and the poetry in his playing is of the most manly and sincere, yet spiritual type.

The reading of the second movement was a triumph, for it has been held as dull, long and uninteresting. There was not a moment, there was not a note which Gabrilowitsch did not make pregnant with all the gloom known to the Russian composer and to the pianist of the same nationality who know how to sound depths. These depths were sounded last night, and they won their way by the sheer simplicity through which the pianist revealed the most marvelous singing tone conceivable. It was great playing, such as is seldom heard.

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GLOBE & COMMERCIAL ADVERTISER

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THE programme performed by the Boston Symphony Orchestra, under the direction of Max Fiedler, at Carnegie Hall last evening, differed in the final number from the programme announced originally for the concert. Instead of the prelude and "Love-death" from "Tristan und Isolde," "A Song of Spring," and "Finlandia" by the Finnish composer Jean Sibelius brought the concert to a close. "A Song of Spring" was played here for the first time. The other numbers on the programme were Beethoven's "Egmont" overture, Richard Strauss's tone poem, "Ein Heldenleben," and Rachmaninoff's second piano concerto. The soloist was Ossip Gabrilowitsch.

The feature of the concert was the performance of "Ein Heldenleben." This work had been heard here last at the concerts of the Philharmonic Society on Nov. 10 and 11, 1905. Willem Mengelberg of Amsterdam, to whom the score is dedicated, was the conductor. Mr. Mengelberg is an enthusiastic admirer of the music of Richard Strauss; but so is Mr. Fiedler, and he conducted "Ein Heldenleben" yesterday con amore.

The performance of this much discussed work served to reveal anew its many noble and impressive pages. The opening section is truly heroic. The love music, after the coquetries of the solo violin have been silenced, is of memorable beauty. The contemplative music toward the close has been compared not without reason to the serene elevation of Beethoven at his best. Of imposing grandeur are the final measures.

Of course the passages lampooning the Hero's critics and the section depicting the Hero's battlefield are still condemned as not being music. Perhaps they are not; but on the other hand, do they not succeed in producing adequately the effect the composer seeks—be it music or be it din? And it is risky business, this determining what is and what is not music. For proof one need not refer to the battle over Wagner. Consider contemporaneous judgments on Mozart, Rossini, Gounod, and Bizet. Certainly Mr. Fiedler conducted "Ein Heldenleben" as if he entertained not the slightest doubt about its being music, and the orchestra rewarded his confidence with a superb performance. Mr. Hess played the important violin solos in a delicate and finished manner.

The following extract from Philip Hale's programme notes is of importance in considering the novelty by Sibelius, "A Song of Spring": "The score of 'Varsang' was copyrighted in 1903. The title page bears these titles: 'Varsang,' 'Frühlingslied,' 'La Tristesse du Printemps.' I do not know whether the French title is the composer's or the publisher's. Mrs. Newmarch in her biographical sketch of Sibelius says: 'The second title of this work, "The Sadness of Spring," seems to indicate that it is not so much a glad and triumphant vernal mood which this music is intended to express, as some subjective feeling not easy to define. Perhaps the dryness of heart which follows upon some corroding embittering sorrow, for which the swift, magic beauty of the northern spring bears a message of mockery rather than of hope. But this is left to our imagination, as also the meaning of the strange peal of bells and the impassioned coda at the close of the work.' The music, one continuous song, romantic and gradually increasing in passion, requires no analysis."

There is little to add to Mr. Hale's words, except to record that last night the piece did not make a marked impression and was received by the audience coldly. "Finlandia," on the other hand, is indisputably a work of genuine inspiration and power.

Mr. Gabrilowitsch was applauded long and enthusiastically for his playing of the Rachmaninoff concerto, and he deserved the applause, for he played exceedingly well. But why good playing should be wasted on this empty and tiresome composition is hard to understand. Raoul Pugno played it here three years ago. Miss Tina Lerner played it here last month, and now Mr. Gabrilowitsch has played it here. Surely more is not needed to disclose the quality of the work. Mr. Gabrilowitsch is a more ingratiating interpreter of modern music than Raoul Pugno, and he had the advantage of playing to the accompaniment of the wonderful band from Boston, but even this auspicious combination failed to demonstrate that the concerto in question belongs elsewhere than on the shelf.

J. P. S.

STAATS ZEITUNG,

ss New York City.

DEC 7 - 1908

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Newspaper Cutting Bureau in the World

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The following extract from Philip Hale's programme notes is of importance in considering the novelty by Sibelius, "A Song of Spring": "The score of 'Varsang' was copyrighted in 1903. The title page bears these titles: 'Varsang,' 'Frühlingslied,' 'La Tristesse du Printemps.' I do not know whether the French title is the composer's or the publisher's. Mrs. Newmarch in her biographical sketch of Sibelius says: 'The second title of this work, "The Sadness of Spring," seems to indicate that it is not so much a glad and triumphant vernal mood which this music is intended to express, as some subjective feeling not easy to define. Perhaps the dryness of heart which follows upon some corroding embittering sorrow, for which the swift, magic beauty of the northern spring bears a message of mockery rather than of hope. But this is left to our imagination, as also the meaning of the strange peal of bells and the impassioned coda at the close of the work.' The music, one continuous song, romantic and gradually increasing in passion, requires no analysis."

There is little to add to Mr. Hale's words, except to record that last night the piece did not make a marked impression and was received by the audience coldly. "Finlandia," on the other hand, is indisputably a work of genuine inspiration and power.

Mr. Gabrilowitsch was applauded long and enthusiastically for his playing of the Rachmaninoff concerto, and he deserved the applause, for he played exceedingly well. But why good playing should be wasted on this empty and tiresome composition is hard to understand. Raoul Pugno played it here three years ago, Miss Tina Lerner played it here last month, and now Mr. Gabrilowitsch has played it here. Surely more is not needed to disclose the quality of the work. Mr. Gabrilowitsch is a more ingratiating interpreter of modern music than Raoul Pugno, and he had the advantage of playing to the accompaniment of the wonderful band from Boston, but even this auspicious combination failed to demonstrate that the concerto in question belongs elsewhere than on the shelf.

J. P. S.

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TRAVELER
TWELVE PAGES
NOVEMBER 27, 1908. ONE CENT.

MRS. LENOM ELOPES WITH A MUSICIAN

Crosses Atlantic with Daniel Maquarre, Member of Boston Symphony Orchestra, with Which Mr. Lenom Is Connected---Husband Will Not Follow Them.

Enamored of one of the more prominent instrumentalists in the Boston Symphony Orchestra, in which her husband was also a player, Mme. C. Lenom is now speeding across the Atlantic ocean to France with Daniel Maquarre, a flute player, who, failing to put in an appearance at the concert by the Longy Club last Monday, eloped with her on the same day.

C. Lenom, an oboe player and also one of the orchestra, was greatly angered at the discovery of the facts, but it is understood that he will make no attempt to follow his wife.

Sailed for Europe on Day When Maquarre Was to Have Played

The first hint at the sensation was given when M. Maquarre did not appear at the Longy Club concert at Potter Hall last Monday night. As the time came for his appearance the conductor of the Longy Club became much perturbed, and later was forced to apologize for the player's failure to appear as advertised.

Previous rumors of the relations between Maquarre and Mme. Lenom had been quietly passed about in a certain exclusive musical circle of the Back Bay and by Tuesday, when it was learned that Mme. Lenom had disappeared, the runaway was at once assumed.

M. Lenom, infuriated and determined to run down the man who had stolen his wife away from him, at once began an investigation and the most reliable information to be obtained, showed that the two had sailed for Europe on the very day of the concert.

Will Not be Pursued.

Mr. Lenom, however, according to the statement made by one of the officers of the Symphony orchestra today, has decided not to pursue Maquarre or his wife. He will remain with the orchestra

The manager of the orchestra declined to talk of the runaway today. When asked if M. Maquarre had been discharged from the orchestra, he said: "Well, he is gone. That is all I care to say of it."

It is believed that there has been ill feeling between Lenom and Maquarre for a long time, and that the elopement was the culmination of the former's suspicions that matters were not as they should be.

Threats to Shoot.

In certain small circles gossip to the effect that Lenom has several times threatened to shoot Maquarre unless he should cease his attentions to Mme. Lenom, has not been uncommon.

Maquarre is one of the most celebrated flute players in this country, and has been billed as a star at many concerts.

Maquarre and M. Lenom are members of the Longy Club, one of the most exclusive musical clubs in Boston.

EVENING POST,

New York City.

Boston Symphony Orchestra.

At the concert of the Boston Symphony Orchestra last night in Carnegie Hall the first number was Beethoven's "Egmont" overture, played rather more slowly than the usual tempo, but an eloquent reading, nevertheless. The second number was that marvel of orchestral technique and self conceit, "A Hero's Life," in which Strauss, by quoting from other works of his own, modestly proclaims himself the hero of the piece—a world-hero, he would have us believe, on the same heroic level as Julius Cæsar and Napoleon. There are times in this work when it seems as if musical beauty was sought after (though whether it is found or not is another question) but in most of it there is rather a search for musical ugliness. This search is richly rewarded. At the first hearing of this work it sounded strange—at the second still more strange—and it is now positively ugly—a bogie man to frighten children. Mr. Fiedler played it with great virtuosity—but this only brings out the work's inherent ugliness. The battle scene was full of sound and fury, signifying nothing—unless it be Strauss's egotism.

The Rachmaninoff concerto has been heard before. It is not worth hearing twice even with Mr. Gabrilowitch's splendid playing. If he had devoted his energies to a concerto worth while—his playing might be worth considering.

The last two numbers on the programme were by Sibelius—a spring song, and "Finlandia." Of the former the programme notes say: "It requires no analysis"; nor does it. It is a melodious work of no great length—song-like in character, and tells its own story. The other work, "Finlandia," is a piece which must have made everyone long to hear it again, and very soon. It is full of melody of a strongly individual character—well harmonized and effectively orchestrated. These two works served to make one contented with a programme that had previously caused a growing feeling of discontent. Mr. Fiedler played them with much spirit.

STAATS ZEITUNG,

New York City.

Bostoner Symphonie-Konzert.

Ueber das gestern Nachmittag in Carnegie Hall abgehaltene, sehr erfolgreiche Konzert der Bostoner unter Leitung von Herrn Max Fiedler und solistischer Mitwirkung von Herrn Emil Sauer bringen wir im Montagsblatt einen ausführlichen Bericht.

Newspaper Cutting Bureau in the World

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Das aus den Herren Professor Willy Heß (Konzertmeister des Boston Symphonie-Orchester), J. von Theodorowicz, Emil Ferir und Alwin Schroeder, dem früheren Cellisten des Kneisel-Quartetts, bestehende Heß-Schroeder-Quartett kündigt für den 14. Januar, 10. Februar und 3. März drei Kammermusik-Abende in Mendelssohn Hall an.

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DEC - 5 1908

BOSTON SYMPHONY CONCERT.

A Fine Programme Well Played, With Ossip Gabrilowitsch as Piano Artist.

It would be difficult to arrange a better programme, either from a popular or from a musician's point of view, than that which was played, last evening, in the opera house of the Academy of Music, under Institute auspices, at the second Philharmonic concert this season by the Boston Symphony Orchestra. It began with the "Moldau" symphonic poem, by Smetana, which was a gentle, picturesque introduction to the majestic "Symphony Pathetique," by Tschaikowsky, and this, in turn, to the romantic and fascinating Concerto No. 2, in C minor, opus 18, by Rachmaninoff, with Ossip Gabrilowitsch at the piano, the concert ending with Wagner's sonorous introduction to "Die Meistersinger." Not only was the programme almost ideal in its construction, but Max Fiedler so wielded his baton that there was not a tiresome note or phrase or sentence from the beginning to the end, which came at nearly 10:30 o'clock, and the evening's event was none too long for the audience.

Rachmaninoff's concerto was composed only seven years ago, and it was first performed in New York at a concert of the Russian Symphony Society, about three years ago, so that it has not become concert worn, even though there should be danger of such a fate. It has the usual three movements and its structure is firm and self-sustaining. It is notable in that the piano score is closely knit with those of the choirs of the accompanying orchestra. The result is a delight to music lovers, but no those who would see the pianist perform wonders in solo effects. Gabrilowitsch, indeed, played as a part of the band; yet there were many passages where he showed fine virtuosity, or, perhaps, the ability of a virtuoso, for there were climaxes in which his nimble fingers ran to the upper notes on the piano in a silvery embroidery, or where, as in the allegro scherzando at the close, he handled double octaves on the lower register, where they sounded a march like that of the beating of surf along shore. The pianist, too, was self-contained, and almost reserved in feeling, showing mastery of his themes and ornamentations, and playing with even delivery throughout. Always a welcome visitor in Brooklyn concerts, Mr. Gabrilowitsch seemed to have strengthened and matured since he was last heard here. His tone is particularly silvery and round and his technique is held in leash for poetic expression. He was called out repeatedly at the close of the concerto, and it was evident that the audience wanted to hear him in solo, but this was not to be.

Smetana's symphonic poem is properly programme music, but if ever there was a piece of this kind whose meaning can be gained without an accompanying letter press, then this is the one. It is descriptive of the rise of a river from its source in wooded hills, its course downward, the scenes and incidents along its banks, with moods of nature, and finally, its broadening into a broad stream where ships may ride. Who could misinterpret the music descriptive of the source, the hunting, the rustic wedding, moonlight and dance of nymphs on shore, the tumbling rapids and the roaring, rushing river? Each phase was a musical picture and in nothing that was played at the concert were the abilities of Mr. Fiedler as a conductor more eloquently displayed. Here, in particular, his was a virile and picturesque baton.

In the Tschaikowsky number, the famed and popular (if so soul-searching and lugubrious a composition can be said to be popular, in the wide sense of the word), "Symphonie Pathetique," opus No. 6, were shown whatever defects Mr. Fiedler has as a conductor. It is a temptation to compare his reading with that of his predecessor, Dr. Karl Muck, whose calm and aplomb aided him in giving to this symphony that feeling of the mockery of life that Tschaikowsky put into it. Mr. Fiedler, it seemed, sometimes carried his players to a climax and dropped to so light a delivery that a disappointing effect, suggestive of barrenness of ideas, resulted for the hearer. This was noticed in the first movement, where the haunting theme of eight notes on the strings ends, time and again, to be followed by lighter passages by the wood, wind and reeds. But that is all that can be averred in dispraise of Mr. Fiedler's reading. His vigor sometimes runs away with him.

In the vorspiel from "Die Meistersinger," the musicians were in fine fettle, each choir bringing out clearly Wagner's involved orchestral writing, Mr. Fiedler's baton kneading and molding all into one massive effect.

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BOSTON EVENING TRANSCRIPT

MONDAY, DECEMBER 14, 1908

MUSIC AND DRAMA

THE REMARKABLE SINGING OF EMMY DESTINN

A Singing Actress Who Can Carry Her Best Powers Into the Concert Room—The Notable Incidents of the Symphony Orchestra's Concert for Its Pension Fund—Noren and Debussy Again—Mme. Chaminade and Musical Confectionery—Mr. Warfield and Shylock—Other Theatrical News—Mr. Mahler's Rude Beethoven—Miss Farrar Humanizes Michaela in "Carmen"

Two notable concerts and one that was curious and unusual made the music of this town on Saturday and Sunday. The notable concerts were those of the Symphony Orchestra, and on Saturday it had the assistance of Miss Emmy Destinn, as truly distinguished a singer as Boston has heard many a day, and repeated such striking pieces as Noren's new "Variations" and Debussy's "Nocturnes." On Sunday, in a concert of the Pension Fund, some of the best qualities of the orchestra, and in wide range, and some of the best traits of Mr. Fiedler's conducting, were uppermost. The curious and unusual concert was that which Mme. Chaminade, the French composer of parlor music, gave of her own pieces to an exceptional audience in Symphony Hall on Saturday afternoon. Below follow accounts of all these.

EMMY DESTINN

A Truly Remarkable Dramatic Singer Makes Her First Appearance Here—The Rare Intelligence and the Rare Expressive Power of Her Singing—Other Traits as She Revealed Them

Miss Destinn, as she proved at the Symphony Concerts of Friday and of Saturday, is one of the rare singing actresses who can maintain her powers within the limitations of the concert room. Costume, scenic background, histrionic action, the march of the lyric play, the stimulation of the other lyric players, are not essential to her. In opera she plies the arts of the actress resourcefully and significantly, but she remains primarily a singing actress, who vivifies and individualizes her character and who expresses its traits and emotions by the quality of her tones. Therein are the exalted speech and the peculiar power of the singing actress, and when her mastery of them makes her independent of assisting circumstance she may transfer them almost intact to the concert room. When Miss Destinn sings Senta's ballad in the second act of "The Flying Dutchman" in the opera house, she sits in the homely room of Daland's dwelling; the girls at their spinning are clustered about her; as she looks up her eyes and theirs see the picture of the fate-haunted, fate-driven seaman. Already the first act has shown him in flesh and blood, the phantom captain of a phantom ship, made man again in momentary respite from his doom, and cast ashore to find, if he can, salvation in a woman who will sacrifice herself to free him. The legend, the scenic spectacle, the more potent parts of Wagner's music have wrought atmosphere, suspense, expectancy. Then Senta's ballad discloses her haunted by the legend and possessed by it until she awaits the Dutchman—the woman, alike predestined and self-devoted, who is to release him from his fate. She sings; she ends; the door opens; the Hollander stands before her, and the opera—in spite of the moment of actual self-sacrifice that closes it—touches its climax.

On Friday afternoon and Saturday night, Miss Destinn's audience saw only the familiar stage of Symphony Hall and the familiar orchestra seated upon it. To it came no seeming Senta, but a stoutly built, dark-haired, clear-eyed, mobile-featured and very self-possessed young woman in the dress of the hour. The only preparation for an episode in a lyric drama was a few lines in the programme book; the only expectancy for most of the listeners was of a distinguished singer from the opera houses of New York, London and Berlin. Miss Destinn began the ballad, and from the first it was clear that she had no wish to bear the purely histrionic arts of the singing-actress into the concert-room. She made no play of face or figure or gesture, except as her features reflected the emotional and the communicating intensity within her and her body vibrated to it. By her tones, she wrought the vision that haunted Senta—the black sea, the blood-red ship, the ghostly captain on its deck, the storm that ever drives. In her tones the listeners heard the curse that had fallen upon him and heard no less the promise of redemption. Wagner has shaped the ballad with his instinctive aptitude for significant musical and dramatic contrast. The grim picture of the Hollander's fate, and the roaring promise of salvation alternate tellingly. Comes the strophe that tells of his quest of the woman; comes the ecstatic close in which Senta vows herself as his savior. And the voice of Miss Destinn had seemed the voice of this Senta; the visions that were more real than reality to the girl had come and gone in the singer's tones; the promise had mounted in them; the vow had risen in passion of original devotion. Miss Destinn had accomplished these things not merely because she has the characterizing power of the singing actress, not merely because hers are an imagination and a temperament that respond to emotions and transmit them, but because she is a mistress of singing as a vital, communicating, exalted speech. The distinguishing traits of her tones are their sensitiveness to what they would impart and their vitality of impartment, while that sensitiveness is the finer and that vitality the fuller, because she sings with ample knowledge and sure

[illegible] a remarkable voice, as Mme. Melba's or Mr. Caruso's, is a remarkable voice. It has its tendency to turn a little sharp. Her artistry in song is not an elation in itself like Mr. Bonci's or Mme. Sembrich's. Its communicating and characterizing quality does not cover a multitude of sins, as it does in Miss Garden's. Rather, the distinction of Miss Destinn, as of Mr. Renaud, is the union in her singing and to mutual service of the fine art of song and of its qualities as an exalted and significant emotional speech.

Senta's ballad is ingeniously contrived, and it was not the least virtue of Miss Destinn's singing of it that her listeners took no thought of Wagner's contrivance. When, later in the concert, she passed to three of Schubert's songs—"The Guide Post," "The Erl-King" and "Gretchen Spinning"—there was no such deliberate artifice to aid. Schubert was too single-minded, too simple-minded, too untheatrical for the effects that are only the more such because Wagner made them with strokes of genius. She was shorn, too, of the aid of the orchestra. In its stead were only the galloping triplets of accompaniment of "The Erl-King," the spinning figure in the piano part of the lament of Gretchen and the dim tonal-coloring of the voice of the piano in the wayfarer's song. Here, too, the singer was more circumscribed. If she were really to sing the songs, she must respect their melodic contour, obey their obvious phrasing, heed narrowly their rhythmic accent and yet within these bounds establish—and in little space of time—their atmosphere, draw and color the picture, vitalize and impart the mood and the emotions that had summoned the one and shaped and tinted the other. Above all, she must be continent. "The Erl-King" is a lyrical narrative and the singer is the narrator. It is not a little lyrical drama with three parts. The song of Gretchen is a picture of the girl seen, the echo of her sad thoughts, and not her frantic speech. "The Guide Post" is the wan musing of the haunted wayfarer, not his passionate declaration about himself.

It was clear token of the intellectual, the discriminating qualities that underlie and shape most truly distinguished singing that Miss Destinn conceived and imparted the three songs with this continent perception of their particular quality. It was no less proof of her musical understanding and of her knowledge of the art of song that she was obedient to every one of their purely musical requirements. In fact this justice to their true nature and demands made her expression of their emotional and pictorial content the more vivid and potent. The voice of remembered rapture—of its ecstasy and of its blankness—sang the song of Gretchen. The voice of a narrator conjuring figures out of the mist in which the pass, catching the echoes of their voices, told the tale of "The Erl-King." Despair crept phrase by phrase through the iteration of "The Guide Post." And in this imparting of the songs as a whole were details that flashed or wrenched—the passion that thrilled and faded on the instant at the kiss of Gretchen's memory; the wild yearning of the ceaseless quest at the "suche Ruh'" of the song of the guide-post; the childlike quality, the insinuating sweetness of the Erl-King's enticements. No; the lamentations of the song do not enchain the arts of the singing-actress. They only stimulate them to more adroit perception and to finer accomplishment. Miss Destinn, of the new school through and through and not the least of the glories, is proof.

H. T. P.

THE PENSION FUND CONCERT

The Orchestra at Contrasting Bests in a Fragment of "Goetterdammerung" and in Tschaikovski's Ballet Music—The Other Numbers—Mr. Fiedler's Conducting

It was a pity that the concert of the Symphony Orchestra last night for the profit of its Pension Fund won so scanty an audience—the smallest in three years for such an occasion. Those who fear that the orchestra may of late have declined a little in its preëminent and its distinctive qualities might have had their alarms allayed, and those who question some of the traits of Mr. Fiedler's conducting might oftenest have had the pleasure of those qualities in it that are less open to reserve or debate. One of the items of the programme was the heroic intermezzo, so to say, between the prologues and the first act of Wagner's "Götterdämmerung" that carries Siegfried from Brünnhilde's rock along the Rhine to Gunther's hall. It is trumpet-tongued music, wrought with magnificent tonal eloquence out of glowing wealth of orchestral resources; it is vital with rich and puissant melody; it quivers with its passion of imagination, suggestion and delineation. It is the voice of the heroic youth of a young and heroic world. So forth fares a hero to the adventures that seal his prowess; so he parts from his Valkyr's side in the glow of his passion for her; so the Rhine bears him upon its broad, deep stream, echoing with the song of its daughters; so dreams the hero as he plies his oar; so comes he in joyous clamor, hot for high adventure to Gunther's warlike hall. The performance matched the music, and where the conductor and the men began the coldest listener might not say. And there could have been few cold under the glowing magnificence of the tone of the orchestra, changing from golden depth to silvery brightness, and half a hundred tints between, under the sweep of this instrumental eloquence and under the heroic accent with which the conductor animated it and the broad amplitude of power with which he clothed it. The splendor of passionate and sustained and fiery utterance of which our orchestra is capable was near its fullest and highest.

Then, in the set of dances from Tschaikovski's ballet, "The Nut Cracker," the band disclosed no less rare and finely contrasting aptitudes. Here, as the music asked, was a perfect lightness and brightness of tone, of a lovely euphony and [illegible] rhythm as though it were at play with them, touching adroitly the lightest graces of harmony and accent, making the dances a changeful fabric of changeful fancies that it wove with the lightest of fingers. The sugar-plum fairy tiptoed to her celesta; the trépak bustled gayly; the Arab dance rustled languorously to its own echo; the Chinese danced, shrilled and teetered; the waltz swayed on the soft horns to the accenting violins. Little flats of virtuosity went as the routine of the movement; little graces of tonal coloring melted one into the other. The felicity of the performance was like to the fancy of the music. And Mr. Fiedler, as he has already shown in his dances from Grétry a month ago, has the alertness to rhythm and to pace that is its spirit and its life.

Mr. Fiedler shines no less in rhetorical music, in music of the large flourish. He likes the florid, the emphatic. He had it on Sunday in Liszt's tone-poem, "Les Préludes" and on Saturday in Weber's overture to "Der Freischütz," Lamartine's verses that stirred Liszt to composition sound with grandiloquent rhetoric. The music is no less sonorous of it. Both have the large, vague voice through which romance trumpeted fifty years and more ago. She was a florid muse in those days; she loved showy trappings; and speech was becomingly effusive. Weber in an earlier generation worshipped her no less than Liszt. Nowadays his music must be made to sound to the utmost—emphatically, ornately, sweeping from flourish to flourish. Else does the listener say this is but a coda, this is but a transition, this is but a rhetorical contrast. Now Mr. Fiedler loves sonority, the rhetorical pause, the ample contrast. He warms to big-voiced music. Thus he gave Weber's overture its romantic whirl and gesture, and clothed Liszt's tone-poem in resounding and laborious pomp. He made each speak with its sonorous voice until the listener had his joy of the sound and cared not for the substance. A conductor may not so "rush" Tschaikovski in the variations and the polacca of yesterday and over-emphasis blurred and smeared the very eloquence that Mr. Fiedler sought. No more will such traits gain the soft, suffused beauty of "The Good Friday Spell" from "Parsifal," that stood likewise on the programme of last night. It is music of April lights, of May softness, of tranquil gladness of heart. For Mr. Fiedler it was as sultry as [illegible]

THE BOSTON JOURNAL—SATURDAY, DECEMBER 12, 1908.

SOCIETY

Symphony Rehearsal Attracts Many

Emmy Destinn of New York Gives Satisfaction as Soloist.

Society showed up loyally at the Symphony rehearsal yesterday, and latecomers displayed remarkable patience while waiting 35 minutes in the corridor during the rendition of the Moren "Kaleidoscope"—new in Boston. Emmy Destinn of the New York Metropolitan Opera House was soloist and won favor at once. She looked well, too, in a diaphanous gown of mauve crepe.

In the throng I saw Mrs. Cabot Morse, Mrs. George Lee, Mrs. Edwin Upton Curtis, Mrs. Horatio Lamb, Mrs. T. James Bowker and sister, Amy Lowell, Mrs. A. Forbes Conant and sister, Miss Helen Burrall MacNichol, Mrs. George Cushing, Mrs. Francis M. Stanley, Mrs. Kate Stevens Bingham, Mrs. Robert C. McQuillen, Mrs. John L. Gardner, Miss Stockton, Miss Manning, Alice Stackpole, the Misses Juliet and Barbara Higginson, Mrs. S. V. R. Crosby, Mrs. William Ames, Miss Bowditch, Mary Vaughan, Cornelia Wolcott, Miss Batchelder, Joe Chipman, Louis Elson, Mrs. Wirt Dexter, with Mme. Despradelles, Mrs. Nathan Matthews and daughter, Mrs. H. Staples Potter, Grace Edwards, Mrs. Leslie Wead, Mrs. James Jac[illegible], Mrs. W. P. Fay, Mrs. Benyc[illegible]not Hubbard, Mrs. Walter Scot[illegible] and Mrs. Jealous.

BOSTON SUNDAY GLOBE—DECEMBER 13, 1908

MUSIC AND MUSICIANS

Emmy Destinn, Soloist at the Symphony.

Interesting Concert Tonight for the Pension Fund.

Mr Perabo's Recital—Other Events of the Week.

The eighth Symphony program was unusually varied in character, for there were two "first-time" pieces. Miss Emmy Destinn of the Metropolitan opera forces made her local debut as soloist, five composers were represented, short works were in the majority and there was a chorus of female voices from the New England conservatory of music to sing the "Siren" music in Debussy's nocturne. His nocturnes, "Clouds" and "Festivities," were also on the program. Miss Destinn sang Senta's ballad from "The Flying Dutchman" and a group of Schubert's songs. The concert opened with Noren's "Kaleidoscope," which is made up of a dozen parts, and closed with the overture to Weber's "Der Freischutz."

Miss Destinn, who recently made her debut in New York in D'Albert's opera, "Tiefland," has a voice of splendid volume, its timbre is excellent through all registers, though a trifle pinched in the higher range; but rich and resonant and admirably suited for dramatic expression, the melodic quality not being marred by fortissimo work. An almost perfect control enables the artist to voice different sentiments with seeming ease and there are no moments of monotomy in her singing.

The familiar ballad by Senta was sung with a fervor and tenderness that indicated Miss Destinn's success in the role of the heroine of the opera, and in and three songs by Schubert the artist displayed a high degree of artistry by her skill in contrasting the different moods of the composed. "The Erl King" was possibly over-accentuated in expression, but it was declaimed with a fine effect perfectly satisfactory to the audience. Miss Destinn was generously applauded. Mr Fiedler again proved his skill as an accompanist and played the piano parts for the Schubert songs.

The variations and theme by Noren, entitled "Kaleidoscope," show a modern composer who fairly juggles with orchestral resources, for in the dozen parts forming the work he introduces musical and nonmusical combinations of many degrees of difficulty, not only in performance, but in comprehension. Originality there is in pleasing evidence, and the melodic moments are not wanting, but the average ear is not attuned to all the vagaries of Noren's score. The enjoyment of the piece arose more from the skill in ensemble work shown by the orchestra than from the quality of the puzzling composition.

Another modern, Debussy, figured on the program in his nocturnes, "Clouds," "Festivities" and "Sirens," ideals fanciful in orchestration suggesting tone pictures of the titles. Scored in a masterly manner, their effect is not to be denied, though many of the modulations and some of the strange commingling of instruments certainly sound harsh even in this age of musical progress. The young women voiced the "Siren" music in commendable harmony and the orchestra performed its part in the group in the usual efficient manner. And Mr Fiedler read the "Der Freischutz" music discreetly and without any suggestion of undue vigor.

Joseph Lhevinne, the Russian pianist, will be the soloist this week, playing Rubinstein's fifth concerto. The other numbers will be Haydn's B-flat major symphony, "Waldweben," from "Siegfried," and the "Flying Dutchman" overture.

Pension Fund Concert.

Once more tonight the members of the Boston Symphony orchestra appeal

MUSIC AND MUSICIANS.

Continued from Page 39.

to the generosity of their patrons by giving a concert in aid of the pension fund which has been in existence 10 years. It is gradually approaching the size needed for its work. Payments of pensions began this fall and already 13 former members are enjoying a snug little income from it. Practically, the sole resources of the pension fund are the annual dues of the members of the orchestra and the receipts from the two concerts which are given each year.

For the first 10 years every cent which came in was invested as principal, for the are no costs of administration. Some gifts to the fund have been made by friends of the orchestra, and these have been added to the principal. As a result the pensions, that now must be paid, come out of the income of the fund, but as years go on the obligations will naturally increase and it will be necessary to add very considerably to the principal in order to meet them.

The friends of the orchestra have been exceedingly loyal, and its fund concerts have nearly always drawn audiences which tax the capacity of Symphony hall. Mr Gericke was really the originator of the idea of forming this fund, and he always took a vital interest in it. No less interest did Dr Muck take, and Mr Fiedler, in turn, has shown keen interest, for he realizes that it is one of the several factors which enable the management to keep the membership practically unchanged from year to year.

There will be no soloist this evening. The selections are as follows: "Les Preludes," symphonic poem by Liszt; "Good Friday Spell," from "Parsifal," and "Siegfried's Rhine Journey," from "Dusk of the Gods," Wagner; "Nut-Cracker" suite, theme and variations from suite No. 3, and "1812" overture, Tschaikowsky.

EVENING TRANSCRIPT, SATURDAY.
DECEMBER 12, 1908

THE SYMPHONY CONCERT

Another Programme of Notable Music—Noren's "Kaleidoscope" for the First Time and Debussy's "Nocturnes" to New Hearing—Miss Destinn and Her Singing—Miss Duncan Dances Again—Musical News

Mr. Fiedler likes a programme that assembles striking pieces each in its kind. He likes no less to have the contrasts between them keen and clear. He is fain to make each concert as exciting as he may, and yesterday in all three respects he succeeded to admiration. The three orchestral numbers were Noren's new variations, "The Kaleidoscope," for large invention, imagination and utterance, and for a kind of solid brilliance that was truly German; Debussy's "Nocturnes" for endless subtlety, delicacy and felicity of rare idea and rare expression, and Weber's overture to his opera "Der Freischütz" for what much repetition has almost turned into passionate commonplace. Between these orchestral pieces, Miss Emmy Destinn of the Metropolitan appearing here for the first time sang Senta's ballad from "The Flying Dutchman" and three familiar songs—"The Guide Post," "Gretchen Spinning" and "The Erl-King"—from Schubert as a dramatic singer of warm and sensitive understanding and of vital and communicating tones may sing them. Moreover, in the third of Debussy's "Nocturnes" a choir of thirty-two of the advanced pupils of the New England Conservatory sang the wordless song of the sirens. Mr. Chadwick himself had trained them in the difficult music and not only to its exacting demands of accuracy but to the quality of tone that it asks. From beginning to end, thus the music and the performance made as remarkable a concert as that of a fortnight ago.

Noren's Variations are cause for wonder at his long obscurity. At least twenty years of his working life he has spent as a teacher of music and as a composer of minor pieces. Then suddenly he has emerged with the unusual, the striking, the highly individual "Kaleidoscope," and fortuitous litigation over it proved another stroke of kindly fate. A theme and variations, with a fugue or a double fugue for ending, are one of the most prosaic and academic forms of absolute music. Two centuries of composers have worried and sterilized the form, even as they have the themes that they chose for their exercise in it. The more therefore does it tempt some composers of a third century, who set the expressive and the delineative quality of their music above all else. Strauss, to cite an extreme example, wrought his tonal characterization of Don Quixote and Sancho Panza and his panorama of tone-pictures of their adventures into the form of a theme and variations, and made the music marvellously graphic. He subdued the chosen form, as his wont is, to the purposes he had in hand, or, more truly, he made the form assert and emphasize those purposes. Reger in his turn would vitalize the form by the energy, the fertility, the nervousness of his expression within the limits of music that has no other end than its own significant qualities.

Now Noren, even though "The Kaleidoscope" may prove only a remarkable tour de force, takes his place between Strauss and Reger in this modernizing of an academic form. He has devised eleven variations upon his theme; or more probably he designed the scheme of the eleven and then sought long for the theme that would breed them. Each variation has its individuality of mood and suggestion. Each he would have persuasively atmospheric. A title gives the clew—"In the Cathedral," "A Funeral March," "From Olden Days," "Humor" and so forth to a Mazurka, a Slav Dance or such a purely musical title as Canon. The clew is more than sufficient hint. The music in every variation achieves the suggestion that the composer would impart and leads the hearer into its mood and atmosphere. Various indeed are these suggestions, but Noren accomplishes each with almost equal pregnancy and skill. And he gains all this by wholly unforced and unobtrusive means. His variations spring readily from his chosen theme; each is admirably lucid in itself and its relation to the generating melody. He develops each with no less admirable fertility of invention and deference for form. His harmonies, his instrumentation, his every means to give color to his music are as resourceful and as adept. He ends with a double fugue that the Strauss of the "Domestica" might envy and that Reger might applaud. And while Noren is racing through it, while he is piling climax upon climax, the music is as vivid of the suggestion he would have it carry. Out of "Heldenleben" come the voices of the "adversaries" of progress in music, the carpers and the mockers. They buzz about Noren's theme, and then it beats them down in as glorious a tonal fight as a fugue has brought in many a day. It is the symbol of the progress and the victory of "The Kaleidoscope."

Then followed, after the passionate intermezzo of Miss Destinn's singing, the strange beauty and the strange suggestion of Debussy's "Nocturnes." Noren's music is wholly normal. It is one of its virtues that by such normal means it gains so unusual ends. Debussy's means, even after many repetitions in other pieces, even after the analysts have shown in these particular "Nocturnes" that the music has a true and characteristic form, still seem rare, uncannily subtle, wholly individual. They perfectly accomplish their purpose. Not even the music of "Pelléas and Mélisande" works its will more surely, or more intimately fuses matter and manner, the things to be expressed and the expression of them. The first "Nocturne" of "The Clouds" is, beside much of Debussy's music, tangible tone-picturing, and it is not merely by harmonic suggestion, by the association and disassociation of instrumental voices, by a development that seems to run all in tonal filament that Debussy paints his picture. His is the thought that summons the image when he gives that thought voice and life in tones as the thought of the poet, alive in his words, summons the image as his poetry seeks. The sky and the passing clouds do rise in vision out of the tones and in a vision of the poet's eye. No less persuasive is the pictorial and the atmospheric quality of the third "Nocturne" of "The Sirens." Out of the night and the stillness comes the song, distant, nearing, beguiling, holding—a song to pursue and never find. Below the voices, in the orchestra, is the glimmering, curling sea, bearing the song, catching it into itself, setting it free again. And the song and the background are as one. Between is the Nocturne that Debussy calls "Fetes," the dance, the pageant of the dazzling lights, the whirling atoms of his radiant vision. The music is as dazzling as they.

H.

EVENING TRANSCRIPT, SATURDAY
DECEMBER 12, 1908

PLAYING FOR ITSELF

The Pension Fund Concert of the Symphony Orchestra

Once more, tomorrow evening, the men of the Symphony Orchestra are bidding the public of its concerts and the general public as well to one of the two occasions of the musical year when neither conductor nor managers but the players themselves summon the audience. The Pension Fund of the orchestra belongs to the men in other senses than in their income, in old age and retirement, from it. Their dues help to increase it; they administer its affairs; and they practically organize the two concerts that annually swell it. Already, too, the fund is fulfilling its purpose. For ten years the capital gradually increased until the income from it was sufficient for the payment of pensions. Now thirteen men, who earned their right to them by their service in the orchestra, receive them. With the years the number of retiring players will increase; the payments for pensions will mount accordingly, and if the principal of the fund is to remain untouched it must rise in like proportion. The men pay dues to the fund; there have been occasional gifts to it; but the larger part of it has come, and still comes, from the return of the two concerts in its behalf.

In the past, and again this winter, these concerts have appealed to three publics. One is the regular public of the Symphony Concerts that seizes the opportunity thus to make return to the men for all that they do weekly for its pleasure and for the prestige of the orchestra. Esprit de corps that binds players, conductor and audience together—the spirit that has done much to make the Symphony Concerts what they are—will send this part of the audience to Symphony Hall on Sunday night. A second public comes from those who do not subscribe to the Symphony Concerts, but who would hear the orchestra once or twice each year and hear it in striking pieces. Tomorrow night, it will have, besides, a new conductor to whet its appetite, and Mr. Fiedler will be making his first appearance to this miscellaneous public. Remains a third element whom the particular programme particularly attracts. Wagner and Tschaikovski please it most, and from the two composers much of the music chosen for the concert of Sunday comes: From Wagner, the "Good Friday Spell" in "Parsifal," and Siegfried's journey in the first act of "Götterdämmerung"; from Tschaikovski, the "Nut-Cracker" suite of ballet music and the theme and variations of the third orchestral suite—both of the brilliant and racy Tschaikovski—and the "1812" overture with the composer turned clamorous and sonorous. Liszt's tone-poem, "Les Préludes," adds yet another sort of romantic music.

BOSTON DAILY ADVERTISER,
SATURDAY MORNING,
DECEMBER 12, 1908

SYMPHONY PROGRAMME LONG, BUT ABSORBING

DIFFERENT SCHOOLS WELL REPRESENTED

Noren, Wagner, Debussy, Schubert and Weber—The Best Concert of the Season Thus Far.

By Louis C. Elson.

PROGRAMME.

Noren—"Kaleidoscope." Orchestral Variations.
Wagner—Senta's Ballad, from "The Flying Dutchman."
Soloist, Miss Emmy Destinn.
Debussy—Three Nocturnes for Orchestra and Female Chorus.
Schubert—Three Lieder.
Miss Destinn.
Weber—"Freischutz" overture.

A modern bill of fare, on the whole, but well contrasted, the best concert of the season thus far. A brilliant, if rather long, set of variations, then Wagner melody (and they say that Wagner had no melody in him!), then the most radical of Frenchmen, but in his shorter and least mystifying mood, and finally some German vocal and orchestral tunes as a benediction.

Noren is a new name in the orchestral field, but he is evidently to take rank with the modern giant colorists.

These variations have received an odd advertisement through the law courts. In the 11th variation, Noren, wishing to show his reverence for Richard Strauss, introduced two of the themes from "Heldenleben" into his work. Modern composers may be heroes to themselves, but it is dangerous for outsiders to give them hero-worship, and suddenly Noren was haled into court for pilfering copyrighted goods. Fortunately the court decided that they were "not melodies" (they seldom are with R. Strauss, Esq.) and the variations were allowed to continue their public career.

All the way from Beethoven to Reger the variationist falls in love with his own subject and does not know when to stop. These variations by Noren consume three-quarters of an hour; but they are so magnificently scored and contain so many contrasts that they do not pall on the auditor. The score, of course, is tremendous; everything down to Xylophone is employed, and the work forms a great study of orchestral scoring. There is originality of treatment even from the first measures, which are for snare drum, solo, as bold an effect as Liszt's triangle solo in his E flat concerto. There is much employment of the wood-wind in deep register, a la Tschaikowski. The variation "In the Cathedral" is earnest and organ-like.

In the sixth variation the English horn (always the representative of the shepherd's pipe) is prominent in pastoral work. The seventh is a funeral march, not sad, but lofty and resolute. This again is contrasted with a most rollicking movement, (the eighth variation), a Slavonic dance. In the ninth variation there is as much division of strings as in Wagner's "Waldweben" itself. A Mazurka immediately affords a foil to this pensive movement.

It is possible that in using Strauss themes in the 11th variation Noren was but giving a challenge and endeavoring to show that he also could swing the modern orchestra and culminate with double fugue work a la "Sinfonia Domestica." The fugue, however, does not equal the orchestral one by Reger, with which Dr. Muck made us all sit up, last season. There is, however, every device and treatment present. It must have been horribly difficult to make and eke to play.

Of course, in this work there is development as well as strict variation. There is much additional matter besides the theme itself, but this theme is very striking and well-suited for variation, as it is easily recognized through its metamorphoses.

The performance was a great triumph for our orchestra, and for its painstaking conductor. If any one has believed that there is any retrogression in our band he should watch them travel through this tonal jungle. It was an entire victory of technique over almost superhuman difficulties.

This kind of composition is a "metier" today. Where, a century ago, there was but one Beethoven in orchestral work, and at a later epoch but a pair of geniuses in tone-coloring—Berlioz and Wagner—nowadays there are several who have learned the trick: Strauss, Mahler, Reger, "ed id genus omne."

Miss Emmy Destinn won a great success with her Wagnerian selection. One might have thought that she would have chosen Brahms for her Boston debut, for he composed "The Song of Destinny." Nevertheless we were quite content to hear the graphic ballad of the Dutchman who sailed about as aimlessly as his countrymen are now doing along the coast of Venezuela. Miss Destinn sang the Senta ballad with breadth and purity. She evidently understands her Wagner. She well deserved the many recalls she received.

The Schubert "Lieder" were "Der Wegweiser," "Gretchen at the Spinning Wheel" and "Der Erl-konig." Mr. Fiedler was at the piano and showed himself the most discreet of accompanists. We had heard "Der Wegweiser" only a few days before, given by Dr. Wuellner, and we consider its color far more suited to male than to female voice. Miss Destinn, however, gave it with much dramatic force and gloom. It fits to the Christmas season about as well as a pair of overalls at an evening reception. In all three of the Schubert songs Miss Destinn proved herself not only a good vocalist, but a true musician, and her German was excellently enunciated.

What Debussy can do with female chorus he proved long ago in his setting of "The Blessed Damosel." He was present... his most favorable light with the ... short works chosen by Mr. Fiedler. ... were entitled "Clouds," "Festivities" ... "Sirens." Of these the last employed ... female chorus and was much the ... work. It was interesting to note the ... trast of style between the French and ... German moderns. Where Noren wov... Turkish rug Debussy spun a gossamer ... The picture of the Sirens was a most ... tractive one. The female chorus was m... up of vocalists from the New Engl... Conservatory of Music, and it augurs ... for the future of the Boston Opera Co... pany that this institution can furnish s... excellent material. The number was s... with both surety and grace, and the ent... marine picture was far more worthy th... the sea of pasteboard and lead that D... bussy once furnished us.

The singers had no words to give in t... composition, their part being a pure ... calise. Perhaps Debussy's thoughts we... too deep for words. But if the "Siren... was a very interesting and poetic wor... we may add that the purely instrument... nocturnes were less so, the "Clouds" esp... cially being rather thin, and scarcely su... gesting an umbrella.

Weber's overture was a conservative a... tuneful end to the concert. In the prece... ing programme-book the overture to "D... Freischutz" had been promised, but in th... week's list the huntsman was given bac... his sex and no riflewoman was present.

Weber is not always given full cred... for his innovation in the overture form... Only a year ago we read in a New Yor... review that his overtures were in th... "medley" form. This is a popular mis... take. He followed the "medley" idea in... taking his overture themes from the opera... itself, but he developed them in the styl... and general shape of the "Classical" over... ture, a combination of the popular and th... learned that had not previously existe... in overture form.

Mr. Fiedler did not exaggerate the read... ing, as some are prone to do. The hor... quartette was slow, but not dragging, a... served to remind that Weber was ... greatest horn composer of his time, an... epoch when only the "natural" horn (an... instrument without keys and giving n... complete scale) was used. This quarte... was therefore originally "pieced out" b... two pairs of horns, in two different pitches... —F and C. Great effects are produced i... the work by very simple means. The piz... zicato "A" on the contrabass, that fol... lows the horn quartette, is as portentous... as any anxiety that any modern music... wholesaler has ever achieved.

The delirium of joy of the finale also... a touch somewhat akin to the frenzie... ecstasy that Beethoven loved to pictur... and it was given with appropriate aban... don.

Altogether then, although the concert... lasted two hours, it was so varied that... the interest never flagged, and the last... number was by no means the least. Mr... Fiedler has reason to be proud of the re... sults he achieved and few auditors can... understand the amount of work for con... ductor and orchestra in preparing so ... liant a programme.

HERALD—
DECEMBER 13.

Pension Fund Concert.

Once more tonight the members of the Boston Symphony orchestra appeal to the generosity of their patrons by giving a concert in aid of their pension fund. The fund has been in existence now just 10 years, and, thanks to the good judgment that is used in its administration, it is gradually approaching the size needed for its work. Payments of pensions began this fall and already 13 former members are enjoying an income from it. As is generally known, practically the sole resources of the pension fund are the annual dues of the members of the orchestra and the receipts from the two concerts which are given each year. For the first 10 years every cent which came in was invested as principal, for there are no costs of administration. Some gifts to the fund have been made by friends of the orchestra. The pensions that now must be paid come out of the income of the fund, but as years go on the obligations will increase, and it will be necessary to add considerably to the principal in order to meet them.

These concerts are attended by the regular patrons of the Symphony orchestra, and they provide the only opportunities of the year for those who are not regular patrons to hear the full orchestra.

The program of tonight's concert is given under "Concerts of the Week."

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SUNDAY POST.

DECEMBER 13, 1908

MODERN MUSIC

Modern music and a modern singer came before us at the seventh Symphony rehearsal and concert of the season. Noren's amazing "Kaleidoscope" variations and Debussy's Nocturnes, the unique expression of universal and all-pervading beauty, offered apt illustration of two very different tendencies of today. Miss Emmy Destinn, who sang, is a modern singer in the highest sense of the word.

Noren's work 10 years ago might have appeared epoch making. Was it Emerson who likened our William Shakspere to a magician who would hang out signs to the affect and that in the evening there would be an exhibition of the stars and planets in the Town Hall? Noren is surely a man of unusual mentality. In listening to these remarkable variations we experience the same sensation of mental freedom and exhilaration that would result in conversation with a broadly educated, broadly thinking man of the world. There is always the consciousness of resource and fertility of thought; there is rarely a measure which lacks vitality or significance. Some of the variations, as the first, are positively witty, and executed with a lightness of touch that is rare in a composer of the German school. There is such adequate and conscious fulfilment of the author's thought. The whole thing in fact, is too clever and conscious. The soothing melancholy of the second variation, the rather ironic fourth, with its humorous use of the xylophone, the impressive fifth, "Im Dom" (In the cathedral), the funeral march which is very effective but never impressive or soul-stirring, the electric Slav dance, which makes the eighth variation—you cannot lay finger on a weak or a dull movement, unless it be the third, which to our taste, smells too much of Munich. There is poetry in the broadly developed ninth, "From Far-off Days." It is all tremendously interesting. The grandest pages are the culminating of the colossal fugue, when the composer, with the aid of the two much litigated themes from Strauss' "Heldenleben," builds up a towering structure of heaven-storming tone. And yet—you remember that imposing architectonics are possible by means of sonorous counterpoint, and that Max Reger, for instance, did this thing, and did it with more greatness in the finale of his variations and fugue which we heard for the first time last season.

There is nothing new, perhaps, under the sun, but there is yet a great deal to be discovered by the present and future generations, and the day of miracles is not past. "'Clouds'; the unchanegable appearance of the sky, with the slow march and solemn march of clouds dissolving in a gray agony tinted with white. 'Festivals': movement, rythm dancing in the atmosphere, with bursts of brusque light. The episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it, luminous dust participating in the universal rhythm of all things. 'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes." We are not prepared to assert that these Nocturnes are the highest expression of Debussy's genius, but here is rapturous, vision-haunted music by a composer who will seek out the secret of beauty eternal for himself, and who on the way supplies a needed foil against the complexity and literalism practiced by the other wing of contemporaneous music-makers.

Miss Destinn's voice is brilliant rather than luscious in quality, but she can color it and express deep emotion. For once the auditor thought first of the great poetry and its enhancing music, next of the voice, and not at all of the singer, save as her strong personality stood back of, and lent magnetism to, her engrossing performance. It was a rare pleasure that Miss Destinn afforded us.

HERALD—MONDAY

DECEMBER 14, 1908

Music.

The Boston Symphony orchestra gave the first concert of the season in aid of its pension fund last night in Symphony Hall. Mr. Fiedler conducted. The program was as follows:

Liszt, "The Preludes"; Wagner, "Good Friday Spell" from "Parsifal"; "Siegfried's Rhine Journey" from "Dusk of the Gods"; Tschaikowsky, "Nutcracker" suite, Theme with Variations and Polacca from Suite, No. 3, op. 55, overture "1812."

The cause for which the concert was given and the nature of the program should have drawn a much larger audience. Some may say that there should have been a soloist, an admired prima donna or a formidable pianist; but at whatever concert of the Boston Symphony orchestra a virtuoso assists, however famous he or she may be, the orchestra, after all, is the dominating soloist, the true virtuoso. It might be reasonably supposed that any opportunity of hearing this superb orchestra would fill the hall to overflowing.

All the compositions played, with one exception, were familiar to almost any concert goer. This exception was the "Nutcracker" suite of Tschaikowsky, which has been played, I believe, at the "Pops." The music deserves an honorable position in symphony concerts. In 1891 Tschaikowsky worked on an opera, "Iolanthe," and a ballet, "Nutcracker." He had been requested to compose the two for the Imperial Opera House at St. Petersburg. The subjects were given to him. The scenario of the ballet was based on Dumas' version of E. T. A. Hoffmann's well known tale. Tschaikowsky was at first not at all pleased with the subject, but he gradually became reconciled to it. In Paris he had discovered the existence of an instrument called the celesta, and he wrote his publisher to buy one for him, that he might use it in this ballet. He felt the joy of a child hearing this instrument, and he told his publisher, who, mirabile dictu! was also his friend, that the celesta would cost only 1200 francs. But Jurgensen was sworn to secrecy. What if Rimsky-Korsakoff or Glazounoff should find out about the celesta, and use it before the ballet were competed!

Tschaikowsky, writing the ballet music, was at times discouraged. He told Davidoff, the 'cellist, that he was wearing out, that his talent was going with his hair, his teeth, his feet; but it was the habit of Tschaikowsky to complain of his music before it was performed. The suite was played first—at a concert in St. Petersburg March 19, 1892, and nearly all the movements were repeated. The ballet was first performed with "Iolanthe" at the opera house Dec. 17 of the same year. Neither work was at first successful; the libretto, the story of King Rene's daughter, was found dull; the ballet, on account of the sickness of Petipa, the ballet master, was poorly arranged, and the music was too delicate for ears accustomed to ordinary ballet music.

They who do not know the "Nutcracker" suite are not fully acquainted with Tschaikowsky's genius. This music is charming by reason of its tunefulness, piquancy, euphony, fancy. The various dances are sharply contrasted, and it would be hard to say which one of them is the most delightful. There is more originality, more character, more poetic thought in this little suite than in many symphonies and symphonic poems made in Germany, analyzed laboriously and with awe by commentators, and classed among "important works."

The performance of the orchestra last night was often brilliant, and Mr. Fiedler and the players were applauded heartily by those who were fortunate enough to be present.

PHILIP HALE.

THE SUNDAY HERALD—

BOSTON, DECEMBER 13, 1908

BOSTON SYMPHONY GIVES 8TH CONCERT

Miss Emmy Destinn of Berlin Royal Opera House Sings Here for First Time.

DEBUSSY'S NOCTURNES ARE IMPRESSIONISTIC

Noren's 'Kaleidoscope' Played in Varied Program After Years of Repression.

By PHILIP HALE.

The Boston Symphony Orchestra, Max Fiedler conducter, gave its eighth concert last night in Symphony Hall. Miss Emmy Destinn of the Berlin Royal Opera House and the Metropolitan Opera House sang here for the first time. The program was as follows:

"Kaleidoscope"; Theme and Variations. Noren
Senta's Ballad.....Wagner
Three Nocturnes.....Debussy
Three songs: "The Sign Post," "Gretchen at the Spinning Wheel," "Erlking".....Schubert
Overture to "Der Freischuetz".....Weber

Noren was unknown in the musical world save as a composer of small pieces until last year, when this "Kaleidoscope: Original Theme and Variations," was performed at a festival of the Allgemiener Deutscher Verein at Dresden and there made a sensation. The composer was then about 44 years old.

Hazlitt once alluded in a tavern to a famous passage in "Grammont's Memoirs": how the Duke of York wooed Miss Churchill, but cooled, owing, it was said, to her having a thin, pale face. "One day, as they were riding out hunting together, she fell from her horse, and was taken up almost lifeless. The whole assembled court were thrown by this event into admiration that such a body should belong to such a face (so transcendant a pattern was she of the female form), and the duke was fixed. * * * I said I could conceive of nothing finer than the idea of a young person in her situation, who was the object of indifference or scorn from outward appearance, with the proud suppressed consciousness of a goddess-like symmetry, locked up by 'fear and niceness,' the handmaids of all women,' from the wonder and worship of mankind."

So with Noren. He had been for years a pedagogue, a director of a music school in Crefeld, a teacher in Berlin. This "Kaleidscope," begun about 1904, was laid aside because Noren was obliged to support himself by teaching, and it was not completed until early in 1907. Correcting the exercises of dull pupils, weary in routine, hearing the works of other composers applauded, knowing that he, too, had musical thought, conscious that there was something in him which would excite admiration, he was obliged to wait for the opportunity to display his talent.

Noren is not wholly a Miss Churchill. His revelation is not so overpowering. Yet this "Kaleidoscope" is one of the most interesting compositions that have come to us of late years from other Germans than Richard Strauss. Two of the variations were omitted last night—the scherzo and pastorale—probably on account of the length of the program; but the composition was long enough without them.

Noren has both contrapuntal and orchestral technic; he also has fancy, but I do not find imagination in any section of this work. His "Cathedral" is sonorous and impressive. There is the thought of the organ, the choir, the solemn scene in the sacred building, but the music is pictorial; it has no spiritual uplift. The first two variations have true character and the "Canon" is ingenious.

The Mazurka is pleasingly vulgar, spirited, intoxicating, if you will, but inherently vulgar. The Funeral March is an agreeable surprise, for in it there is no luxury of woe, no snivelling, no threadbare crape and tears, but a heroic farewell, and the lamentation is neither familiar nor perfunctory. There are fine passages in the Fantasia and Double Fuge inscribed to Strauss, in which by taking themes from the latter's "Eeldenleben" Norden was prevented from publishing his work until the court decided that, as Strauss' two motives were not melodies, there had been no plagiarism. Another case of a Daniel come to judgment. But the Fugue itself has not the rush, the spontaneity of Reger's fugue in the variations on Hiller's theme. The pedagogue is here seen, rather than the thinker, who happens to use a fugue as the best medium for a particular thought. Still, the final trampling under foot of the motive that stands for Strauss' enemies is admirably depicted. All in all, an interesting work.

Debussy's "Nocturnes" were first played here at a Chickering "production" concert, led by Mr. Lang, in February, 1904. As Norden's "Kaleidoscope" is material of the earth, earthy, the Nocturnes are music that is purely impressionistic. To him who has not watched clouds and seen in them what Mark Antony saw,

'A tower'd citadel, a pendent rock,
A forked mountain, or blue promontory,

The first nocturne will be only a weariness to the ear and mind. The impression is not for him, though Baudelaire's stranger who loved only the clouds would love this music. "Festivities," with its strange processional march, its whirring capriciousness, makes a more direct appeal. Does the third movement answer the old question put by Tiberius to the grammarians and repeated by Sir Thomas Browne, "What song did the sirens sing?" Here is music of waves and of sea women; music that never was heard on a casino-lined coast, but sounds that might go with "The light that never was on sea or land." Here is music that is subtly poetic, music of ineffable beauty. Suppose that Debussy had put words to this song; how he would have cheapened the nocturne! To each hearer on the ship of Ulysses or in the hall last night the sirens sang of what might well lure him. But of these nocturnes I shall say a few words next Sunday.

Miss Destinn sang with great dramatic force and yet without too marked suggestion of the opera house. She is one of the few visitors from German opera houses—they may be counted on one hand, and there will be a finger to spare—who, when they appear in concert halls, are not aggressively and impertinently operatic. Miss Destinn's effects were made by legitimate singing and by a personality that is both sympathetic and intense. Whether she were singing Senta's ballad or a song by Schubert, she first of all respected the melodic line, the rhythm, the sound principles of vocal art.

Then, by the quiet power of her interpretation, by the simplicity and the sincerity of her eloquence, she charmed both the soul and the mind of the hearers. She is not one of the shrieking sisterhood that mistake palsy for passion. She remembered that Gretchen's lament was a reverie rather than a set song. She was not in "The Erlking" obliged to resort to ventriloquism to differentiate the actors in the little and terrible drama. It was a great pleasure to hear this famous singer in concert. It is to be hoped that she will at no distant day be seen and heard in operatic parts.

The orchestral performance was a brilliant one. There might have been more atmosphere in Debussy's "Clouds." The music was at times too formal; it was almost divided into sections; but the other nocturnes and "Kaleidoscope" were performed most effectively. "Sirens" calls for only 16 female voices. Their music was sung last night by a greater number, by the Choral Club of the New England Conservatory, and the singers by the purity, the agreeable quality of their voices and by the musical and aesthetic taste displayed contributed largely to the deep impression made by Debussy's imagination and rare expression.

BOSTON POST

DECEMBER 14,

PENSION FUND CONCERT

Boston Symphony Orchestra Delights Large Audience With Programme From Liszt, Wagner and Tschaikowsky

The first concert of the season for the benefit of its pension fund by the Boston Symphony Orchestra took place before a large audience last evening in Symphony Hall. The programme consisted entirely of works by Liszt, Wagner and Tschaikowsky, as follows: Symphonic Poem, "Les Preludes," Liszt; "Good Friday Spell," from "Parsifal," and "Siegfried's Rhine Journey," from "Die Gotterdammerung," Wagner; "Nutcracker Suite, Theme and Variations," from Suite 3, "1812" overture, Tschaikowsky.

The playing of the orchestra was brilliant and engrossing, as it always is to a conspicuous degree on these occasions. Mr. Fiedler read his scores with the heartiness and the insight which are his to an unusual extent, so that even Liszt's bombastic poem sounded fresher, less tawdry and timeworn than is the rule.

It was good to hear the wondrous music from "Parsifal" played by such a magnificent band of instrumentalists, and the excerpt from "Die Gotterdammerung," which is, if we do not mistake, Richter's arrangement, is excellently put together.

Tschaikowsky's fascinating suite, music in a lighter vein, the variations and the gorgeously scored "Polacca" gave instantaneous pleasure. The "1812" overture is music for an occasion, and Tschaikowsky satisfied completely the lower side of his rich musical nature as he piled on his mass effects and revelled in gory passages for the brass. The ingenious and spectacular handling of the "Marseillaise" and Russian themes, in conjunction and opposition, never fails to appeal to an audience. Then there is the organ, the cymbals and other things. It went with great gusto.

BOSTON DAILY ADVERTISER,

DECEMBER 14, 1908

PENSION FUND CONCERT AND AUDIENCE BRILLIANT

MR. FIEDLER PROVES A MUSICAL HERO

Entirely at Home With Wagner—Mme. Chaminade's Boston Debut a Great Success.

By Louis C. Elson.

The programme at the Pension Fund Concert, given in Symphony Hall last night, was as follows:—

Liszt—"Les Preludes."
Wagner—"Good Friday Spell," from "Parsifal."
Wagner—"Siegfried's Rhine Journey."
Tschaikowsky—"Nutcracker Suite."
Tschaikowsky—Theme and Variations from Suite No. 3.
Tschaikowsky—Overture, "1812."

A thoroughly modern programme in the best sense of the word, for Wagner and Tschaikowsky and Liszt are scintillant with all the effects of modern orchestration, yet are not crabbed or mystical in their utterances. Of course, in a concert which is given for a beneficent purpose, and in which everyone from conductor to drummer volunteers his services, criticism must be mute. But were this ban lifted the reviewer would find only praise to speak.

The audience was brilliant and of good size, and Mr. Fiedler and his orchestra appeared at its best. The supreme moment of the concert was its final number, Tschaikovski's "1812 overture," which was played better than it has ever before been done in Boston.

Mr. Fiedler is certainly at his zenith in the modern works. Nor is he a prophet without honor in his own country, for the applause at this concert showed that his earnest and painstaking care were fully appreciated. In other cities there has been some debate, yet the present reviewer was told in Brooklyn recently that every seat in the great new Academy of Music had been sold out long before the concert given there by the Boston Symphony Orchestra, and one of the most prominent citizens of that city said that Mr. Fiedler was held there to be the best of all the Boston Symphony conductors.

As a matter of fact each conduetor has had his good points. Henschel, the first conductor, made programmes which might serve as a model to all his successors, so broad and catholic in spirit were they. Gericke read Beethoven as none of the other conductors succeeded in doing, never "individualizing" or distorting the meaning, but interpreting with a devout piety. Paur could give us Tschaikowsky's Pathetic Symphony or a Liszt symphonic poem in a manner that his successor could not equal. Nikisch played upon the orchestra with an individuality that was little short of marvellous. Muck could take a well-known work, like the Brahms C minor symphony, and reveal it to us with an entirely new meaning and power. Each one of these had his specialties in which he was pre-eminent. Mr. Fiedler has also done some things which make him "sui generis." His performance of the No- variations, two days [illegible] pretation of Strauss' "Heldenleben" a short time before that, make him also a musical hero that must be cherished in our Gallery of Fame.

In the programme of last night he showed that he is entirely at home in the Wagnerian and the Tschaikowskian veins. We do not rank him with Gericke in Beethoven, but each conductor has his "genre," and we are glad to insist upon his powers in the modern field. The performance that the symphony gave last night was brilliant in every detail and showed that there is no deterioration in its technique or enthusiasm. It was a worthy effort in a worthy cause.

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ADVERTISER, DECEMBER 8.

PENSION FUND CONCERT.

In placing on the programme of the pension fund concert in Symphony hall, next Sunday evening, the two Wagnerian excerpts—"The Good Friday Spell" from "Parsifal," and "Siegfried's Rhine Journey" from "Gotterdammerung"—Mr. Fiedler has been guided by the large number of requests for such music which have come in since the beginning of the season.

The Tschaikowsky "Nut-Cracker" suite, which is also on the programme, will be new to most of the patrons of these concerts, although parts of it have been played at the "Pop" concerts. It shows Tschaikowsky in one of his happier

BOSTON JOURNAL—
MONDAY, DECEMBER 14, 1908.

SYMPHONY'S FIRST PENSION CONCERT

Orchestra at Its Best in Effective Display of Varied Resources.

In spite of the very attractive and diversified program of the Symphony Orchestra's first pension fund concert at Symphony Hall last night, the audience was rather thin. These two special concerts given each season are the only ones in which the famous band makes an appeal for popular favor, and the rows of empty seats were as surprising as they were rare at a Symphony concert of any description. However, on such an occasion many who purchase seats do not use them, and, owing to the purpose of the concert, they probably thought it best not to give them away.

But those who attended heard the orchestra at its best. The program was arranged to make the most effective possible display of the varied resources of the organization. There was the strangely beautiful and mystical music of Wagner in the "Good Friday Spell" from "Parsifal" and the "Siegfried" Rhine Journey" from "The Dusk of the Gods;" there was music remarkable for its clarity and brilliancy in Tschaikowsky's "Theme with Variations and Polacca" from the Russian composer's third suite; there was a high-class popular pot-pourri in the same composer's "Nutcracker" suite; and there was what would generally be called "tremendous" music in Liszt's "Les Preludes" and Tschaikowsky's "1812" overture. The performance of this last piece was magnificent. However, the audience seemed to find the greatest pleasure of all in the light and merry "Nutcracker" suite; and in this piece the rare virtuoso elements of the orchestra were well shown. Professor Hess, Mr. Maquarre, Mr. Kautzenbach and Mr. Schuecker each had a more or less prominent part, Mr. Kautzenbach not in his usual role of 'cellist nor as conductor of an impromptu "Pop" concert but as a performer on the carillon.

Miss Destinn Scores Hit With Symphony

Miss Emmy Destinn, the celebrated Bohemian soprano, whose alleged jealous feelings toward Miss Geraldine Farrar have been the subject of many a cable despatch, scored a genuine success, both personal and artistic, at Saturday night's Symphony concert.

Miss Destinn's first number was Senta's ballad from "The Flying Dutchman," the dramatic song beginning with the valkyr-like call "Yohohoe, yohohoe, yohohoe!" Dramatically she sang it, but with no forcing of manner or voice, yet with big effect.

But otherwise it was one of the most interesting concerts the Symphony Orchestra has given in recent years. There was a rare spectacle after the "Flying Dutchman" number, when the Choral Club of the New England Conservatory of Music, an organization comprising about a score of well-trained singers, came on the stage to participate in one of the Debussy nocturnes, called "Sirens." And truly sirens, or something of the sort, the young ladies demonstrated themselves to be, for their success with the intricate music of Debussy was almost superhuman.

BOSTON GLOBE—
MONDAY, DECEMBER 14, 1908.

PENSION FUND CONCERT.

Symphony Orchestra at Its Best in Program That Ranged From Liszt to Wagner.

The pension fund concert of the symphony orchestra had a smaller audience than usual last night, though the program was more varied and attractive than usual. And while on the subject of exceptions, it may be said that the verve and swing, the sweep and plunge of the playing was quite beyond even the high mark the symphony sets for its ordinary concerts.

So, whether it was the classic elegance of Liszt's "Les Preludes," or the mystic music from Parsifal, or the tremendous narrative of Siegfried's Rhine journey, or the delicious and delicate foolery of the "Nutcracker suite," or the great drama of the "1812" overture, there was electricity in the playing which made the audience thrill with strange little tinglings down the cheeks. Somebody has said that each performance by the Boston symphony orchestra is an experience unique, each concert is an event which is quite distinguishable from every other, and certainly last night ran the gamut of possibilities in emotions for an audience.

The program was well arranged, for it went from Liszt's elegance to Wagner's Parsifal music—the Good Friday spell—and then gave for the completion of the first part of the evening the Gotterdammerung number. Then the Tschaikowsky came along in order, the "Nutcracker" with all its exquisite frippery, its dainty overture in the air, its bell-tones of the "fee Dragee" dance; its sensuous Arabian and its comical Chinese movements; then the "theme with variations" and the strenuous "polacca" from the suite No. 3, and finally the "1812." This last number was certainly a climax logically, and it was played in a storm of tempo that still marred not a note of its clearness.

Dr Fiedler took things at almost feverish tempi, and the players often nearly overleaped him. He went from forte passages to climaxes when one could hardly conceive a greater hight to be reached; the tremendous ending of the final number was enough to raise people right out of their chairs.

The pension fund, in aid of which the concert was given, is already at work, and is contributing its income to the support of one or two players who have been superannuated. And if music that is popular in the higher sense—Wagner, Tschaikowski, Massenet, Berlioz—could be given by these players more often, it seems certain that the pension fund must quickly attain the proportions planned.

BOSTON JOURNAL—
DECEMBER 19, 1908.

Society turned out well for the Symphony rehearsal yesterday and a treat was enjoyed in Lhevinne's playing. Haydn, Rubinstein and Wagner were honored on the program. Seen arriving were Mrs. John L. Gardner with Miss Alison Haughton, Mrs. Henry L. Higginson, accompanied by her daughter-in-law, Mrs. A. Henry Higginson, looking unusually well in a smart fur turban and sealskins; Mrs. Francis H. Peabody, Jr., and daughter, Mrs. A. Forbes Conant, and sister, Helen Burrall MacNichol; the Misses Juliet and Barbara Higginson; Ethel Gibson, Ethel Fay, Mary Curtis, Mrs. Robert Stow Bradley, Mrs. H. Staples Potter in smart mourning. Mrs. Neal Rantoul, Mrs. Pierce (nee Whipple), Mrs. Jealous, Mrs. Henry P. Quincy and daughter Elinor, S. Amory Matthews, Louis Elson, Mrs. George Chadwick, Mrs. F. R. Comee, Mrs. Walter Scott Fitz, Alice Stackpole, Mr. and Mrs. Frederick P. Vinton, Mrs. George Cushing, Miss Manning, Katherine Foote, Mrs. William P. Vaughan, Mrs. George Lee, Mrs. Roby, Mrs. S. Winsor, Mr. Grew, Mrs. Edgar Champlin, Mrs. Phineas Adams and Mrs. "Tom" Motley. The next rehearsal will be Thursday, the 24th, and not Christmas day.

BOSTON POST,
DECEMBER 19, 1908

SYMPHONY REHEARSAL

BY OLIN DOWNES

This programme was presented yesterday afternoon at Symphony Hall, when the Symphony Orchestra held its ninth public rehearsal of the season: Symphony in B flat major (B. & H. No. 12), Haydn; fifth concerto in E flat for piano and orchestra, Rubinstein (first time at these concerts); "Waldweben," from second act of "Siegfried," and overture to "The Flying Dutchman," Wagner.

This well-contrasted programme was interpreted in unusually happy vein. Haydn was formal, but in his more virile works revealed himself as a man with much red blood in his veins. In his instrumentation he seems very ingenious and modern for a composer of his time. Whether this symphony was played entirely in the manner prescribed by "tradition" we leave to authorities on the subject. The point that interests an audience of 1908 is whether or not the music contains that which speaks to the modern man, and whether the conductor conveys a living message with appreciation, logic of conception, reverence for a great work. All this can be truly remarked of yesterday's performance. The old music was fresh and lovely and convincing. We do not want iconoclasm in the concert hall; we only want scores, and a conductor, that are alive.

Mr. Josef Lhevinne, who was splendidly equal to its exorbitant technical demands, played Rubinstein's work in a masterly manner, proceeding as a virtuoso to the concerto born. The concerto itself is rather thin stuff. It is more Russian in flavor than many of Rubinstein's greater works. There are some interesting ideas, but such moments are few and far between, and are obscured by endless passages of virtuosity for the dear pianist's sake.

Mr. Lhevinne has the brawn and the agility requisite for the digital execution of the concert piece, and he has a certain bluntness of style which was fitting to the occasion. It may be said in the same breath that his playing is both broader and more sensitive than when he first visited us, according to impressions of a single performance. But he could have spent his time to better advantage.

There occur moments in the life of the musician when every condition, internal and external, seems perfectly adjusted for a good performance. Mr. Fiedler has given some of his most noteworthy readings this season, according to the gospel of Richard Wagner, but he had not previously, in our opinion, reached the point that was reached yesterday in the "Dutchman" overture and in the forest music. Surely, in addition to the conductor's habitual insight, the gods were kind, for we do not remember such a stirring performance of Wagner's early overture in many years at a Symphony concert. The leader had the music in the palm of his hand. For dynamic proportion, for greatness of conception, for soul-satisfying, sweet and dramatic vision, it would be hard to improve upon that performance. How the music of the German composer's first period does flame! What perfect mastery of instruments and musical form, what amazing ease of expression! What kindling, spontaneous imagination! In spite of the immature style, it is only the concluding measures that are banal and theatric, and this flatness is only made more conspicuous by the foolishly out-of-place phrase of "Tristan" lineaments which the arranger has stuck on as a concert ending.

On account of Christmas Day, the public rehearsal of next week will take place on Thursday instead of on Friday afternoon.

DAILY ADVERTISER, SATURDAY MORNING, DECEMBER 19, 1908

SYMPHONY PROGRAMME CONSERVATIVELY MODERN

Mr. Lhevinne's Pyrotechnic Playing of Rubinstein's E Flat Concerto Carries It to Success.

By Louis C. Elson.

PROGRAMME.

Haydn—Symphony in B flat.
Rubinstein—Piano Concerto in E flat. No. 5. Soloist, Mr. Josef Lhevinne.
Wagner—"Waldweben," from "Siegfried."
Wagner—"Flying Dutchman" Overture.

A programme that was conservatively ancient and modern. It was not so long ago that Wagner was held to be the radical of radicals. "Nous avons changee tout cela"; today he seems a rather conservative composer; he has been thrust out of the radical camp by the demon that he himself has raised, a la Frankenstein.

Haydn's symphonies wear better than Mozart's. Mozart tended somewhat towards modern dramatic effect and his efforts in that direction seem tame compared with those of his successors; but Haydn remains frankly in the 18th century and retains all the quaintness and naivete of his epoch. Sprightly melody, suave counterpoint, unstrained cheerfulness are in each of his orchestral works and his symphonies will be played and give pleasure when all of Mozart's except the G minor and the "Jupiter" are placed upon the shelf.

It was not given in a periwigged style, this little symphony, but Mr. Fiedler managed to impart virility and vigor to its first and last movements. The minuets, in spite of the fertility of Haydn's invention in the treatment of this dance, are the movements that are fading most in his sonata forms. Small wonder that Beethoven brushed them all aside with the Scherzo, in 1802. Yet the Trio of this particular Minuet gave a very good contrast with the chief movement and was especially melodious. The symphony as a whole, however, was not as attractive a work as some others by Haydn.

The Rubinstein concerto has the failing that most pianist-composers fall into—it keeps the solo instrument rather too conspicuously in the foreground. It is not a symphony with a thread of solo-work interwoven, as is the case with Brahms' second concerto, or Beethoven's fourth and fifth. But, with a soloist, this is a failing that "leans to virtue's side" very decidedly, and the composition displayed the Russian pianist in a very favorable light.

Mr. Lhevinne is much more than a virtuoso. He has an abundance of technique, but he generally uses it as a means to an end and he does not believe that virtuosity is its now reward. We could have wished to have heard him in some more inspired composition, possibly a Beethoven concerto. The first movement seemed rather artificial, but it had a very brilliant coda, with an abundant display of wrist-action for the soloist, and of course the double octaves and heavy chords won their applause. The Andante has a striking pizzicato theme for contrabasses, afterwards treated by the piano, and there is considerable free poetic rhapsodizing in the movement. Its end is as whispered as the coda of the "Pathetic Symphony" by Tschaikowsky.

In the finale definite melodies (possibly some folk-themes) are present and there is an enormous amount of bravura work. This Mr. Lhevinne attacked with a power and verve that carried the rather showy composition to triumph. Such pyrotechnics and such endurance always excite an audience. Yet the content of the work is less worthy than that of Rubinstein's preceding symphonies. Even Mr. Lhevinne's superb playing cannot blind us to that fact.

The Wagner numbers were a noble ending to the concert. Mr. Fiedler had evidently worked with his accustomed care on the wonderful "divisi" passages for strings, which came out most clearly and eloquently,—the myriad voices of the forest. The preeminence of Wagner over his successors is clearly enough shown in such passages as these. Strauss and Noren, Mahler and Reger, have also sometimes subdivided their orchestral parts into many-voiced polyphony, but never with such effect as is here attained.

When it comes to the figures themselves, the "motiven," the beauty of Wagner is again made manifest. No one ever possessed, as he did, the power of suggesting a character, an object, an event, so graphically in a very few notes. We doubt, for example, whether in the whole realm of music there is a succession of three chords that can compare with the "Fate-motive," and in this number the Bird motives, the Siegfried motive, the Slumber motive, are infinitely more pregnant with meaning than anything which the later works can offer in their programme-music.

The pianissimo of the beginning was remarkably well done, and the crescendos were real crescendos with good climaxes at their end. But the best point of the orchestral performance at this concert was the "Flying Dutchman" overture. We were almost persuaded that it was also intrinsically the best music.

Since we are in the mood for comparisons we may suggest comparing the "Flying Dutchman" overture with Debussy's "La Mer," or even with Rubinstein's "Ocean Symphony," to see in which work the salt spray is most abundant. How great masters may weave material from similar figures may also be seen in the fact that the "Flying Dutchman" figure is twin brother to the opening figure of Beethoven's Ninth Symphony, only the former moves upward and the latter downward.

The performance was a marvel of healthy vigor and the contrast between the sailor's motif and the sweet motive of salvation, the Senta theme, was finely drawn, while the apotheosis of the finale was made into a noble climax. It was a most stirring interpretation of a work with which almost every auditor was familiar and the abundant applause after its conclusion showed that its fiery reading was thoroughly appreciated.

BOSTON EVENING TRANSCRIPT,
SATURDAY, DECEMBER 19, 1908

THE SYMPHONY CONCERT

LHEVINNE, RUBINSTEIN, HAYDN AND WAGNER

The Pianist Reappears in an Unusual Concerto—A Season of Keyboard Heroics—Mr. Fiedler and an Eighteenth-Century Symphony—Youthful and Mature Wagner—The Christmas Break in Concerts—Few Announcements for Next Week

A programme in which Mr. Fiedler figured for the first time in Boston as the conductor of one of Haydn's symphonies, and which included Wagner of the late panoramics and early dramatics, the "Waldweben" and the "Flying Dutchman" overture, furnished still another element of novelty and interest at Symphony Hall yesterday afternoon. In addition to a pedagogic Haydn, a tempestuous Hollander and a Wagnerian wood in the spirit of the realists, came a seldom heard pianoforte concerto of Rubinstein, and a season of keyboard heroics. Mr. Josef Lhevinne was soloist, and the restraint and dignity of his performance in music of a character that consistently invites to personal display added one more element of distinction to the occasion. Whatever dissent might have been excited by the scenery of the "Waldweben" or the assertiveness and bravado of the concerto, certainly there was not a dull minute during the programme, which was fairly long. The B-flat symphony is one of the most attractive of Haydn's excursions in this form; Mr. Fiedler's qualities as a conductor gave peculiar emphasis to the Wagnerian numbers, and the firmness with which Mr. Lhevinne renounced the vanities of the virtuoso while playing the music of virtuosity added another portrait to the gallery of serious artists—one of a firm-lipped, earnest face bending over the black and white keyboard with passionate absorption in his task. The programme was:

Haydn: Symphony in B-flat major.
Rubinstein: Fifth Concerto (E-flat major) for Pianoforte.
Wagner: "Waldweben," from "Siegfried," act. ii.
Wagner: Overture to "Flying Dutchman."

Rubinstein, at least, made no symphonic flourishes. He declined to protest that he was sworn to the Beethoven faith of concerto writing, a symphony with a piano part. He set himself to a task of the utmost exploitation of the resources of the pianoforte. To him a pianoforte concerto meant a concerto for the pianoforte with the humiliation of orchestra. Agree with his premises or not, his conclusions are irresistible. He produced what he set out to produce, a flourish of glorified technique. If he had stopped there, the concerto might be left to gather dust with the swooping fantasias of Thalberg. But in the most intricate figures of this concerto is still the voice of melody, Rubenstein's inalienable gift. Does he make bass and treble bellow with full-fisted chords? the thunder is melodious; does he sound a flourish of delirious chromatics? the delirium is tuneful; does he impose herculean labors at a fleet rhythm for rushing hands? in its wildest tumult the pianoforte manages to sing. Not only manages, but sings spontaneously, and this throughout a concerto of more than generous length. No less noteworthy is the variety of its pianoforte figures. Some of them we have heard before in the barcaroles, a few are perhaps common to the vehicle, but as device is piled on device, and arabesque entwines itself in arabesque, as the composer plies the infinite combinations of the keyboard which he knows with such intimacy, there interposes the query whether he did not definitely set out to exhaust the vocabulary of technical prowess. In scheme, moreover, the work is large-boned, moving in a long stride, robust, and taking its lung-fulls of resonance. It stalks in heroics. But with this distinction—its heroics are a dash self-conscious; they differ from the earlier brands of pianoforte bravura as the Latin epic differs from the Greek. Achilles and Patroclus had no idea how fine they were. Nor had Homer. But the Latin poet had. This is not to accuse the Russian of posturing; he was too fierily in earnest to take the time. But in his music the choices and rejections are plainly visible. It is heroic in another aspect as well—in the pianoforte's domineering ways with the orchestra. In its episodic progress are whole pages where the accompaniment is reduced to the proportions signified by the term ad lib., or the orchestra is silent altogether while solo instrument strides on in its seven-league boots.

It was to music of such hectoring ways that Mr. Lhevinne brought his firm and reticent style. In the phrases of such oratory he preserved his singular repose, and yet employed a forceful delivery. It was the musical speech of one who sees proportion and the due relation of details to the mass. When the accompanying instruments had dropped to a whisper and solo pianoforte was off at impetuous revelry; in passages which send spinning chromatics the length of the keyboard against hymning strings; or such episodes as the long solo which declares the theme of the finale with its ample qualifying clauses, the performer seemed to have submerged his personality, and to have surrendered his powers to the office of interpretation. If ever concerto courted the fine frenzy, wilted linen, disheveled mane and the other local habitations of divine fire, it is Rubinstein's concerto in E-flat, and yet in music which would, with justice, have been made the excuse of a score of pianists for walking of their hands. Mr. Lhevinne never sacrificed decorum to display. The virtues of his style became the virtues of the music. It expressed each idiom with peculiar justice, let it be feathery passage work, the musketry crackle of staccato runs, the [illegible] octaves in triple shouts. The performance thus became more than interpretive; it was also something of a justification. The conclusion theme of the finale is greatness descending a little to familiarity. It shows, as it were, the unapproachable when he unbends to the anecdotal strain. The great man goes further. He egotizes a little. To start in the lofty style, carry it off superbly for two movements and a half, to have a lapse into the vernacular some dozen pages before the end, is hardly in the books, as such things go. Again Mr. Lhevinne's fluency carried it off. If greatness egotized, that was to be its royal prerogative, and to be expressed by the regal or editorial "We."

With all its minute particularity, the playing never failed to grasp and present the larger designs, for the concerto adheres to a unified structure with all its bravura work, announces texts and carries them into logical development. Thus the Andante, while employing the most varied resources of the solo instrument, seeks and sustains a note of reflective melancholy to suit the most fastidious romanticist. And its spectral ending, with the contrast of strings and keys as of cheerful lamp light raying out into the clammy dews of a churchyard, the faint subsiding echoes of goblin laughter, ending with the hollow mutter of kettle drums, just audible, is surely something more than the music of technical display. And lastly, Mr. Lhevinne's modesty was its own reward. In the scriptural sense, by losing himself he saved himself. Played by numberless lesser men (or, for that matter, several of the greater) it is not impossible that these florid measures might have become tedious if not offensive. That they were exuberant, virile and stirring was due not least to the noble quality of Mr. Lhevinne's playing.

To the Haydn which we remember as proceeding off the tip of Mr. Gericke's precise and scholarly baton, and the Haydn instinct with grace and vivacity as his scores were read by Dr. Muck comes another version, added yesterday afternoon by Mr. Fiedler—a Haydn drawing the long breaths of youthful vitality—like the athlete in repose after sharp exercise. The capacity for violent action is there, and felt, but dormant; nothing is vehement, nothing clamorous, but the strength is more emphasized for being subdued. Some such impression was produced as Mr. Fiedler swung his stick to summon the rounded phrase and the pompous sentences of this symphony. What he would have us see beside the beauty and symmetry of the form, the satin finish of the string choir, and the gold lace in its sparing ornamentation, is the strength and agility with which this figure moves in the courtly paces of the dance, with the clink of scabbard against silken thighs to hint of sturdier exercise which could be performed on more gallant fields. Once and only once in this form did Haydn essay to combine the language of the court, which was his natural tongue, with the language of the camp. That the military symphony, as usually heard, has less of the martial stride than the "Ninth" as played yesterday afternoon is sufficient comment on the spirit and energy of Mr. Fiedler's conducting. At no time, with the possible exception of some of the perorations of the finale, did he, as organists say, pull out all the stops. Obedient to his beck the horns quavered, the chattering wind choir responded, the violins paced their rectilinear measures, the 'cellos and double-basses uttered their monosyllables, arriving again and again at the full stop, so dear alike to composer and conductor. "I pause for a reply," says the speaker impressively. "Then none have I offended," he resumes after the silence, and launches out afresh. Mr. Fiedler's Haydn has been referred to as pedagogic. It is hardly that, for the term carries with it the reproach of pedantry, and whatever be the peccancies of Mr. Fiedler's conducting, pedantry is hardly one of them. His scholarship as brought to Haydn is professorial rather, but the type of professor who is actively fond of physical exercise, preferably mountain climbing.

In the Wagner numbers which brought the programme to a conclusion we were again on familiar ground—no dizzy balancing feats between music and virtuosity; no circumspect pacing of the line which separates scholarship and pedantry, but the full freedom of pealing strings and brazen-throated horns, for the overture, at least. The "Waldweben" was a slightly different story. Here the conductor plied a brush which might have been dipped in the pigments of the Dutch school. Wagner's music was pictorial. Mr. Fiedler would make it minutely so. Out of the droning pedal point and the zone of murmuring strings he called the roulades of flute, clarinet and oboe, cheeping and twittering; he defined the pictorial themes, smoothed off the drowsy hum of the woods, indicated the elfin chuckle of horns, all with the definiteness of the passionate devotée to clean drawing. When Wagner, busy at the work of scene-painting, glances up to remark: "There, something of that sort," Mr. Fiedler announces: "Precisely this!" This technique is abandoned, however, shortly before the end, for an imperious summons to the brasses to blare their mightiest. From plying the deft touches of the realist we change to the "jabbed brush strokes."

After all, why musical scene painting, frankly announced as such (and asserting no claim to the character of sheer programme music) in the concert hall? It is not only episodic; its essence is descriptive of something which is not there to see. To disassociate such music from its proper associations is somewhat analagous to the exhibition of a stage set, without the corresponding action, because, at the time of the performance, the excellence of the background and lighting was greatly admired.

Of the same pictorial texture, but with far other relations was the "Flying Dutchman" Overture. Written years before its composer attained his definitive stage, it could hardly be delivered with more than a general turn, and yet it had all the potency and charm and considerably more of grandeur than the forest idyl. As it was conceived—in the large style of the historical painters, with something of their theatricality and concessions to sentiment—so it was played, allowing free range of imagination through its mystery, its simplicity and its tumult. Its tale was freely legible, the far-off trumpet calls starting shivers of superstitious dread, the naïveté of its ballad, the misty gloom which shrouds the fate-driven ship; but most of all the majesty of the sea, its horror and fascination, its ache and its matchless beauty, as keenly felt by Northern peoples. The same tempest which the Roman braved by an appeal to his fatalism, roused the laughter of Vikings. Both are in this overture. Mr. Fiedler, possibly from national affiliations, chose the latter.

THE SUNDAY HERALD—BOSTON, DECEMBER 20, 1908.

NINTH CONCERT OF SYMPHONY ORCHESTRA

Josef Lhevinne Plays Superbly a Dry Concerto by Rubinstein.

By PHILIP HALE.

The Boston Symphony orchestra, Mr. Fiedler conductor, gave its ninth concert last night in Symphony Hall. The program was as follows:

Symphony in B flat major (B. and H. No. 12).....Haydn
Fifth concerto (E flat major) for piano, op. 94.....Rubinstein
"Waldweben," from "Siegfried".....Wagner
Overture to "The Flying Dutchman"..Wagner

This concert gave pleasure to many, but neither the program nor the performance calls for extended discussion. The purely orchestral pieces were all familiar, for though the symphony had not been played at these concerts for several years, in fact, since 1895, the music itself, as far as form and melody are concerned, has been known to zealous players of piano pieces for four hands. The performance of these pieces was fully up to the high standard of the orchestra and Mr. Fiedler's reading was sane and orthodox. Yet it is impossible to refrain from bearing testimony to the clarity and suavity which characterized the interpretation of the symphony.

Mr. Fiedler is not one of those that endeavor to modernize Haydn, that are not happy unless they play all sorts of tricks with rhythm and introduce incongrouous and anachronistic effects, so as to make this frank, simple music more acceptable. It is true that we cannot hear Haydn's music with the ears and the mental attitude of those who first heard it. Our enjoyment is thus no doubt somewhat diminished. To modernize it does not right matters. We are then farther away from Haydn and his period than before, and what becomes of the saving grace of his frank good humor, of his direct appeal?

Rubinstein's fifth concerto was played for the first time at a Symphony concert. Mme. Schiller introduced the work in 1876 at one of Theodore Thomas' concerts in Music Hall. Either the great difficulties of a purely technical nature or the dryness of the music itself discouraged other pianists. Mr. d'Albert used to play the concerto occasionally, but he, like the Hebrew prophet who displeased Voltaire on account of his name, was capable of doing anything. Josef Lhevinne, who played here at a Symphony concert for the first time, is passionately fond of the fifth concerto. It is his favorite battle horse. With it he won the Rubinstein prize. He chose it when he played in this country for the first time. He goes about with it as though it were his mission in life to persuade all hearers that it is a thing of grandeur and beauty. There is something pathetic in this devotion.

It matters not who plays the fifth concerto; the work is long and it seems longer in the performance. As a whole it is dull and futile music. Here and there is a page that has a faint melodic charm; here and there are pages that excite curiosity for a moment. Much of the concerto is only wearisome. It bristles with difficulties, but this is no longer a recommendation. Rubinstein could probably have written a still more difficult concerto.

Mr. Lhevinne is a virtuoso of the first rank. His uncommon mechanical proficiency is indisputable. He has both power, which last night he did not abuse, and delicacy. He is master of many nuances, and the quality of tone is always charming or distinguished. Since he last played here in recitals he has gained in aesthetic breadth and dignity. Last night he was more than an admirable virtuoso in the restricted meaning of the word. He played that which is for the most part inherently unmusical most musically. By the clearness of his interpretation he showed the deformity of the concerto, so that by the excellence of the performance the concerto was "most intolerable and not to be endured." Furthermore, he accomplished this: the hearer was fascinated by the superb character of the performance and often clean forgot the music. He was conscious only of Mr. Lhevinne displaying with the utmost ease beautiful or impressive arrangements of tones.

PENSION FUND CONCERT.

The second concert of the Boston Symphony orchestra in aid of its pension fund will be on Sunday evening, Feb. 28. Dr. Ludwig Wuellner will then recite "The Witch's Song" to the accompaniment of Max Schillings' music, and probably sing a group of songs. The orchestral pieces will be Richard Strauss' "Ein Heldenleben" and another piece to be announced later.

BOSTON SUNDAY GLOBE, DECEMBER 20, 1908.

MUSIC AND MUSICIANS

Rubinstein's Concerto Finely Played.

Lhevinne Warmly Welcomed as the Symphony Soloist.

Handel and Haydn Concert Tonight—Gossip.

The Russian pianist, Josef Lhevinne, appeared as soloist of the ninth Symphony program, Rubinstein's fifth concerto for piano and orchestra, Haydn's B flat major symphony and excerpts from [illegible]r's "Siegfried" and "Flying Dutchman" making up the selections. Although the piano concerto does not rank with the more familiar fourth by the same composer it teems with difficulties and demands great physical endurance in performance.

There is little of the grace and melody of the fourth concerto, forte and fortissimo passages seem to be almost constantly demanded, and although it may be more taxing to the player than is the other, it does not contain the melodic elements and coherency that make the fourth one of the great concertos in the literature of the piano.

But Lhevinne gave an amazing display of virtuosity, despite the somewhat uninteresting nature of the piece, and deepened the impression made at his recitals here two years ago.

Of stocky build, with muscular arms and shoulders, he has sufficient power to cope successfully with a composition of this nature, and throughout the three movements there was no lessening in his leonine vigor. His octave playing, and there was a great deal of it, was remarkable in its energetic rapidity; his singing tone formed a splendid contrast to it, and the innumerable runs in chromatic and natural scales and the arpeggio passages were fairly dazzling in brilliancy. It was virtuosity that compelled admiration and hearty applause

The first movement is disjointed in structure, but it affords abundant material for display of technique and strength, both of which Lhevinne possesses in a high degree. In the second part there are some melodic movements, just a few in which the artist displayed the beautiful cantabel and expressive forms of his art in a pleasing manner, and in the hurly-burly of the final movement he never faltered in his task. Surely Lhevinne is a pianistic giant, and his recital next week arouses pleasant anticipations.

Mr Fiedler guided his orchestra quite successfully over the musical shoals which permeate this concerto. This was particularly shown in the opening part among the chromatic ups and down which are impartially distributed among the instruments.

It was a pleasure to hear the Haydn symphony again, its joyous nature being most agreeably presented by the orchestra. The elaborate figures in the second movement were beautifully voiced by the different choirs and in the final part of the piquancy and verve of the dance themes were deliciously fetching. And the flute part, which is prominent throughout the work, was a delightful feature in an impressive ensemble.

The forest music from "Siegfried" and the "Flying Dutchman" overture were given with splendid effect. In the former the "woodland life and stir" were exquisite in their tonal suggestions and the storm, stress and mystery of the overture typified vividly, and almost savagely, the life of the ghostly rover of the seas.

Owing to the fact that Christmas falls on Friday this year, the public rehearsal of the orchestra will be given next Thursday afternoon, the concert taking place as usual on Saturday evening. The feature of the program will be Beethoven's fifth symphony, which will be an anniversary performance, the work having been performed for the first time in Vienna, Dec 22, 1808.

Of all the works on the program of the pension fund concert last Sunday night, the charming "Nut-Cracker" suite by Tschaikowsky seemed to please the most, and as it is essentially Christmas music, Mr Fiedler has incorporated it in his Christmas program. The prelude to "Parsifal" will complete the selections.

THE BOSTON JOURNAL—FRIDAY, DECEMBER 25, 1908.

SOCIETY

Many Men Are Seen In Audience

Their Presence a Feature of Symphony Orchestra Rehearsal.

A feature of the Symphony rehearsal audience yesterday was the presence of many of the male sex. There was a full house and most of the familiar faces were on hand.

I noted especially Mr. and Mrs. James A. Lowell Blake (Helen Prince), Mrs. T. James Bowlker and her sister, Amy Lowell, Barbara Higginson, Mrs. Edwin Upton Curtis, Mrs. Benjamin F. Pitman, very handsome in black velvet and ermine; Mrs. Arthur Astor Carey, Mrs. Daniel Frank, Mrs. Francis M. Stanley, John D. Long, Mrs. George Shattuck, Mrs. Neal Rantoul, Mrs. Edgar Champlin, Mrs. George Cushing, Mrs. A. Forbes Conant and sister, Miss MacNichol, Mrs. J. Reed Whipple, Mrs. Henry Morse, Mrs. Francis R. Allen, Mrs. Elliot Hubbard, Evelyn Forbes, Mrs. T. P. Gooding, Mrs. James Jackson, Mrs. George Lewis and sister, Mrs. George S. Silsbee, Mrs. Frederick Russell Nourse (Dorothy Quincy), Mrs. Caroline F. Warren, Cornelia Wolcott, Mrs. Francis H. Peabody, Jr., Mrs. Edward D. Brandegee with Alison Hamilton, Mrs. John L. Gardner, Mrs. Horatio Cushing, Mrs. William P. Fay and daughter, Kitty, Miss Manning, Mrs. Bayard Thayer, Mary Vaughan and Mrs. F. H. Severance of New York.

THE BOSTON SUNDAY GLOBE—DECEMBER 27, 1908.

MUSIC AND MUSICIANS

Mischa Elman to Play at the Symphony.

Paderewski Coming With His New Orchestral Work.

Lhevinne's Recital and Current Gossip.

This week's Symphony concerts bring to Boston for the first time Mischa Elman, from all accounts one of the most astonishing violinists that has visited America in a great many years. Elman recently made his debut in New York and won there unanimous praise from the critics. This young Russian was born in 1890 in Odessa. His father was his first teacher, and when he was 5 years old he made his first public appearance in his native city.

In 1896 he became a pupil at the Imperial school of music at Odessa and won his first prize of a free scholarship at his entrance examination. Leopold Auer, professor in the Royal conservatory in St Petersburg, heard him in 1902 and was so impressed with his genius that he secured the czar's permission to take Mischa and his family to St Petersburg, where he accepted him as a free pupil.

Two years later he made his first appearance in St Petersburg under rather curious circumstances. Auer was advertised to play the Tschaikowsky concerto at one of the symphony concerts, and at the last minute was compelled to give up the idea, and he sent Mischa Elman instead, then a boy of 14. His debut made a sensation, and in the same year he duplicated his success in Berlin.

At the Symphony concert he will play Tschaikowsky's concerto. The other works on the program will be a festival overture by Otto Nicolai that has never been played at these concerts. The other orchestral work will be Strauss' tone poem, "Death and Transfiguration."

Paderewski Coming.

C. A. Ellis, manager of Paderewski, announces that the only recital here this year by the great pianist will take place in Symphony hall Saturday afternoon, Feb 6. Paderewski sails for America the end of next month and it is his purpose to play only 20 times, most of which appearances will be with orchestras. He will play with the Boston Symphony orchestra in Boston, New York, Brooklyn, Philadelphia, Baltimore and Washington; with the Chicago orchestra in Chicago, with the St Paul orchestra in St Paul and the Minneapolis orchestra in Minneapolis.

He will give no more than one recital in any city and his recitals will be limited for the most part to the larger cities of the east. He is bringing with him his symphony, which will have its first performance anywhere with the Boston Symphony orchestra in February.

Mail orders may now be sent to Symphony hall for tickets for the recital.

SOLLETTE
ss PHILADELPHIA, PA
DEC 30

The next concert by the Boston Symphony Orchestra, at the Academy of Music on Monday evening, January 4, will offer Philadelphians their first opportunity of hearing Mischa Elman, whose debut in New York last Monday evening appears to have borne out the statement that, while one of the youngest, he is also one of the greatest violinists of the age. It has not yet been decided what work he will play here, though it is likely that it will be the Beethoven concerto, his performance of which is reported by no less a person than Ysaye to be "a revelation."

From EVENING MAIL,
Address New York City.
Date

Boston Symphony.

The Boston Symphony orchestra has heretofore only in the case of Paderewski engaged the same soloist for the concert of Saturday afternoon as of Thursday night. Elman has been engaged as soloist for both concerts of this organization, and it is probable that he will be heard in the Brahms concerto and in the Beethoven during the same week.

EVENING TRANSCRIPT,
SATURDAY, DECEMBER 26, 1908

THE SYMPHONY CONCERT

TSCHAIKOWSKY'S BALLET OF "THE NUT-CRACKER"

Delightful Music Delightfully Played—A New Side of the Russian Composer—Mr. Fiedler's Just Fondness for Ballet-Music—The Prelude to "Parsifal" and Beethoven's Fifth Symphony for Contrasting Beginning and Ending

Blessed were contrasts and blessed was safety in Mr. Fiedler's programme for the Symphony Concert of Thursday afternoon. Wagner, Tschaikowsky and Beethoven are the most reliable composers, nowadays, for English-speaking audiences. The current series of Symphony Concerts is not yet half done, and already Mr. Fiedler has played five of Wagner's overtures and a fragment from "Siegfried"; three pieces of Tschaikowsky, and two overtures and three symphonies by Beethoven. The conductor, seemingly, is still uncertain of the likings of the public and rather indefinite in his own inclinations. He has discovered that his audiences are thirsting for Wagner, and he has given them generously to drink. Tschaikowsky is plainly secure with them; and Beethoven is safer still. On Thursday, besides, his three dependable composers gave him plentiful contrasts. His Wagner was the calculating and high-pitched Wagner of the anguished prelude to "Parsifal." His Tschaikowsky was the fanciful and playful, exotic and adroit Tschaikowsky of the "Nut-Cracker" ballet. His Beethoven was the mighty and the impassioned Beethoven of the fifth symphony.

The conductor led all this music to the diminished and rather perfunctory audience of the afternoon before Christmas, and with a hand that sometimes seemed a little perfunctory as well. Tschaikowsky's dances, however, could not fail of applause, and the finale of Beethoven's symphony and a truly eloquent playing of it kept the audience long enough in the hall to recall Mr. Fiedler at the end of the concert. The youth of the second balcony is plainly fond of him, and it clapped him lustily. No previous conductor of the orchestra—to note another incident of the concert—has been so eager that his men individually or in mass should have the immediate reward of their prowess. The Dance of the Sugar-Plum Fairy in "The Nut-Cracker" is virtually a little piece for the célesta, with light orchestral accompaniment. Mr. Kautzenbach of the 'cellos played it with a tone as soft and sugary as the fairy herself, and Mr. Fiedler had him to his feet for the answering applause. The Dance of the Mirlitons, with its suavely insistent flutes, brought similar reward to Mr. Maquarre, Mr. Brooke and Mr. Fox.

Mr. Fiedler is apt in the conducting of ballet music and wise in his restoration of it to a just and agreeable place in the Symphony Concerts. Why it should have been counted beneath their "dignity," only the stiffy solemn-minded folk may say, and their explanations seldom reach beyond a priggish "because." One purpose, surely, of the concerts is to give musical and esthetic pleasure, and ballet-music in its finest estate does bring a delight of its own. Very eminent composers, from the Frenchmen of the eighteenth century to the Russians of our own day, have written it abundantly. Beethoven and Schubert did not disdain to test their talents with it. The mere difficulties of such music are fascinating. There stands the relentless ballet-master with his "choreographic" scheme—so many measures here, such and such a dance here, a change of scenery (and its accompanying music) to fill a particular number of minutes, a play of light to be emphasized, a ballerina to be carried off or on the stage, and so forth with the endless requisitions of a minute and highly conventionalized form. The scenario of the average ballet is seldom, moreover, stimulating to the waiting composer. Yet with such impulse and within such arbitrary limitations, he should write music of light and gracious melody, brightly harmonized, piquantly figured, highly rhythmed, as brilliant, fanciful, pictorial and suavely suggestive as he can make it. It can be done, it has been done, in this particular "Nut-Cracker" from which Mr. Fiedler chose the suite of Thursday, in Lalo's "Namouna," in Johann Strauss's "Aschenbrödel," in a dozen other pieces of our own and elder times.

And when it is so done, it gives twenty-fold the pleasure of much solemnly pretentious and solemnly ineffectual music. Take the case of Tschaikowsky himself. His "Manfred" symphony, his fantasia on "The Tempest," for example, are not nearly so interesting music or so satisfying and successful accomplishment in their kind as is this "Nut-Cracker" ballet in its genre. There is less imagination in them alike in the invention of melody, the play of rhythm, the command of mood. They are less felicitous technically, less fine and spontaneous of spirit, and they give far less pleasure of the ear and of the emotions. The truth is that light fancies and such elegant and adroit expression of them as fill "The Nut-Cracker" are many times more difficult to write than the sonorous periods of "Manfred" or the tone-picturing of "The Tempest." Pompous symphonies and passionate tone-poems are far easier to make—respectably—than a ballet of delicate and exotic charm. Every cook roasts beef; not all can make melting sweetmeats.

And how charming and fanciful and light of hand and mood these "Nut-Cracker" dances are! Tschaikowsky toiled long and rebelliously at the writing of them. He cursed roundly his acceptance of the commission for the ballet; but the music contains not a hint of these tempers. It is fluent and fickle as an improvisation, as elegant and polished as edgeless detail can make it. The little overture, nearly all in the upper tones of the instruments, changeful, playful, brings the air of fantasy. Follows the march of the children, with its short-stepped eager rhythm. Then the "characteristic dances"; the "dance song," for the célesta seems to sing above the accompaniment, of the Sugar Plum Fairy; the fiery and snapping Trépak for the rude little Russian toys; the Oriental dance with its soft, heavy melody, its languorous rhythm of swaying fans and its undertone of the rustling tambourine; then the teetering Chinese dance as though the figures on a plate or a bowl had momentary motion; the mirlitons—toy instruments—dancing to their own idealized voices; and last the titillating introduction, the flashing cadenza of the harp, and then the delicately footed, lightly colored, suavely graceful Waltz of the Flowers. Our Tschaikowski is usually the passionate tone-poet of the fantasias, the symphonist of large voice and unbridled mood, or the rapturous technician of the concertos. Here in "The Nut-Cracker" he is the adroit, the delicate, the fanciful virtuoso of the ballet, designing a miniature with the graceful lines of his melody, animating it with his bright rhythms, coloring it with the prettiest of tonal tints. And he is no less a master. What may there not be in the other ballet of his prime, "The Sleeping Beauty"! Mr. Fiedler should search it out—the more because he is so sympathetic and skilful with such music and has so adept an orchestra for it. Then, too, there are no troubling dancers of flesh and blood to cloud the dances. Only the eye of the imagination sees them. They say that Miss dell' Era, the original Sugar Plum Fairy, was "dull and ugly." Who would guess it from the music?

The agonized voice of the prelude to "Parsifal" and the heroic voice of Beethoven's symphony made strange preface and sequence to this ballet-music. And once more, in the prelude to "Parsifal" it was easy to miss the darkness and the close atmosphere of the theatre. Most of Wagner's preludes will plausibly bear transfer to the concert-room. The overture to "Tannhäuser," the prelude to "The Mastersingers" are full-bodied and eloquent symphonic pieces in themselves. But the prelude to "Parsifal" is too calculatingly contrived for a particular place and circumstance; it is too vividly and excitingly expectant of the particular things that are to follow. Besides, there sit the orchestra and the audience in broad, clear light and alert attention. The conductor stirs his stick; the band "gives out" the phrase of the Holy Supper, but no such nervous thrill comes to the listeners as when the phrase rises, mounts, gathers strength and fulness as some transporting and upbearing voice out of the darkness of the theatre. The reiterated anguish of the prelude rising until it cuts the listener's imagination like some fine-edged knife, throbbing, tortured with pain and with vain suffering; the intermittent glimpses of aspiration, hope, celestial glamor and celestial exaltation, are all at bottom transporting excitements to the remote mysteries and the remote passions of the drama that is to come. Poignant as they are anywhere, they are schemed for the mystery and the anticipation of the darkened theatre, the nervous audience, the hidden orchestra, the trembling blank of the curtain. There is no other music of such unspeakable agony, there is little of such ineffable aspiration; both are full of piercing reticences until in sheer relief the listener cries, What next, what next? Only the theatre may answer. Unconsciously probably, but fortunately, Mr. Fiedler somewhat lessened this note of poignant expectancy. The prelude, especially in concert, can be emotionally almost unendurable.

"Eroica" or no "Eroica," the symphony in C minor is the true "Heroic" symphony—heroic in idea, heroic in expression still, in spite of all the widening musical freedom and the waxing musical resources of a hundred years. Probably it is far more eloquent to us with our fuller and keener sense of the emotional qualities of music, than it was to the company who heard it dubiously in the Vienna of December, 1808. Some then called the symphony too long and over-developed. We in our turn see the heroic magnitude and fulness of the design and feel the mighty emotions that shaped and animated it. We have been attuned to heroic voice in music, of struggle, of longing, of fury, defeat and triumph. We rise instinctively to such heroic excitements as the transition from the scherzo to the finale, and answer to the thrill of the embattled chords of the first movement or of the triumphant song of the finale. For us, too, perhaps, more than for Beethoven's own generation is the deep and absorbed passion of the slow movement. The tonal weight, the tonal splendor of the modern orchestra only makes such music the more eloquent. Above all, the symphony is masculine music—the mass, the sweep, the power, the stress of it are all of the struggling, conquering, heroic male. The more broadly, vigorously and commandingly it is played the better. Mr. Fiedler was truly heroic in the swelling flood of the finale. He made it molten music. He wrought the transition vividly yet without obvious calculation. There were honest vigor, masculinity and directness, and no far-fetched emphasis, in his reading of the first movement. But in the andante his particular fault once more beset him. He must have his restless contrasts at all costs. He tried to be subtle in his modifications of the pace, in his nursing of the phrase, and he was only broken and disjointed. He would [illegible] Beethoven's head [illegible]

CONCERTS NEXT WEEK

Another Tone-Poem by Strauss at the Symphony Concerts—Mr. Elman's Debut—Mme. Melba's Return—Mr. Lhevinne in Recital—A Dolmetsch Concert for Christmas

Mr. Fiedler has put another, a familiar and one of the most generally appreciated of Strauss's tone-poems on his programme for the Symphony Concerts of next Friday and Saturday—"Death and Transfiguration," last heard here in the final year of Mr. Gericke's conductorship. As Mr. Ernest Newman and many another admirer of Strauss will have it "as regards the union of pure form with unalloyed purity of material, this is the most perfect thing that he has done. The poetic scheme is free from any matter that is not essentially musical, and it develops in such a way as to afford the musician the amplest facilities for development of his own special kind." No other music of Strauss, except, perhaps, that of "Salome" so readily and deeply stirs an audience, while Mr. Fiedler, in "A Hero's Life," sufficiently proved his mastery of these tone-poems. At the other extreme musically and at the other end of the programme is Nicolai's good old "Church Festival" overture, built upon Luther's hymn, "A Mighty Stronghold is Our God," hitherto unknown to the Symphony Concerts. Between the two, Mischa Elman, for his first appearances here will play Tschaikowsky's concerto for violin and orchestra. Mr. Elman is the most eminent of the younger violinists of the time, and since he ended his days as a prodigy, breadth, beauty and intensity of tone, ripe musicianship, largeness of understanding, and genuine passion and fire have been his distinguishing qualities. Since Mr. Kreisler came first to Boston, no violinist of such just distinction as Mr. Elman has come for his début here. In the course of the week there will be room for an article about him and his career.

Newspaper Cutting Bureau in the World
From
Address
Date

Boston Symphony Orchestra

Josef Lhevinne, the Russian pianist, who will be the soloist at the next Boston Symphony concert, Max Fiedler, conductor, at Infantry Hall, Tuesday, Dec. 29, is going to play Rubinstein's Fifth pianoforte concerto, in E-flat. Lhevinne is today the most unauthoritative interpreter of the piano music of Rubinstein, who was for so many years his teacher. This particular concerto for one of those mysterious reasons that make the repertoire of a pianist usually so constricted, is very little played, although the general belief is among those who know it that it is far superior to the famous concerto in D-minor, which has been worn thread-bare by every conservatory student in the world. Mr. Lhevinne from all accounts is displaying richer art than ever and he is winning golden opinions from the press and public wherever he is playing.

Mr. Fiedler at this concert is going to make good the promise made for the first concert, which on account of illness in the orchestra, he was unable to fulfill.

He will play the "Scheherazade" suite of Rimsky-Korsakoff and the "Egmont" overture. The "Scheherazade" suite requires nearly three-quarters of an hour to play all its different movements, and as the concerto is rather long, it is impossible to put any more numbers on the program and keep it within limits of [illegible]

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SUNDAY POST,

DECEMBER 27, 1908

MISCHA ELMAN.

Mischa Elman, the young violinist of whom such astounding reports have reached us from Europe and New York, where he recently made his American debut, will appear as soloist at the Symphony concerts of Friday afternoon and Saturday evening. Elman is 18 years old, having been born in Odessa, Russia, in 1890. His father was his first teacher, and at 5 years of age he made his first public appearance in his native city. In 1890 he became the pupil of Professor Fiedelman at the Imperial School of Music in Odessa, where he won the first prize of a free scholarship at his entrance examinations. Leopold Auer, professor of the Royal Conservatory at St. Petersburg, was so impressed by the young Russian's playing that he obtained leave of the Czar to take Elman and his family with him to St. Petersburg, where he accepted Mischa as a free pupil. Two years later the young violinist made his first appearance in St. Petersburg under very unusual circumstances. Auer was announced to play the Tchaikowsky concerto at a Symphony concert, but was obliged to resign at the eleventh hour in favor of Elman, whom he sent to take his place. Elman, then a boy of 14, won a sensational success. In the following year he completed this triumph in Berlin. The next season he concertized in London, and thereafter rapidly rose to the front rank of living violinists.

On Friday afternoon and Saturday evening he will play the Tchaikowsky concerto. The programme will open with a festival overture built upon the grand chorale of Luther, "Ein Feste Burg," by Otto Nicolai, which will be heard for the first time at these concerts. The final performance will be that of Richard Strauss' "Death and Transfiguration."

THE BOSTON JOURNAL-

DECEMBER 28, 1908.

THE "NUTCRACKER" PLEASES AUDIENCE

Symphony Program Suits So Well Mr. Fiedler Is Applauded Again and Again.

Saturday night's Symphony concert was the shortest and most popular one given this season. There was a well-contrasted and unusually attractive orchestral program—the prelude from Wagner's "Parsifal," Tschaikowsky's "Nutcracker" suite and Beethoven's Fifth symphony. An audience that quite filled the hall showered applause upon Mr. Fiedler and the orchestra from first to last. The climax of enthusiasm was reached during the performance of the Tschaikowsky number. This must have surprised the standpatters, who have been clinging to the notion that the "Nutcracker" suite was too trivial for a Symphony program. Nothing played by the orchestra this year has been more heartily, more genuinely, enjoyed by the larger portion of the audience. The performance of this symphony was all the more impressive coming after the Kazoo Dance and the Flower Waltz.

Newspaper Cutting Bureau in the World

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PHILADELPHIA ORCHESTRA CONCERT ON DEC. 28—BOSTON SYMPHONY, JAN. 6

The Philadelphia Orchestra, under the direction of Carl Pohlig, will give its third concert on Monday evening, December 28, at the Lyric.

For this performance Conductor Pohlig announces the following program, with Thaddeus Rich, concert master of the orchestra, as the assisting artist:

1. Goldmark. Overture, "Sappho."
2. Balakirew. Symphony in C.
3. Wieniawski. Concerto in D minor, for violin and orchestra, Thaddeus Rich.
4. Tschaikowsky. March Slave, Op. 31.

The third Boston Symphony concert of the season will be given at the Lyric Theater on Wednesday evening, January 6, at 8.15 o'clock. This concert will mark the first appearance in Baltimore of Mischa Elman, the Russian violinist, who won such a success in New York at his debut ten days ago. Everybody who follows the musical affairs of Europe has been aware of the success this young man has had in Germany and in England, and, in fact, all over the Continent. Those who were present in Carnegie Hall when Elman made his debut say that they never witnessed such scenes of enthusiasm since Paderewski first appeared in that place 17 years ago. The man who led the applause by waving his handkerchief and crying "Bravo!" after Elman had performed the Tschaikowsky concerto was Rafael Joseffy.

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DEC 12 1908

BOSTON SYMPHONY HERE NEXT WEEK

Miss Tina Lerner Will be Soloist

The next big musical event in Worcester will be the opening of the Ellis series of concerts in Mechanics hall next Tuesday evening and it promises to inaugurate one of the most brilliant series of subscribtion concerts that this city has ever had. There has been a very large subscription sale; in fact, Mr. Ellis refused to undertake the organization of these concerts until there was a sufficient subscription to assure him that the attendance woould be worthy of the class of attractions he is offering. Besides this early subscription, the number of music lovers who have taken advantage of the comparatively

MISS TINA LERNER

low prices for the season has been unexpectedly large.

The first concert will be given by the Boston Symphony orchestra which needs no introduction even to those patrons who do not attend the concerts of the orchestra in Boston. Those who have listened to its playing this year say that never has its virtuosity been so brilliant and its tonal qualities so rich and mellow. Moreover, Mr. Fiedler, the new conductor, has entirely justified the reputation which preceded his coming to this country. He differs decidedly from most of his predecessors in his manner of conducting and in his interpretation. He belongs to what might be called the "passionate" school and seeks as no conductor of the orchestra has ever sought the emotional content of the music that he plays.

He is a large, strong, rugged man, whose appearance on the platform inspires confidence not only in the orchestra but in his hearers. He knows exactly what effects he wants and he knows how to get them from the orchestra, which even with such a band of virtuosi as the Boston Symphony, is not always the easiest thing in the world. He is a man of broad sympathies and while he is a modern of moderns and is in closest touch with the latest movements in music, like all great musicians, he believes that the music of today is founded on the great classics of the past and he is no less great in interpreting the music of Beethoven than he is in interpreting the music of Richard Strauss.

His first program, which is one of unusual attraction, is comparatively conservative in respect to the modernity of the music to be played. Three of the works are acknowledged classics and the fourth is modeled closely after the great men of the first third of the 19th century, and shows none of the eccentricities of the composers of today. Weber's "Oberon" overture, in common with his overtures to "Euryanthe" and "Der freischutz," is set as a model for all time of the operatic overture. These three overtures are about all that is left of the operas, for while "Der Freischutz" is still sung now and then in Germany, "Oberon" and "Euryanthe" have almost completely disappeared from the stage. The value of an art work is finally decided by its life and the length of its life is finally decided by, not the critic, but the public, and that these three overtures written almost 100 years ago have come down to us and are constanly played, is best proof of the high merit that fills them.

Beethoven's seventh symphony has been gaining great renown, recently, from the dancing of Isadore Duncan. This remarkable woman, who has created such a sensation in this country during the past fall, took her cue from Wagner's description of the symphony, that it was "the apotheosis of the dance," and not the least of her achievements has been to interpret the music in motion. But without the aid of dancers, this great work is due to prosper for many years to come. Next to the fifth symphony, it is the most popular of the immortal nine. It shows Beethoven in one of his most agreeable moods. Its beautiful melodies, its enticing rythms, and particularly the wild bachannal which closes it, have made it a work which of itself always attracts large audiences, whenever it is announced for performance.

[119]

Smetana's symphonic poem, "The Moldau," is one of a set of six similar works which the Bohemian composer wrote to celebrate his native country. In this he seeks to portray in purely musical and legitimate fashion, the course of the great river Moldau as it flows through plain and mountain until it joins the Elbe. Smetana was, if nothing else, a naturalist in music. The greatest of Bohemian composers, his work is colored with the national feeling of his country. Mr. Fiedler has played this symphonic poem this year with much success in Boston, New York and other large cities.

The final number on the program will be the "Tannhauser" overture which Mr. Fiedler has resurrected from popular concerts and put again in a place worthy of its beauty. Mr. Fiedler considers it only second in the list of operatic overtures to Beethoven's third "Leonore" overture and those who have had the good fortune to hear his interpretation of it agree with him fully.

The soloist will be Miss Tena Lerner, a young Russian, who is now in America for the first time and has been playing with much success in New York and other large cities in the east. She has chosen as her concerto that by Saint-Saens in G minor No. 2, a work whose popularity seems to increase with age. The charming scherzo demanding as it does the fleetest of fingers, and the most delicate touch, is peculiarly adapted to the art of this young virtuoso. The full program is as follows:

Weber ..... Overture, "Oberon"
Beethoven Symphony in A major, No. 7
1. Poco Sostenuto; Vivace.
2. Allegretto.
3. Presto: Presto meno assai.
4. Allegro con brio.
Saint-Saens Concerto in G minor, No. 2
1. Andante sostenuto.
2. Allegretto scherzando.
3. Presto.
Smetana .....
Symphonic poem "The Moldau"
(No. 1 of the series, "My Country.")
Wagner ..... Overture, "Tannhauser."

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Boston Symphony Orchestra

The second concert of the Boston Symphony orchestra will be given in Infantry hall on Tuesday evening, Dec. 29. The soloist will be the celebrated Russian pianist, Josef Lhevinne. At this concert Mr. Fiedler promises to give Rimsky-Korsakoff's suite, "Scheherazade," which was announced for the first concert, but had to be given up because of the illness of one of the important members of the orchestra. Mr. Lhevinne will play Rubinstein's concerto for piano in E-flat, No. 5, so that the audience will have an admirable opportunity to contrast the work of two leading Russian composers, one who was so strongly German in his sympathies, Rubinstein, and one who was entirely nationalistic if not chauvinistic, Rimsky-Korsakoff. Full details of the concert will be announced in due time.

This evening in Symphony hall, Boston, will be given a concert by the Symphony orchestra, with Mr Fiedler conducting, for the increase of its pension fund. The "Good Friday Spell" from "Parsifal," and "Siegfried's Rhine Journey" from "Gotterdammerung," from Wagner; "Les Preludes," from Liszt, and "The Nutcracker Suite," the "1812" overture, and the Variations from the third orchestral suite, from Tschaikovsky, make the program.

EVENING TELEGRAM,

s ..... New York City.

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The next concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, January 7, and Saturday afternoon, January 9. At both of these concerts Mischa Elman will be the soloist. It has not yet been decided what works he will play, but it is practically decided that at one of the concerts he will play the Beethoven concerto.

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Elman With Boston Symphony.

The first opportunity Philadelphia will have to hear Mischa Elman will be at the next Boston Symphony concert in the Academy of Music on Monday evening, January 4. All predictions about the success of this young man in America seem to have been even more than fulfilled at his debut in New York and afterwards at his recital.

It has not yet been decided what work he will use with the Boston Symphony Orchestra here, but the chances are it will be the Beethoven concerto, his performance of which is reported by no less person than Ysaye to be a revelation.

Newspaper Cutting Bureau in the World

NEW YORK PRESS,

New York City.

DEC 20 1908

The next concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on the evening of January 7 and the afternoon of January 9. At both concerts Mischa Elman will be the soloist. It has not been decided what works he will play, but probably he will be heard at one concert in the Beethoven concerto.

The first opportunity Philadelphia will have to hear Mischa Elman will be at the next Boston Symphony concert in the Academy of Music on Monday evening, January 4. All predictions about the success of this young man in America seem to have been even more than fulfilled at his debut in New York and afterward at his recital. From the account of those who were in Carnegie Hall when he made his first appearance there on the 10th no such scenes of enthusiasm had been observed in New York for many years. This astonishing virtuoso seemed to take the audience off its feet by his marvelous playing. He seems to have everything—tone, technique and musicianship.

It has not yet been decided what work he will use with the Boston Symphony Orchestra here, but the chances are it will be the Beethoven concerto, his performance of which is reported by no less person than Ysaye to be a revelation.

Full announcement regarding the concert will be made in due time.

The first opportunity Philadelphia will have to hear Violinist Mischa Elman, the latest European sensation, will be the next Boston Symphony concert in the Academy of Music, Monday evening, January 4. All predictions about the success of this new star in America seem to have been more than fulfilled at his recent debut in New York, and afterward at his recital. The young virtuoso seemed to take the audience off its feet by his marvelous playing. He seems to have everything—tone, technique and musicianship. It has not yet been decided what work he will use with the Boston Symphony Orchestra here, but it will probably be the Beethoven concerto, his performance of which is reported by no less person than Ysaye to be a revelation.

NEW YORK AMERICAN,

New York City.

DEC 20 1908

The next concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, January 7, and Saturday afternoon, January 9. At both of these concerts Mischa Elman will be the soloist. It has not yet been decided what works he will play, but it is practically decided that at one of the concerts he will play the Beethoven concerto. Full details regarding the programmes will be made known later.

From WORLD,

Address New York City.

Date DEC 20 1908

The next concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, Jan. 7, and Saturday afternoon, Jan. 9. At both of these concerts Mischa Elman will be the soloist. It has not yet been decided what works he will play, but it is practically sure that at one of the concerts he will play the Beethoven concerto.

Boston Symphony Orchestra.

The next concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, January 7, and Saturday afternoon, January 9. At both of these concerts Mischa Elman will be the soloist. It has not yet been decided what works he will play, but it is practically decided that at one of the concerts he will play the Beethoven concerto.

Newspaper Cutting Bureau in the World

ess BUFFALO, N Y DEC 20 1908

The annual concert of the Boston Symphony Orchestra will be given in Convention Hall on Monday evening, January 25th. This announcement is always fraught with pleasure for all music lovers in Buffalo and it is a matter of congratulation that the concerts of this great orchestra have become an annual factor in this city. This year the orchestra brings with it its new conductor, Max Fiedler of Hamburg, who came to this country last fall to succeed Dr. Karl Muck. The very favorable notices that have been written about him make all lovers of good music extremely keen to see what he can do with the orchestra. Mr. Fiedler comes recommended as a very skilled maker of programmes, and certainly those who have seen the programmes he has been giving at the regular Symphony concerts in Boston will agree that he is particularly gifted in what seems to be a very rare art. It is not going too far to say that no conductor of the orchestra has had a more popular success than Mr. Fiedler. Patrons of the orchestra will hear with much pleasure that Prof. Willy Hess, who is such a favorite in Buffalo, is again at his post of concert-master, having returned last fall from a leave of absence of a year.

The management promises an unusually interesting concert, full details of which will be published in due time.

Mrs. Mai Davis Smith is again the local manager of the concert and all information regarding tickets and the like may be had from her.

TRIBUNE

New York City.

DEC 20 1908

The next concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, January 7, and Saturday afternoon, January 9. At both Mischa Elman, violinist, will be the soloist. It has not been decided what works he will play, but it is practically determined that at one of the concerts he will play the Beethoven concerto.

From TIMES

Address New York City.

Date

BOSTON SYMPHONY ORCHESTRA.

The next concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, Jan. 7, and Saturday afternoon, Jan. 9. At both of these concerts, Mischa Elman will be the soloist. It has not yet been decided what works he will play, but it is practically decided that at one of the concerts he will play Beethoven concerto. Full details regarding the programmes will be made known later.

1884

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The first opportunity Philadelphia will have to hear Mischa Elman, the 18-year-old Russian violinist, will be at the next Boston Symphony concert in the Academy of Music, on Monday evening, January 4. All predictions about the success of this young man in America seem to have been fulfilled at his debut in New York and afterward at his recital. In Carnegie Hall, when he made his first appearance on the 10th enthusiasm was tremendous. It has not yet been decided what work he will use with the Boston Symphony Orchestra here, but it will probably be the Beethoven Concerto, his performance of which is reported by no less person than Ysaye to be a revelation.

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Boston Symphony Orchestra.

The next concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, January 7, and Saturday afternoon, January 9. At both of these concerts Mischa Elman will be the soloist. It has not yet been decided what works he will play, but it is practically decided that at one of the concerts he will play the Beethoven concerto.

DEC 20 1908

Boston Symphony Orchestra.

The Third Boston Symphony concert of the season will be given at the Lyric on Wednesday evening, January 6, at 8:15 o'clock. This concert will mark the first appearance in Baltimore of Mischa Elman, the Russian violinist, who created such an astounding success in New York at his debut, 10 days ago. Everybody who follows the musical affairs of Europe has been aware of the enormous success this young man has had in Germany and in England.

[20]

TRIBUNE

PROVIDENCE, R I

DEC 20 1908

MUSICAL NOTES.

Lhevinne and the Symphony Concert.—Local Notes.

Josef Lhevinne, the Russian pianist, who will be the soloist at the next Boston Symphony concert, is going to play Rubinstein's fifth pianoforte concerto, in E-flat. Lhevinne is to-day the most unauthoritative interpreter of the piano music of Rubinstein, who was for so many years his teacher. This particular concerto, for one of those mysterious reasons that make the repertoire of a pianist usually so constricted, is very little played, although the general belief is among those who know that it is far superior to the famous concerto in D-minor which has been worn threadbare by every conservatory student in the world. Mr. Lhevinne, from all accounts, is displaying richer art than ever and he is winning golden opinions from the press and public wherever he is playing.

Mr. Fiedler at this concert is going to make good the promise made for the first concert, which on account of illness in the orchestra, he was unable to fulfill. He will play the "Scheherazade" suite of Rimsky-Korsakoff and the "Egmont" overture. The "Scheherazado" suite requires nearly three-quarters of an hour to play all its different movements and as the concerto is rather long, it is impossible to put any more numbers on the programme and keep it within limits of pleasurable enjoyment. The concert date is Dec. 29 at Infantry Hall.

Miss Emma [illegible]

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The Boston symphony orchestra will give its second concert in Springfield in the Court Square theater on Tuesday evening, January 12. The soloist at this concert will be the famous Russian pianist, Ossip Gabrilowitsch. It is a matter of gratification to the management of the orchestra that Springfield patronized so well the first concert given here in November, and it is further a matter of gratification that music-lovers of Springfield so thoroughly approved of Mr Fiedler. Mr Fiedler was more than delighted with the reception he received here, and it may be promised that he will give another program as attractive as the first. The full details concerning the concert will be made later on.

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From BRIDGEPORT, CONN.

Address

Date

After an absence of a year the Boston Symphony Orchestra is to give a concert in Rochester on Saturday evening, January 30th, at Convention Hall. The orchestra has again included this city on its annual Western trip which always takes place in the last week of January, the cities to be visited this year being in order, Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester.

The management of the orchestra wishes that it could give more time to its tour through the Middle West in order to fill the remunerative engagements that are always offered to it, but more time than a week is out of the question. In the short space of five months the orchestra gives 107 concerts, 48 of which (including the twenty-four rehearsals) are given in Boston, ten in New York, eight in Cambridge, five each in Brooklyn, Philadelphia, Baltimore and Washington, and three each in Providence, Worcester, Springfield and Hartford. This year the orchestra has a new conductor in Max Fiedler, of Homburg, who came to America last fall as the successor to Dr. Karl Muck.

It is not going too far to say that no conductor of the orchestra has ever enjoyed a greater popular success than this newcomer. Mr. Fiedler is not only a great conductor, but rarer still, he is a skilled maker of programmes, and possibly not a small part of his success has been due to this.

From UNION

Address SPRINGFIELD, MASS

Date DEC 20 1908

Boston Symphony Orchestra.

The Boston Symphony orchestra will give its second concert in Springfield in the Court Square theater on Tuesday evening, Jan. 12. The soloist at this concert will be the famous Russian pianist, Ossip Gabrilowitsch. It is a matter of gratification to the management of the orchestra that Springfield patronized so well the first concert given here in November and it is further a matter of gratification that music lovers of Springfield so thoroughly approved of Mr. Fiedler. Mr. Fiedler was more than delighted with the reception he received here and it may be promised that he will give another program as attractive as the first. The full details concerning the concert will be made later.

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REPUBLICAN SPRINGFIELD, MASS

ress DEC 20 1908

Boston Pension Fund Concert.

A vital part of a scheme for a permanent orchestra must be a pension fund which will make it possible to retire players when their powers begin to fail. The Boston symphony orchestra, as is well known, has such a fund, and gives a concert for it every year. Of the one recently given the Transcript says:—

It was a pity that the concert of the Symphony orchestra last night for the profit of its pension fund won so scanty an audience—the smallest in three years for such an occasion. Those who fear that the orchestra may of late have declined a little in its pre-eminent and its distinctive qualities might have had their alarms allayed, and those who question some of the traits of Mr Fiedler's conducting might oftenest have had the pleasure of those qualities in it that are less open to reserve or debate. One of the items of the program was the heroic intermezzo, so to say, between the prologs and the first act of Wagner's "Gotterdammerung" that carries Siegfried from Brunnhilde's rock along the Rhine to Gunther's hall. It is trumpet-tongued music, wrought with magnificent tonal eloquence out of glowing wealth of orchestral resources; it is vital with rich and puissant melody; it quivers with its passion of imagination, suggestion and delineation. It is the voice of the heroic youth of a young and heroic world. So forth fares a hero to the adventures that seal his prowess; so he parts from his Valkyr's side in the glow of his passion for her; so the Rhine bears him upon its broad, deep stream, echoing with the song of its daughters; so dreams the hero as he plies his oar; so comes he in joyous clamor, hot for high adventure to Gunther's warlike hall. The performance matched the music, and where the conductor and the men began the coldest listener might not say. And there could have been few cold under the glowing magnificence of the tone of the orchestra, changing from golden depth to silvery brightness, and half a hundred tints between, under the sweep of this instrumental eloquence and under the heroic accent with which the conductor animated it and the broad amplitude of power with which he clothed it. The splendor of passionate and sustained and fiery utterance of which our orchestra is capable was near its fullest and highest.

The first opportunity Philadelphia will have to hear Mischa Elman will be at the next Boston Symphony concert in the Academy of Music, on Monday evening, January 4. All predictions about the success of this young man in America seem to have been even more than fulfilled at his debut in New York and afterwards at his recital. From the account of those who were in Carnegie Hall when he made his first appearance there on the 10th no such scene of enthusiasm had been observed in New York for many years. This astonishing virtuoso seemed to take the audience off its feet by his marvelous playing. He seems to have everything—tone, technique and musicianship.

It has not yet been decided what work he will use with the Boston Symphony Orchestra here, but the chances are it will be the Beethoven Concerto, his performance of which is reported by no less person than Ysaye to be a revelation.

Newspaper Cutting Bureau in the World

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DEC 20

Josef Lhevinne, the Russian pianist, who will be the soloist at the next Boston Symphony concert at Infantry Hall on Dec. 29, is going to play Rubinstein's fifth pianoforte concerto, in E-flat. Lhevinne is to-day the most authoritative interpreter of the piano music of Rubinstein, who was for so many years his teacher. This particular concerto for one of those mysterious reasons that make the repertoire of a pianist usually so restricted, is very little played, although the general belief is among those who know it that it is far superior to the famous concerto in D-minor, which has been worn threadbare by every conservatory student in the world. Mr. Lhevinne, from all accounts, is displaying richer art than ever, and he is winning golden opinions from the press and public wherever he is playing.

Mr. Fiedler at this concert is going to make good the promise made for the first concert, which on account of illness in the orchestra he was unable to fulfill.

He will give the "Scheherazade" suite of Rimsky-Korsakoff and the "Egmont" overture. The "Scheherazade" suite requires nearly three-quarters of an hour to play all its different movements and as the concerto is rather long, it is impossible to put any more numbers on the programme and keep it within limits of pleasurable enjoyment.

Newspaper Cutting Bureau in the World

BALTIMORE, MD

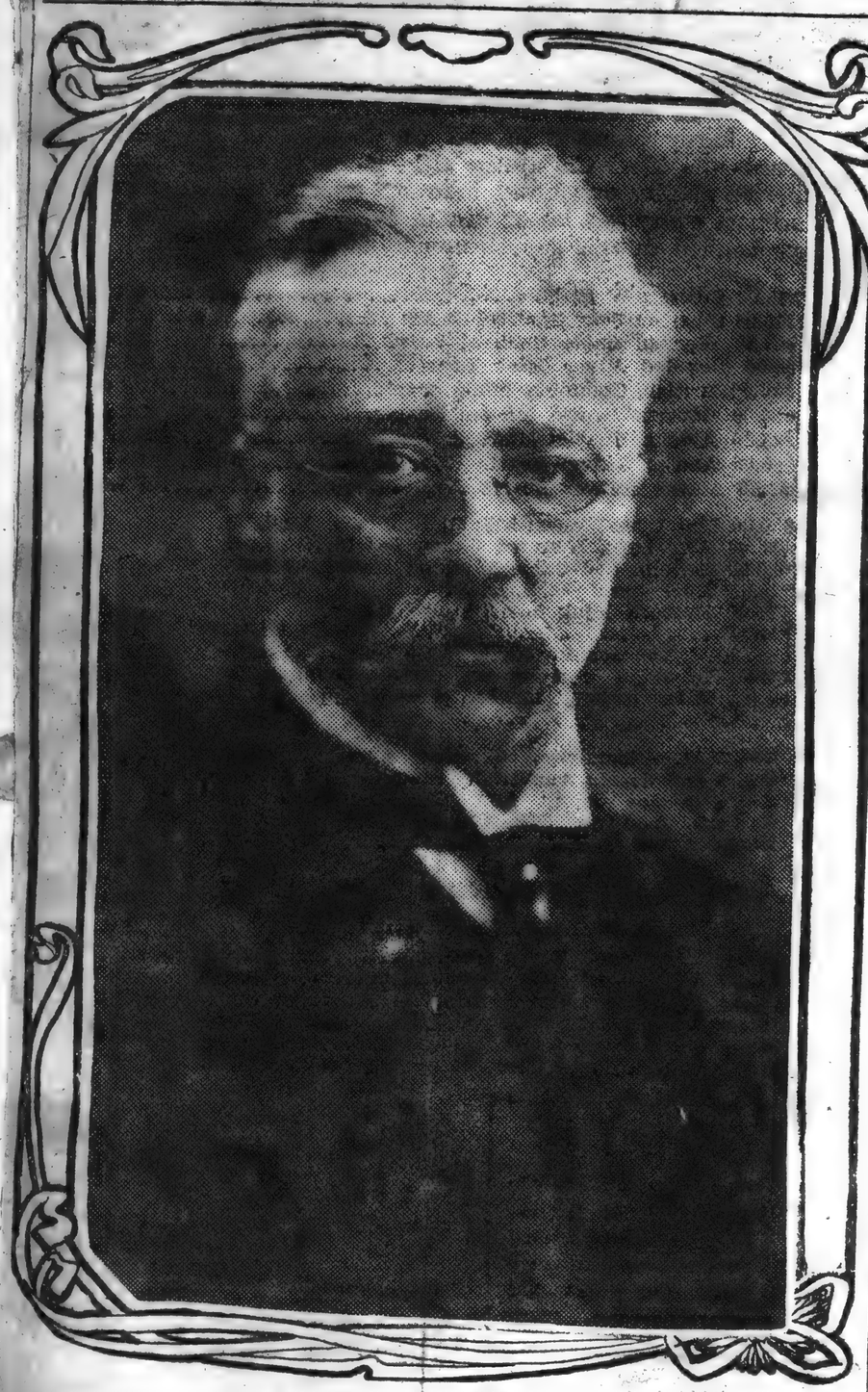
DEC 21 1908

Boston Symphony Next Month.

The third Boston Symphony concert of the season will be given at the Lyric Wednesday evening, January 6. The concert will mark the first appearance in Baltimore of Mischa Elman, the Russian violinist. Those who were present in Carnegie Hall when Elman made his debut say they never witnessed such scenes of enthusiasm since Paderewski first appeared in that place 17 years ago.

1884

New Orchestra Leader Coming.



MAX FIEDLER.

The Boston Symphony Orchestra, which comes to Indianapolis Thursday evening, Jan. 28, 1909, will bring a new conductor, Max Fiedler, the sixth who has been at the head of the organization. When it became definitely known last year that the services of Dr. Muck could not be retained for another season, a thorough canvass was made of all the great conductors of Europe who were available, and final choice settled on Max Fiedler of Hamburg. Fiedler, unlike any of the former conductors of the orchestra when they first came to Boston, has made his career exclusively in concert work, and at that, his career as a conductor, comparatively speaking, has been a brief one, for he was in the prime of life before conditions enabled him to take up the baton. He has been a conductor only thirteen years, but his rise in his branch of the art has been extraordinarily rapid, until today he is ranked among the few great conductors of the world, and his services as guest are constantly in demand in the musical centers of Europe.

Mr. Fiedler was born in Zittau, Saxony, Dec. 31, 1859. His father, a musician of note and the musical director of the city, gave him his early training with such success that when he was 17 years old he went to the Leipsic Conservatory, the holder of the Holstein scholarship. There he was a fellow student of Dr. Muck, and worked under the direction of Reinecke, Paul and Jadasson. He was graduated with high honors in 1880. Like his predecessor, Dr. Muck, he had planned to be a concert pianist, but overmuch practicing disabled one of his arms to such an extent that he was compelled to give up his ambition, and two years later he acepted from Ludwig von Bernuth, the founder of the Hamburg Conservatory of Music, the position of teacher of advanced pupils of the piano in the institution. Hamburg has since been his home, and since 1894 he has been the director of the Conservatory. It has been said that Hamburg owes its modern musical education to Fiedler. However that may be, it is certain that it is rarely the fortune of a man to exert so powerful an influence over the musical destinies of a great city as Fiedler has in Hamburg.

When Fiedler first went to Hamburg, Von Buelow was conducting the Elite concerts there, and it was that great master who inspired in Fiedler the ambition to become a conductor. Therefore, in 1886, he gave a concert of his own organization at which he presented two works of his own, a symphony in D minor and a choral work for women's voices and orchestra. His success as a conductor was instant. In 1904 he became the conductor of the Philharmonic Orchestra, which position he now holds. He is a favorite conductor in St. Petersburg, and has refused the conductorship of the Russian Imperial Symphony Concerts in that city. Each year, for the last several years, he has conducted as guest in Rome, Turin, Berlin, Dresden, Paris, St. Petersburg and London, and four years ago he made a profound impression in New York when he was the guest conductor of the Philharmonic Society of that city. Mr. Fiedler is famous as a man of catholic tastes. He is a strong upholder of modernism in music, being one of the best friends the young composers of Europe have.

Illustrated

The annual concert of the Boston Symphony Orchestra will be given in Convention Hall on Monday evening, January 25th. This announcement is always fraught with pleasure for all music-lovers in Buffalo, and it is a matter of congratulation that the concert of this great orchestra has became an annual factor in this city. This year the orchestra brings with it its new conductor, Max Fiedler of Hamburg, who came to this country last fall to succeed Dr. Karl Muck. The favorable notices that have been written about him make all lovers of good music extremely anxious to see what he can do with the orchestra. Mr. Fiedler comes recommended as a very skilled maker of programmes, and certainly those who have seen the programmes he has been giving at the regular symphony concerts in Boston will agree that he is particularly gifted in what seems to be a rare art. It is not going too far to say that no conductor of the orchestra has had a more popular success than Mr. Fiedler. Patrons of the orchestra will hear with much pleasure that Willy Hess, who is such a favorite in Buffalo, is again at his post as concert-master, having returned last fall from a year's leave of absence.

The management promises an unusually interesting concert, full details of which will be published in due time.

Mrs. Mai Davis Smith is again the local manager of the concert, and all information regarding tickets and the like may be had from her at No. 26 Irving place.

Newspaper Cutting Bureau in the World

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Lhevinne's Success.

Josef Lhevinne, the Russian pianist, who is to be the soloist at the second Boston symphony concert in Infantry Hall next Tuesday evening, Dec. 29, was the soloist at the regular Symphony concerts in Boston last Friday afternoon and Saturday evening. He played, as he will play here, Rubinstein's Concerto in E flat, a work which is seldom heard. It is a concerto of almost insuperable difficulty, and the manner in which the distinguished pianist overcame all the obstacles the composer has placed in the way of success, aroused both Symphony audiences to the greatest heigh of enthusiasm. In fact, no soloist has been more warmly received by the Symphony audiences in Boston this year.

The sale of seats for the concert will open at Steinert's Saturday morning.

GLOBE & COMMERCIAL ADVERTISER,

s ..... New York City.

THE BOSTON SYMPHONY.

THE third pair of concerts of the Boston Orchestra in Carnegie Hall on Thursday evening, Jan. 7, and Saturday afternoon, Jan. 9, will present Mischa Elman, as soloist on both occasions. On Thursday evening he will play Brahms's concerto and on Saturday afternoon the Beethoven concerto, playing both of these works for the first time in America. As his greatest reputation as a violinist has been made by his interpretation of these two classics, his performance will be looked forward to with great interest. Mr. Fielder has placed a noteworthy novelty on the Thursday evening programme—variations and a double fugue entitled "Kaleidoscope," by Noren. The other number on the Thursday evening programme will be Richard Strauss's tone poem, "Death and Transfiguration." The Saturday afternoon programme, in addition to the Beethoven concerto, will comprise Beethoven's C minor symphony and Wagner's overture to "The Flying Dutchman."

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The third pair of concerts of the Boston Symphony orchestra will be given in Carnegie hall Thursday evening, January 7 and the following Saturday afternoon. Mischa Elman will be the soloist on both occasions. Thursday evening he will play the Brahms concerto and on Saturday afternoon the Beethoven. Mr. Fiedler has placed on the Thursday evening programme the Tone poem, "Death and Apotheosis," by Richard Strauss, and Saturday afternoon the programme will also include Beethoven's C minor symphony and Wagner's overture to "The Flying Dutchman."

Miss Chesthea[illegible]

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dress ..... Brooklyn, N. Y.

te ..... DEC 26 1908

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, Jan. 8 and this concert assumes extra importance in that it will mark the first appearance in Brooklyn of Mischa Elman, the Russian violinist. It has now become a part of musical history that he caused the greatest sensation that any virtuoso has made in Manhattan since Paderewski first came to this country. He seems, according to all accounts, to have everything which is needed to make a complete violinist—technique, temperament, taste and sound musicianship, and to have all these qualities in an extraordinary degree. It is significant of the value which the Boston Symphony Orchestra places on him that he will serve as soloist during the December trip, playing with it in Philadelphia, Washington, Baltimore, Brooklyn and twice in New York, after having played with it at its home concerts in Boston. He will play at his appearance here with the orchestra Tschaikowsky's concerto for violin in D major.

The First Established and most Complete Newspaper Cutting Bureau in the World

From ..... Brooklyn, N. Y.

Address .....

Date ..... DEC 26 1908

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, January 8, and this concert assumes extra importance in that it will mark the first appearance in Brooklyn of Mischa Elman, the Russian violinist.

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Newspaper Cutting Bureau in the World

From ..... PUBLIC. LEDGER PHILADELPHIA, PA.

Address .....

Date ..... DEC 27 1908

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, January 4, and this concert assumes extra importance in that it will mark the first appearance in Philadelphia of Mischa Elman, the Russian violinist. Mischa Elman seems to be that very rare artist who justifies the extraordinary praise that preceded him from Europe.

Elman seems to have destroyed for once at least the well-founded tradition that an artist whose coming to America is preceded by vainglorious "puffs" never justifies them. In the last three years the dispatches have been full of the achievements of this young Russian in Europe, and it was natural that his first appearance in New York a few weeks ago should have been greeted by an audience decidedly skeptical. It has now become a part of musical history that he caused the greatest sensation that any virtuoso has made in New York since Paderewski first came to this country. He seems, according to all accounts, to have everything which is needed to make a complete violinist—technique, temperament, taste and sound musicianship, and to have all these qualities in an extraordinary degree. He seems to have conquered New York as he conquered London, Berlin, Paris and Vienna. It is significant of the value which the Boston Symphony places on him that he will serve as soloist during the December trip, playing with it in Philadelphia, Washington, Baltimore, Brooklyn and twice in New York, after having played with it at its home concerts in Boston.

He will play at his appearance here with the orchestra Tschaikowsky's concerto for violin in D major.

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The Philadelphia Concert Orchestra

Stand[illegible] Union

Brooklyn, N. Y.

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DEC 27 1908

that town.

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, Jan. 8, and this concert assumes extra importance in that it will mark the first appearance in Brooklyn of Mischa Elman, the Russian violinist. Mischa Elman seems to be that very rare artist who justifies the extraordinary praise that preceded him from Europe. Elman seems to have destroyed, for once at least, the well-founded tradition that an artist whose coming to America is preceded by vain-glorious "puffs" never justifies them. In the last three years the dispatches have been full of the achievements of this young Russian in Europe, and it was natural that his first appearance in New York, a few weeks ago, should have been greeted by an audience decidedly skeptical. It has now become a part of musical history that he caused the greatest sensation that any virtuoso has made in New York since Paderewski first came to this country. He seems, according to all accounts, to have everything which is needed to make a complete violinist—technique, temperament, taste, and sound musicianship, and to have all these qualities in an extraordinary degree. Seldom does it happen that any violinist receives such unanimous praise from the rather captious New York critics, and this is all the more remarkable since it is a well known fact that New York papers rather rejoice in taking lightly one who brings to this country a great European reputation. He seems to have conquered New York, as he conquered London, Berlin, Paris and Vienna. It is significant of the value which the Boston Symphony Orchestra places on him that he will serve as soloist, playing with it in Philadelphia, Washington, Baltimore, Brooklyn and twice in New York after having played with it at its home concerts in Boston. He will play at his appearance here with the orchestra Tschaikowsky's concerto for violin in D major.

STAATS ZEITUNG,

ss ..... New York City.

Der Solist der nächsten Konzerte des Bostoner Symphonie-Orchesters in Carnegie Hall am 7. Januar Abend und am 10. Januar Abend wird Herr Mischa Elman sein, der im ersten Konzert das Brahms'sche und im zweiten das Beethoven'sche Violin-Konzert zur Aufführung bringen wird. Als Novität wird Dirigent Herr Max Fiedler am Donnerstag eine „Kaleidoskop" benannte Doppelfuge von Noren vorführen, schließlich Strauß' Tonpoem „Tod und Verklärung". Am Samstag giebt es Beethoven's C-Moll-Symphonie und Wagner's „Fliegende Holländer"-Ouvertüre.

From ..... SUN,

Address ..... New York City.

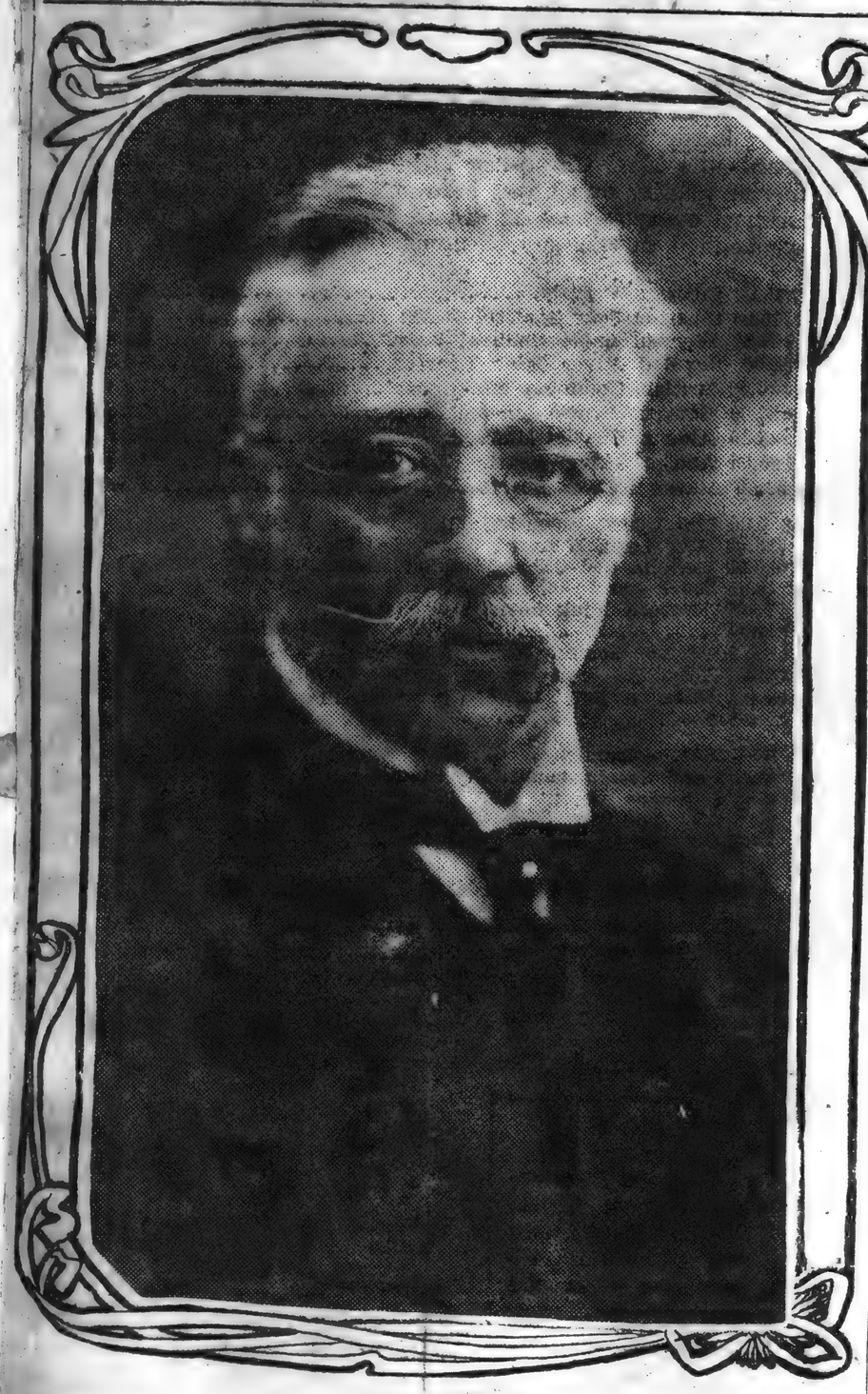
DEC 27 1908

The third pair of concerts of the Boston Symphony Orchestra in Carnegie Hall on Thursday evening, January 7, and Saturday afternoon, January 10, will present Mischa Elman as soloist on both occasions. On Thursday evening he will play Brahms's concerto and on Saturday afternoon he will play the Beethoven concerto, playing both of these works for the first time in America. As his real reputation as a violinist has been made by his interpretation of these two classics his performance will be awaited with interest. Mr. Fiedler has placed a noteworthy novelty on the Thursday evening programme, the variations and a double fugue entitled "Kaleidoscope" by Noren. The other number on the Thursday evening programme will be Richard Strauss's tone poem "Death and Transfiguration," and the Saturday afternoon programme, in addition to the Beethoven concerto, will comprise Beethoven's C minor symphony and Wagner's overture to the "Flying Dutchman."

[121]

STAR
DEC 30 1908

New Orchestra Leader Coming.



MAX FIEDLER.

The Boston Symphony Orchestra, which comes to Indianapolis Thursday evening, Jan. 28, 1909, will bring a new conductor, Max Fiedler, the sixth who has been at the head of the organization. When it became definitely known last year that the services of Dr. Muck could not be retained for another season, a thorough canvass was made of all the great conductors of Europe who were available, and final choice settled on Max Fiedler of Hamburg. Fiedler, unlike any of the former conductors of the orchestra when they first came to Boston, has made his career exclusively in concert work, and at that, his career as a conductor, comparatively speaking, has been a brief one, for he was in the prime of life before conditions enabled him to take up the baton. He has been a conductor only thirteen years, but his rise in his branch of the art has been extraordinarily rapid, until today he is ranked among the few great conductors of the world, and his services as guest are constantly in demand in the musical centers of Europe.

Mr. Fiedler was born in Zittau, Saxony, Dec. 31, 1859. His father, a musician of note and the musical director of the city, gave him his early training with such success that when he was 17 years old he went to the Leipsic Conservatory, the holder of the Holstein scholarship. There he was a fellow student of Dr. Muck, and worked under the direction of Reinecke, Paul and Jadasson. He was graduated with high honors in 1880. Like his predecessor, Dr. Muck, he had planned to be a concert pianist, but overmuch practicing disabled one of his arms to such an extent that he was compelled to give up his ambition, and two years later he accepted from Ludwig von Bernuth, the founder of the Hamburg Conservatory of Music, the position of teacher of advanced pupils of the piano in the institution. Hamburg has since been his home, and since 1894 he has been the director of the Conservatory. It has been said that Hamburg owes its modern musical education to Fiedler. However that may be, it is certain that it is rarely the fortune of a man to exert so powerful an influence over the musical destinies of a great city as Fiedler has in Hamburg.

When Fiedler first went to Hamburg, Von Buelow was conducting the Elite concerts there, and it was that great master who inspired in Fiedler the ambition to become a conductor. Therefore, in 1886, he gave a concert of his own organization at which he presented two works of his own, a symphony in D minor and a choral work for women's voices and orchestra. His success as a conductor was instant. In 1904 he became the conductor of the Philharmonic Orchestra, which position he now holds. He is a favorite conductor in St. Petersburg, and has refused the conductorship of the Russian Imperial Symphony Concerts in that city. Each year, for the last several years, he has conducted as guest in Rome, Turin, Berlin, Dresden, Paris, St. Petersburg and London, and four years ago he made a profound impression in New York when he was the guest conductor of the Philharmonic Society of that city. Mr. Fiedler is famous as a man of catholic tastes. He is a strong upholder of modernism in music, being one of the best friends the young composers of Europe have.

Illustrated
ess

The annual concert of the Boston Symphony Orchestra will be given in Convention Hall on Monday evening, January 25th. This announcement is always fraught with pleasure for all music-lovers in Buffalo, and it is a matter of congratulation that the concert of this great orchestra has became an annual factor in this city. This year the orchestra brings with it its new conductor, Max Fiedler of Hamburg, who came to this country last fall to succeed Dr. Karl Muck. The favorable notices that have been written about him make all lovers of good music extremely anxious to see what he can do with the orchestra. Mr. Fiedler comes recommended as a very skilled maker of programmes, and certainly those who have seen the programmes he has been giving at the regular symphony concerts in Boston will agree that he is particularly gifted in what seems to be a rare art. It is not going too far to say that no conductor of the orchestra has had a more popular success than Mr. Fiedler. Patrons of the orchestra will hear with much pleasure that Willy Hess, who is such a favorite in Buffalo, is again at his post as concert-master, having returned last fall from a year's leave of absence.

The management promises an unusually interesting concert, full details of which will be published in due time.

Mrs. Mai Davis Smith is again the local manager of the concert, and all information regarding tickets and the like may be had from her at No. 26 Irving place.

Newspaper Cutting Bureau in the World
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Lhevinne's Success.

Josef Lhevinne, the Russian pianist, who is to be the soloist at the second Boston symphony concert in Infantry Hall next Tuesday evening, Dec. 29, was the soloist at the regular Symphony concerts in Boston last Friday afternoon and Saturday evening. He played, as he will play here, Rubinstein's Concerto in E flat, a work which is seldom heard. It is a concerto of almost insuperable difficulty, and the manner in which the distinguished pianist overcame all the obstacles the composer has placed in the way of success, aroused both Symphony audiences to the greatest heigh of enthusiasm. In fact, no soloist has been more warmly received by the Symphony audiences in Boston this year.

The sale of seats for the concert will open at Steinert's Saturday morning.

GLOBE & COMMERCIAL ADVERTISER,
s New York City.

THE BOSTON SYMPHONY.

THE third pair of concerts of the Boston Orchestra in Carnegie Hall on Thursday evening, Jan. 7, and Saturday afternoon, Jan. 9, will present Mischa Elman, as soloist on both occasions. On Thursday evening he will play Brahms's concerto and on Saturday afternoon the Beethoven concerto, playing both of these works for the first time in America. As his greatest reputation as a violinist has been made by his interpretation of these two classics, his performance will be looked forward to with great interest. Mr. Fielder has placed a noteworthy novelty on the Thursday evening programme—variations and a double fugue entitled "Kaleidoscope," by Noren. The other number on the Thursday evening programme will be Richard Strauss's tone poem, "Death and Transfiguration." The Saturday afternoon programme, in addition to the Beethoven concerto, will comprise Beethoven's C minor symphony and Wagner's overtrure to "The Flying Dutchman."

m EVENING MAIL,
ress New York City.

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The third pair of concerts of the Boston Symphony orchestra will be given in Carnegie hall Thursday evening, January 7 and the following Saturday afternoon. Mischa Elman will be the soloist on both occasions. Thursday evening he will play the Brahms concerto and on Saturday afternoon the Beethoven. Mr. Fiedler has placed on the Thursday evening programme the Tone poem, "Death and Apotheosis," by Richard Strauss, and Saturday afternoon the programme will also include Beethoven's C minor symphony and Wagner's overture to "The Flying Dutchman."

Miss Chatham's ...
om ...rizen,
dress Brooklyn, N. Y.
te DEC 26 1908

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, Jan. 8 and this concert assumes extra importance in that it will mark the first appearance in Brooklyn of Mischa Elman, the Russian violinist. It has now become a part of musical history that he caused the greatest sensation that any virtuoso has made in Manhattan since Paderewski first came to this country. He seems, according to all accounts, to have everything which is needed to make a complete violinist—technique, temperament, taste and sound musicianship and to have all these qualities in an extraordinary degree. It is significant of the value which the Boston Symphony Orchestra places on him that he will serve as soloist during the December trip, playing with it in Philadelphia, Washington, Baltimore, Brooklyn and twice in New York, after having played with it at its home concerts in Boston. He will play at his appearance here with the orchestra Tschaikowsky's concerto for violin in D major.

1884

STAATS ZEITUNG,
ss New York City.

Der Solist der nächsten Konzerte des Bostoner Symphonie-Orchesters in Carnegie Hall am 7. Januar Abend und am 10. Januar Abend wird Herr Mischa Elman sein, der im ersten Konzert das Brahms'sche und im zweiten das Beethoven'sche Violin-Konzert zur Aufführung bringen wird. Als Novität wird Dirigent Herr Max Fiedler am Donnerstag eine „Kaleidoskop" benannte Doppelfuge von Noren vorführen, schließlich Strauß' Tonpoem „Tod und Verklärung". Am Samstag giebt es Beethoven's C-Moll-Symphonie und Wagner's „Fliegende Holländer"-Ouvertüre.

The First Established and most Complete
Newspaper Cutting Bureau in the World
From Daily Eagle, Brooklyn, N. Y.
Address
Date DEC 26 1908

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, January 8, and this concert assumes extra importance in that it will mark the first appearance in Brooklyn of Mischa Elman, the Russian violinist.

Es ... New York, 1884

SUN,
From New York City.
Address DEC 27 1908

The third pair of concerts of the Boston Symphony Orchestra in Carnegie Hall on Thursday evening, January 7, and Saturday afternoon, January 10, will present Mischa Elman as soloist on both occasions. On Thursday evening he will play Brahms's concerto and on Saturday afternoon he will play the Beethoven concerto, playing both of these works for the first time in America. As his real reputation as a violinist has been made by his interpretation of these two classics his performance will be awaited with interest. Mr. Fiedler has placed a noteworthy novelty on the Thursday evening programme, the variations and a double fugue entitled "Kaleidoscope" by Noren. The other number on the Thursday evening programme will be Richard Strauss's tone poem "Death and Transfiguration," and the Saturday afternoon programme, in addition to the Beethoven concerto, will comprise Beethoven's C minor symphony and Wagner's overture to the "Flying Dutchman."

[121]

Newspaper Cutting Bureau in the World
From PUBLIC. LEDGER
Address PHILADELPHIA, PA.
Date DEC 27 1908

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, January 4, and this concert assumes extra importance in that it will mark the first appearance in Philadelphia of Mischa Elman, the Russian violinist. Mischa Elman seems to be that very rare artist who justifies the extraordinary praise that preceded him from Europe.

Elman seems to have destroyed for once at least the well-founded tradition that an artist whose coming to America is preceded by vainglorious 'puffs" never justifies them. In the last three years the dispatches have been full of the achievements of this young Russian in Europe, and it was natural that his first appearance in New York a few weeks ago should have been greeted by an audience decidedly skeptical. It has now become a part of musical history that he caused the greatest sensation that any virtuoso has made in New York since Paderewski first came to this country. He seems, according to all accounts, to have everything which is needed to make a complete violinist—technique, temperament, taste and sound musicianship, and to have all these qualities in an extraordinary degree. He seems to have conquered New York as he conquered London, Berlin, Paris and Vienna. It is significant of the value which the Boston Symphony places on him that he will serve as soloist during the December trip, playing with it in Philadelphia, Washington, Baltimore, Brooklyn and twice in New York, after having played with it at its home concerts in Boston.

He will play at his appearance here with the orchestra Tschaikowsky's concerto for violin in D major.

* * *

The Philadelphia Concert Orchestra

Stand[ard] Union
Brooklyn, N. Y.
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DEC 27 1908

that town.

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NEW YORK AMERICAN,

New York City.

DEC 27 1908

At both of the third pair of concerts of the Boston Symphony Orchestra, in Carnegie Hall, on Thursday evening, January 7, and Saturday afternoon, January 10, the soloists will be Mischa Elman. On Thursday evening he will play Brahms' Violin Concerto, and on Saturday afternoon the Beethoven Concerto, both for the first time in America. As his real reputation as a violinist has been made by his interpretation of these two classics, his performance will be looked forward to with great interest. Mr. Fiedler has place a noteworthy novelty on the Thursday evening programme—variations and a double fugue entitled "Kaleidoscope," by Noren. The other number on the Thursday evening programme will be Richard Strauss's tone poem, "Death and Transfiguration," and the Saturday afternoon programme, in addition to the Beethoven Concerto, will comprise Beethoven's C-Minor Symphony and Wagner's Overture to the "Flying Dutchman."

PHILADELPHIA, Pa.

DEC 27 1908

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From TRIBUNE

Address ..... New York City.

Date .....

The third pair of concerts of the Boston Symphony Orchestra in Carnegie Hall on Thursday evening, January 7, and Saturday afternoon, January 9, will present Mischa Elman as soloist on both occasions. On Thursday evening he will play Brahms's concerto and on Saturday afternoon the Beethoven concerto, both for the first time in America. His reputation as a violinist has been made by his interpretation of those two classics. Mr. Fiedler has placed on the Thursday evening programme a novelty in the form of variations and a double fugue entitled "Kaleidoscope," by Noren. The other number on the Thursday evening programme will be Richard Strauss's tone poem "Death and Transfiguration." The Saturday afternoon programme in addition to the Beethoven concerto will comprise Beethoven's C minor symphony and Wagner's overture to "The Flying Dutchman."

TIMES

s ..... New York City.

BOSTON SYMPHONY ORCHESTRA.

The third pair of concerts of the Boston Symphony Orchestra in Carnegie Hall on Thursday evening, Jan. 7, and Saturday afternoon, Jan. 10, will present Mischa Elman as soloist on both occasions. On Thursday evening he will play Brahms's concerto, and on Saturday afternoon the Beethoven concerto, playing both of these works for the first time in America. Mr. Fiedler has placed a novelty on the Thursday evening programme, variations and a double fugue entitled "Kaleidoscope," by Noren. The other number on the Thursday evening programme will be Richard Strauss's tone poem, "Death and Transfiguration," and the Saturday afternoon programme, in addition to the Beethoven concerto, will comprise Beethoven's C minor symphony and Wagner's overture to "The Flying Dutchman."

NEW YORK PRESS,

New York City.

DEC 27 1908

The third pair of concerts of the Boston Symphony Orchestra, in Carnegie Hall on Thursday evening, January 7, and Saturday afternoon, January 10, will bring forward Mischa Elman as soloist. On Thursday evening he will play Brahms's concerto and on Saturday afternoon the Beethoven concerto. As his reputation as a violinist has been made chiefly by his interpretation of these two classics, his performance is looked forward to with interest. Fiedler has placed a noteworthy novelty on the Thursday evening programme: Variations and double fugue, "Kaleidoscope," by Noren. The other number on the Thursday programme will be Richard Strauss's tone poem, "Death and Transfiguration." The Saturday programme will include Beethoven's C minor symphony and the overture to Wagner's "The Flying Dutchman."

News-Democrat
December 30th 08.

BIG AUDIENCE ENJOYS BOSTON SYMPHONY MUSIC

That a large proportion of the large audience in Infantry hall last evening, was drawn by the fact that Josef Lhevinne, the brilliant young Russian pianist, was billed as the soloist for the second concert by the Boston Symphony orchestra, is unquestioned, and yet the other numbers on the program were in themselves of more than sufficient merit, both in composition and execution, to attract the lover of realy good music.

Mr. Max Fiedler, the conductor of the orchestra, had drawn largely upon the modern Russian school for last evening's concert, and of the three selections played one was by Rimsky-Korsakoff and another by Rubinstein. That the music of this school has become popular within the past few years is an undisputed fact, but it is to be feared that this popularity is more largely due to a fad than it is to a careful study of the music itself.

However, the public demands the works of Russian composers and such music is furnished, and it is only a question of time to develop how much foundation there is for the demand.

The symphonic suite "Scheherazade" by Rimsky-Korsakoff, a delightful composition, which suggests in every beat of the conductor's baton the fragrant and picturesque orient, and there is a gorgeousness, if it can be so expressed, about that appeals strongly to the senses, and illustrates vividly the several passages of the suite, but more particularly the ruin of the ship against the rocks.

The playing of Mr. Lhevinne of the Rubinstein concerto in E-flat major showed that as a virtuoso he is all that has been claimed for him. To those who heard him for the first time it was a revelation, and to those who were familiar it was a delight. The conberto itself is one that affords ample opportunity for a display of technical work upon the part of the pianist, and of this Mr. Lhevinne took every advantage, and there is no doubt that he is a great pianist.

Full of charm and a mass of true melody, Beethoven's overture to Goethe's "Egmont" brought the program to a close, and that it was fully appreciated was made manifest by the more than liberal applause bestowed upon the playing. Mr. Fiedler has already shown that there is a marked improvement in the work of the orchestra, and a greater attention to detail, which in the last few seasons had allowed to become somewhat lax. The program of last evening's concert in full was:

Symphonic suite, "Scheherazade" (after "The Thousand Nights and a Night") op. 35..... Rimsky-Korsakoff
(In memory of the composer, who died June 21, 1908.)
I. The Sea and Sinbad's Ship.
II. The Story of the Kalandar Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warrior. Conclusion.

Concerto for pianoforte in E-flat major ..... Rubinstein
I. Allegro Moderato.
II. Andante.
III. Allegro.

Overture to Goethe's "Egmont," op. 84 ..... Beethoven

The third and last concert by the Boston Symphony orchestra this season will be given Tuesday evening, Feb. 3.

TRANSCRIPT, SATURDAY,
JANUARY 2, 1909

MISCHA ELMAN

THE VIOLINIST AT THE SYMPHONY CONCERT

His First Appearance Here Yesterday—The Passion of His Playing and Its Exciting and Transforming Power—His Intensely Modern Spirit—The Qualities That He Brought to Tschaikowsky's Concerto and Their Effect Upon It and His Audience—The Youth and His Career in Europe

Mischa Elman's playing is the product of pure passion—passion for his violin, passion for its range and resource, passion for its beauty and power of voice, passion for his music, for the exact re-creation of it and for the completest and most communicative expression of all that it contains. Twenty passions, perhaps, shape and vitalize his playing, but the deepest, the fullest, the most commanding of them all is the passion for the uttermost and the irresistible expression. Thereby he is, or he seemed yesterday, when he played for the first time in Boston at the Symphony Concert, the most modern of violinists. For into him, young as he is, has entered the consuming passion for expression—of himself, his medium, his material—as it has not penetrated and possessed even Mr. Ysaye or Mr. Kreisler. It is the distinguishing and devouring passion of our time in every one of the arts, and in music most of all. To make the voice of poetry and of prose, the line and color of painting, the contours and the planes of sculpture, the tones of music, the varied impartments of the actor, yet more finely and largely, more vitally, truly, and potently expressive, is the restless and torturing goal, each in its kind, of our artistic generation. The composer strives for it in music, like Strauss or Debussy, Mahler or d'Indy, and still more, perhaps, the executive artist. It is the ceaseless goad, for example, that drives Mr. Paderewski to more and more strenuous eloquence or to finer and finer suggestion with the piano. It is the life itself of Mischa Elman's playing of the violin.

Therein is the wonder of him. Out of some obscure village in South Russia; the son of a poor Jewish school master; unlettered, almost uncouth; endowed only with instinctive and absorbing aptitude for the violin, he passed by a happy chain of discovery and circumstance to the teaching of Auer, the Russian master. He emerged from the conservatory a prodigy, who was not a prodigy, because already his talents had flowered into a youthful maturity. Managers, audiences, all sorts and conditions of men tried to keep him a prodigy. He himself hated the name, the position, the attributes. He was Mischa Elman, the violinist, be his years fourteen or sixteen, as they were then, or eighteen, as they are now, and as a violinist, independent of time or place or any transitory quality, he would have men know him, judge him and then yield to him He went to and fro among the concert-rooms of Europe, steadily widening his world. He has now come to those of America. In these years, the very quality and accent of our artistic time have swiftly ripened in him, and uniquely among violinists. He has the affection for his instrument that every virtuoso must feel to win its secrets; but his is a passionate, a dominating affection. In a passionate quest he has searched out its resources, and as passionately mastered them until they serve him equally and at will. Then he has searched his music as ardently, affectionately, intelligently. His hearers shall know the exact substance, comprehend the full design, note the smallest detail of it. Still more shall they feel the passion that is in it and in him as he re-creates it. He would wring from it the last drop of expressive quality, the last hint of emotional suggestion. If it is songful he would raise it to the utmost pitch of impassioned melody; if it is stressful of rhythm and accent he would intensify this pulse. If every measure brings its technical exaction he would make such difficulties seem a part of its substance and spirit. If it is music of ornament he would give it the dazzling and transporting passion of rapturous bravura. Above all, passion and expression—full-blooded passion, vivid and vitalizing expression, so restless and so eager that it can barely pause for repose, and then rests that it may go only the faster and the farther to new intensities.

The passion, moreover, is irresistible to his hearers. There is nervous intensity in the presence of this youth—short of stature, slender below the waist, stocky above it, broad of shoulder, large of head, strong-chinned, Tartar-nosed, clear-eyed, high of forehead, resolute, alert, energetic, strong to the utmost of vitality, of sensation, of eagerness. Hear him in private talk, and his words come in quick, warm flood; his features play in incessant underscoring of them; he springs to his feet; he walks the floor; he leans over his companions in the energy with which the idea, the mood, the reaction of the moment possesses him; and in his eagerness to make them know and feel it. Watch him as he comes to the stage in the concert-room and waits for his instrument to enter. He has the self-possession of routine, but it is a nervous and eager self-possession. He is perceptibly straining to be free, to set to his violin and his music, to release the passion and the power hot within him. He begins and his playing and all that he would put into it wholly absorb and possess him. He sways, he "weaves," his body bends to the contour of his music and his head moves to the accent of it. And for once these things seem no trick of manner before an audience. They are as natural as inescapable, as his leapings to his feet in his own rooms. They are a part of the nervous intensity, the sheer passion that for the time control him. Quickly a similar passion, a similar quality possess his hearers.

For the first time yesterday, within long memories of the Symphony Concerts, an audience broke into applause in the midst of one of the movements of a concerto, and it was less of approval and of pleasure than of nervous relief and reaction from the strain under which the violinist, momentarily pausing, had held his hearers. It came again spontaneous, ardent, insistent, exciting, at each normal halt in the music, and most of all at the end. Even then the passion of his spirit was still strong upon Mr. Elman. The audience might have been the choice and final arbiter of the fate of violinists in the warmth of his acknowledgements. The orchestra had been zealous in accompaniment and loud in applause, and Mr. Elman must needs shake its hand by the proxy of Mr. Hess. Mr. Fiedler had conducted as though his fortunes as well as Mr. Elman's were at stake, and the violinist overflowed with gratitude. The passion of all these things, great and small, was sincere.

Mr. Elman had played Tschaikowsky's concerto, played it as though it were in his blood, with his warm pulse of life beating steadily in it, and with a bewitchment that made it seem like new, strange, wholly transformed music. Impressions came and went like the turning and the flashing of the glass in a kaleidescope. Now the sweep of his bow, the power and the elasticity of his arm, gave his tone breadth, richness, vitality. Now the adroit delicacy of that same bowing filled the tone with lights and shadows. His rhythm leapt and stung. His accenting of the cadenza had made it seemingly spring to life under his bow. The technical feats, the technical exactions, with which Tschaikowsky filled the first and the last movements are an old story. They traverse the whole range of the violin—runs, harmonics, double-stopping, staccati, what you will. Unquestionably Mr. Elman accomplished them; but recollection of them came back in a blur. For he had achieved them so that they seemed neither feats nor exactions; they were of the piece taking its passionate course; they were normal means that the violinist was charging with imparting force; they had seemed the rapturous speech of the music. Between these two movements had come the idealized folk song of the andante, and Mr. Elman had sung it with sustained but subdued passion, with a soft, clear beauty of edgeless and undulating tone that had carried it to shadowy and haunting loveliness. The equality, the fusion of all these traits and things was the sum of these impressions. Mr. Elman's technical feats had been no more perfect in their kind than his singing of the canzonetta. His unfolding of the melody in the first allegro had been no whit less fascinating than the sweep and bite of his rhythms in the folk-dances of the finale. The power of his tone in the cadenza had been neither more nor less than its pervading beauty. He had been clarity and crispness itself in as intricate "passage-work" as the ingenuity of composer has often devised. The comprehensiveness, the balance of his playing made the marvel of it. So far as the concerto gave him room, he had poured the whole art of the violin into it.

And the passion was as comprehensive, as pervading, as equal and as diversified. César Thomson gains the beauty of his tone seemingly by a kind of devilish ingenuity. Ysaye achieves it by the amplitude of his power, Kreisler accomplishes it by an exquisite sensitiveness. With Mr. Elman the means are pure passion for the beauty, the range, the poignancy, the richness, the endless coloring of the voice of the violin. As some will have it, as Balzac himself had it, there are spirits imprisoned in these stringed and fretted and varnished shells. If it be so, not one of them might resist such passion as that with which Mr. Elman plies or persuades, goads or woos them to voice. He is as passionately insistent upon the coloring and the accent of their tones. Those who are cool-blooded enough to follow his playing of the concerto, score in hand, say that there is not a mark of expression in it that Mr. Elman does not follow to the letter. He enriches the music no less with imaginings and impulses of his own to changeful pace or varying stress of accent. Already the crowning artistry of the violinist that colors and shades tone through the skill of bow and fingers, spurred and ordered by the expressive impulse behind, is at its command. His tone is prismatic when he wills; luminous when he wills, shadowed, misty, radiant, suffused. The discernment, the sensitiveness, the means to do what these prompt, all dwell in him. There was like passion in his technical accomplishments. They were neither calculated nor ostentatious. They came and went with an intoxicating freedom. So unobtrusive were they that the uninitiated might never have suspected their existence. Double-stopping, harmonics, runs, staccati—he made them seem as so much rapturous and impassioned song, of themselves stirring him to warmer and warmer expression. As for rhythms, they beat throughout with irresistible vitality. The ear felt their quivering sinew. Fancy ran with them.

Thus the whole concerto seemed to live with a new life. Tschaikowsky at maturity toiled long upon it, and now this youth made the music a magnificent and rapturous improvisation. The first melody of the allegro seemed gradually to broaden and deepen under Elman's hand to warm and ardent song. With equal penetration, dexterity and imagination he wove the "passage work" into a gleaming or a shadowy web of many strands. If the violin were in dialogue with the orchestra, it seemed to command or to persuade it. The band followed where the solo instrument lead. The triumphant rhapsody of technical prowess that precedes the fantasia was like a climax to the song. The cadenza rose, with a kind of stark power, to its own striding rhythms. In the andante, the clarinets rippled to the song of the violin and the horns at their softest flowed with it. The whole was of an exquisitely suffused and softly ardent beauty. Then the violin leapt into the melodic and the rhythmic riot of the finale, and for once there was no thought of its repetitions. To each, Mr. Elman brought some new and more intense stress of rhyth[illegible]

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ADVERTISER

JANUARY 2, 1909

A VIOLIN PRODIGY AT THE SYMPHONY

MISCHA ELMAN CONQUERS BOSTON WITH HIS ART

A Fully Equipped Virtuoso at 16 —Orchestra Played From Nicolai and Strauss.

By Louis C. Elson.

PROGRAMME.

Nicolai—Overture on "Ein Feste Burg."
Tschaikowsky—Violin Concerto.
Soloist, Mischa Elman.
Strauss—"Death and Transfiguration."

The programme was chiefly modern in spite of the fact that Nicolai belongs to the first half of the 19th century. How much music the tune of "A strong castle is our Lord" is responsible for! It was the war-cry of the Reformation, this chorale, and there is an irresistible power in its measures that speaks of the inflexible determination of its singers. When the Protestant went into battle, he sang it; when he went to dreary imprisonment this tune with its confident words was his solace; when he went as a martyr to the stake "Ein Feste Burg" was to him as the "Ave Maria" to the Catholic.

Therefore Bach has made a Cantata of it; Raff has built it into an overture; Meyerbeer has had it played and sung in the "Huguenots"; Mendelssohn has used it as the foundation of his "Reformation Symphony"; George E. Whiting has spun it into his "Henry of Navarre"; Wagner has thundered it forth in his "Kaiser-Marsch." And here we have the melodic Nicolai, whose "Merry Wives of Windsor" is a masterpiece, again using it in overture form. Apart from its tremendous historical associations and its powerful words, the tune itself is finely adapted for counterpoint. Who wrote it? No one can say with certitude, although we know that Luther wrote the words.

The overture began grandly with the theme given out by full orchestra and organ. This is a much more effective method than the one adopted by Mendelssohn, who introduced the melody on flute alone, and then worked it up through the orchestra. Nicolai gives much excellent fugal work in this version and achieves a result much broader and more fitting than that attained by Raff when working up the same chorale into an overture.

Mischa (which means Michael) Elman is more than a prodigy,—he is an artist. It was a fitting introduction of this young phenomenon to Boston to have him appear at the Symphony Concerts for his debut,—an advantage which his more youthful predecessors of the bow, Reuter and Vecsey, did not have,—we question whether they so well deserved it.

Elman fairly conquered Boston with his brilliancy of work. He is not exactly an infant phenomenon, for he has attained the age of sixteen. But one cannot often find a full-fledged artist at so early an age. He has a sympathetic tone, much breadth, especially in passages on the G string, his harmonic tones are pure and birdlike, in double-stopping he is sure as a rock, his bowing is free and unconstrained, and altogether he is a fully equipped virtuoso and a musician as well.

It was small wonder therefore, that he won an absolute triumph. The public were aroused by his work as we have seldom seen them. He is likely to become the chief musical star, in instrumental work, of this season, if we except Paderewski.

The work which he played was less to be commended. While we do not agree with the great critic Hanslick, who abused it with Billingsgate, we nevertheless think it one of the weakest of Tschaikowsky's compositions. The first movement is almost constant display of the soloist; the second has some rather monotonous Russian melancholy, and the finale is too evidently an attempt at the extremes of folk-music. We feel that the great success here achieved was rather a personal one, a victory of Master Elman and not of Tschaikowsky.

We are always deeply moved by Strauss's "Death and Transfiguration." It is a lofty theme loftily treated. When we compare this powerful tone-poem on the greatest topic in the world (and partly out of it) with the same glowing orchestration applied to celebrating himself as a hero, or to giving us an idea of his wife and baby, we feel doubly that hero is the right method in the right place. It was also interesting to study this picture of Death so soon after we had heard Tschaikowsky's tone-poem on the same topic; the one epic, the other personal; the one Miltonian, the other suggesting Hugo in its poetic realism. The one yields to the victory of the grave, the other triumphs over it. This is to us the highest Strauss, the noblest orchestral poet of recent times.

We have had this work often enough in recent years for all our concert-goers to become familiar with its salient points. We need not therefore spend much time in describing them. It is rather of the reading given by Mr. Fiedler that we should speak, and here we can eulogize heartily. It is very evident that Mr. Fiedler is one of the most painstaking of conductors. He makes every figure, every sub-theme, have its due prominence. Yet he is not a mere drillmaster; he throws himself into his work with an abandon that proves that he feels its every measure.

Yet in the first part, the picture of the sick-room, we found some exaggeration; the art of concealing art was not always present. There was nervous vigor, rather than sustained power. But the performance gained as it proceeded and at the end we felt that we had never had the transfiguration, which is the climax, given so powerfully and clearly.

CONCERTS NEXT WEEK

The Symphony Orchestra Goes Elsewhere —Albert Spalding, the Violinist, for the First Time—Mr. Lhevinne and Mr. Gabrilowitsch for Pianists—"The Kneisels" and Debussy—The Flonzaley Quartet Returns —The Apollo Club in Light Pieces

The Symphony Orchestra departs Sunday evening on the third of its monthly journeys to New York and cities farther south, and therefore, it will give no concerts here on Friday and Saturday of next week. Mischa Elman, the violinist, accompanies the band to Philadelphia, Washington, Baltimore, Brooklyn and New York, and then Mr. Gabrilowitsch, the pianist, joins it to appear at Hartford and at Springfield. In New York Mr. Elman will play twice with the orchestra —an unusual distinction—next Thursday evening in Beethoven's concerto, and next Saturday afternoon in Brahms's. Elsewhere he will repeat Tschaikowsky's. For New York, Mr. Fiedler has put on his programmes Noren's "Variations," still unperformed there; Strauss's 'Death and Transfiguration"; Beethoven's Fifth Symphony; Wagner's overture to "The Flying Dutchman" and the dances from Grétry's "Cephalus and Procris." The orchestra will not return to Boston until Wednesday morning, Jan. 13.

BOSTON POST,

JANUARY 2, 1909

SYMPHONY REHEARSAL

Mischa Elman Scores a Notable Success in Violin Solos

BY OLIN DOWNES

Mischa Elman, the young Russian violinist, scored a sensational success yesterday afternoon as soloist with the Symphony Orchestra in Symphony Hall. A young man of 18 years, compactly built, underneath average height, he played with astonishing authority, and his personal presence was a force with which to be reckoned.

Mr. Elman—one is inclined to say "Master Elman"—has seen some five years of wide experience as a travelling virtuoso. Perhaps his bearing savored slightly of the assurance of successful and self-confident youth, and such assurance is not displeasing. But there was more. How many of the famous virtuosi that we hear nowadays step out upon the platform with the stamp of great music already upon them? The vast majority might be butchers or bakers or soap-sellers, who having done their trick, could gracefully and appropriately retire into the commonplace of a mundane existence. When Elman appeared, there was in his face something of what he was to do.

It has never been our experience to hear the Tschaikowsky concerto played so characteristically, with such fire and passion, and yet with superb authority, self-control and a strong prevailing sense of form. One did not consider the violinist's splendidly adequate technic, or whether he was giving an "individual" reading of the work, or any other of those moot points of the modern auditor. There was only room for the consciousness of intense, vitally engrossing, if sometimes vulgar, music, speaking for itself. Even at the beginning the hearer anticipated the end, and was conscious, in some measure, of the course that the intervening pages were to take. As this implies, Elman's conception of the work was that of a very mature artist, arrived at the stage where, with the versatility and the perceptions of one who has seen and thought, he is fitted to grasp and convey another's message. This playing glowed with energy and inspiration, but the player's feet were always on the solid ground. Notably clear-sighted and healthfully vigorous it all was, but never stolidly sane or insensitive to the most subtle impulse of the music. Elman's technic rests on the firm foundation of a clear head and sound nerves, and such are the artists that we need today.

For at least eight years of Boston Symphony concerts—the writer's experience of them extends no further back—concerts where in the course of two or three seasons the most of the world's great artists appear, no audience heretofore has been guilty of breaking loose and applauding wildly during the orchestral tutti that follows the first passage of the soloist. That is what happened yesterday.

The concerto itself has rarely so great a composition. What some call its barbarism and its coarseness was not suppressed or veneered, but it all proceeded, we felt, from a strong, if over-emotional, man, and such was the artistry employed that passages which might have been hollow or redundant had distinction and appeal. The cadenza of the first movement was a demonstration of absolute mastery from every technical and esthetic standpoint. The longing, reminiscent romanza was sung with the ardor and the languor and the sensuousness that it demands, but it was never cloying. The finale went at a breakneck speed, with the savagery and the boundless energy of a Russian dance. Its mechanical difficulties were cleanly and authoritatively surmounted, and it was only the wilful and natural digressions of the composition that now and then slackened for an instant the headlong pace, while there was always abundance of tone to cope with the heavy orchestra. It was a memorable performance. If time for the succeeding applause had been subtracted from the 10-minute intermission that particular intermission would have

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SUNDAY GLOBE-

JANUARY 3, 1909

MUSIC AND MUSICIANS

Mischa Elman Soloist at the Symphony.

Old-Time Free Singing Competitions to be Revived Here.

Albert Spalding's Debut—Recitals of the Week.

Mischa Elman, a young Russian violinist not yet out of his "teens," created unusual enthusiasm at the last Symphony rehearsal and concert by his wonderful performance of Tschaikowsky's D major concerto, a composition which was declared some years ago to be too difficult to play. Elman's playing bordered upon the phenomenal, and his hearty reception was thoroughly merited, for commendatory superlatives are his due when speaking of his interpretation of the immensely intricate work. His debut here was a musical sensation, and twice in the first movement the orchestra was interrupted by tumultuous applause after the interludes of the violin.

He appeared a trifle nervous when facing the audience as a passive performer, but the first few measures of action dissipated this feeling and immediately his playing disclosed a beautiful resonant intonation, as though a man and not a youth was the interpreter. He possesses confidence, in fact is quite authoritative in manner, and there is no lack of enthusiasm and earnestness in his playing.

He plays as if he loved his art, and this attitude is a great factor in his success, for there are no "frills" with which to gain applause. He is the true artist and not the player who strives to gain plaudits by individual eccentricities.

His technique is of the highest grade, clarity, smoothness and flexibility of fingering ran through all his work, and the depth of his lower notes had the timbre of the cello. The instrument evidently was one of great value, for the tone throughout was rich and sweet. One feature of Elman's achievements was the unerring accuracy of his fingering, no matter what the tempo was or whether in single notes or chord passages.

Clean-cut purity in all kinds of octaves, in double stops, chord runs and harmonics were always at his command, and in the lyric passages the cantabile quality of his work was exquisite. In the cadenzas there were effects that fairly scintillated.

If the audience could have had its way Elman would have been forced to play indefinitely, but "no encores" were given, though young Elman had to make many a journey back to the platform and bow to his applauding auditors and fellow players.

The program opened with Nicolai's religious festival overture, an impressive composition to which the organ gives a dignified background. There was no chorus, which omission made some of the lighter orchestrated parts sound a little thin. The work was given effectively, especially in the opening movement with the organ accompaniment. The concerto was also performed in fine spirit, though the phenomenal solo work was the most interesting and the principal feature.

Mr Fiedler gave a vigorous and at times an ear-piercing performance of the Strauss number, "Death and Transfiguration"; but it was in the accepted vein or mood and was received with considerable applause. There will be no concerts this week, the orchestra being on tour.

SPRINGFIELD DAILY REPUBLICAN: WEDNESDAY, JANUARY 13, 1909.

There is little doubt the Boston Symphony orchestra has made no mistake in allowing Springfield this season three of the limited number of out-of-town concerts that can be given. The audience at Court Square theater which last evening heard the second concert of the series was as large as at the first, and if anything even more enthusiastic. It was a concert that could hardly fail to stir the pulse. The soloist was Ossip Gabrilowitsch, and the pianiste who can equal his performance might almost be counted up on the fingers of one hand. The conductor was Max Fiedler, and at the very beginning of his American experience Springfield had an opportunity to show how greatly it liked him. And the program could for its purpose hardly have been bettered.

Among the interesting remarks in the posthumous autobiography of Theodore Thomas, who has had few equals as a program maker, was his statement that he had found it easy to interest a general audience with Beethoven and Wagner; the difficulty came in finding any other composer whose music was equally certain of appreciation, and the problem was not solved till Tschaikowsky's music came into vogue. His judgment was strikingly justified in the concert last night. Mr Fiedler gave his hearers the finest symphony by Beethoven for an opening and two of the loveliest orchestral compositions by Wagner to close. And to make the recipe complete Mr Gabrilowitsch put in for good measure the great piano concerto by Tschaikowsky. How could an audience not be pleased? In one particular only did the program deviate from Mr Thomas's most successful formula—he made it a rule to put a short work before a symphony to give the audience time to quiet down. Last evening it was not necessary; an expectant hush had come over the theater before Mr Fiedler raised his baton for the fateful first notes of the symphony. Nor was there at any time a relaxation of this close attention; it was an even more flattering evidence of appreciation than the prompt and spontaneous applause that followed each number.

The reception of Mr Fiedler showed that his hearers had fresh in mind the pleasure they had received at the earlier concert, and the performance of the symphony stirred fresh enthusiasm. There was nothing on the program that called for quite such a "demonstration" on the part of the conductor as his brilliant and unusual interpretation of the "Oberon" overture at the first concert. Perhaps, too, his demonstrativeness has already been checked a little in the Boston tepidarium, though it was New York which was most shocked at the spectacle of a Boston conductor showing enthusiasm. However that may be, the spirit of his conducting has suffered no chill. Strong, firm, and exalted was his reading of the fifth symphony. Dr Muck used to pass over the famous "Fate" phonic easily, as though disdaining to make much of it. Mr Fiedler is not ashamed of the old emphatic way; here as elsewhere his readings are broader, more elementary, more obvious—better fitted to move a great audience. Yet there was no lack of fineness, even of delicacy, and the flow of the lovely andante was as smooth, exquisite and eloquent as can be imagined. Among all symphonic movements this ranks highest as a favorite, with the possible exception of the allegro of Schubert's "Unfinished" symphony, and the public is not far wrong in its preferences. It is perhaps these wonderful variations that make this symphony beloved above the "eroica" or the seventh, yet its superiority lies no less in the ideal harmony of the entire work—a harmony far above the mechanical union of the movements by the use of common themes. Wherein lies this felicity of proportion, style, mood, theme, construction and color can hardly be defined; it can only be felt, and the greatest masters have not always attained it. In the C minor symphony its mark is unmistakable, and to most hearers even the triumphant outburst at the end is not too much drawn out; its very repetitions drive the stamp in deep.

In comparison with this grave beauty, this Promethean fire, this classic restraint, this indomitable assertion of the will to follow a straight course, the famous Tschaikowsky concerto shows for rococo. It belongs to an age and a race more mixed in character, more scant of faith, more subtle and more emotional. For sheer physical thrill what is there to compare with its first page—unless it be its last. The shock is electric, it stirs every fiber. And between—what lovely music, mixed here and there with cheaper materials, shading narrowly at times the edge of the commonplace. Out of his plain stuff Beethoven toiling with pursed lips, altering, revising, polishing, has shaped a perfect thing; the greatest of Russians has heaped up music of gorgeous splendor, passionate, powerful, inspired, and has just missed the mighty grasp of mind and will which forces everything into its true relation to the rest. It comes close to being the greatest of all the works of its kind, yet its defects are precisely those which make its permanence doubtful. Its appeal is direct to the nerves, and the nerves are notoriously fickle.

To-day at any rate no concerto can more confidently be counted upon to stir an audience when it is played by so superb an artist as Mr Gabrilowitsch. Possibly it does not bring out his special qualities so richly as the Chopin concertos, in which he must be almost unsurpassed; it demands massiveness almost as much as energy, and his playing is not quite massive. It is, however, extremely beautiful, and not lacking in power of an intense and concentrated sort. Really splendid was the elastic energy of his attack in the great chord passages, yielding a tone of great volume and remarkable purity. No less admirable was his fleet and supple technic in the bravura passages, and his cantabile is always of rare charm. He was recalled at least half a dozen times, and only the removal of the piano permitted the concert to proceed. The two Wagner selections, the "Waldweben" from "Siegfried" and the prelude to "Die Meistersinger," two of the loveliest things Wagner composed for orchestra, were both beautifully played, and brought to a close one of the finest symphony concerts Springfield has ever enjoyed. There can be no doubt as to the revival this year of a notable interest in orchestral music, and for this the credit must go to Mr Fiedler, who has given ideal programs and conducted them admirably. It is to be hoped that his American experience will not close with the

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THE SUNDAY HERALD—BOSTON, JANUARY 3, 1909

GIFTED VIOLINIST AT SYMPHONY CONCERT

Mischa Elman, Young Artist of Unusual Talent, Makes First Appearance.

MASTERLY PLAYING OF TSCHAIKOWSKY PIECE

Impressive Performance of Strauss' Tone Poem, 'Death and Transfiguration.'

By PHILIP HALE.

The Boston Symphony Orchestra, Mr. Fiedler conductor, gave its 11th concert last night in Symphony Hall. Mischa Elman, violinist, played for the first time in this city. The program was as follows:

Overture on the choral, "A Safe Stronghold".....Nicolai
Concerto for violin.....Tschaikowsky
Tone poem, "Death and Transfiguration," Strauss

Nicolai's overture, written originally for orchestra, chorus and organ, was once a favorite piece at concerts of the Handel and Haydn Society. There was no chorus last night when the overture was played at a concert of the Boston Symphony orchestra for the first time. It was once the fashion to build musical works of various kinds on a choral. The Germans have not wholly abandoned the custom, witness the orchestral variations by Georg Schumann on one, and the French have a trick of introducing a choral in unexpected places. Nicolai's overture is at least 65 or 66 years old and it was no doubt a conventional piece at the time of the first hearing. When the chorus is employed the sonority of the opening measures is impressive if only through tonal weight.

Without the chorus these pages are effective. But the contrapuntal treatment that follows is rather cut-and-dried, and the second subject and the use made of it do not enhance the dignity of the choral. The overture was perhaps appropriate at the beginning of the year by reason of Luther's hymn. The inherent musical interest did not in itself warrant the introduction of the overture into the repertory of the orchestra.

Young Mr. Elman is indeed a remarkable violinist. His reputation had preceded him. When he first appeared in European cities as an infant phenomenon, we were assured by grave critics that this boy had the masculine grasp and the emotional qualities of a mature and sensitive artist. Long articles were written about him, inquiries of a psychological nature. It was considered extraordinary that a child played emotional music with the right emotion when he could not have experienced this emotion.

Mr. Baughan attempted to explain the matter by saying that music carries its own emotions. "The performer has it ready-made for him if he does but understand the language." A prodigy, a wonder-child is a musical child of abnormally sensitive mind and body. There were some that preferred the theory of reincarnation, and they believed that a musical soul had entered into the boy's body. Admit spiritual transmigration. How did the boy acquire the ability to play passages which would baffle ordinary students for years? When Elman was asked about his practising, he answered, "I would play for about 20 minutes, and then if I found I could not get the effect I wanted I would stop and think, until I felt how it should be." Here, then, was a boy violinist who actually thought, and thus he furnished a footnote to the old saying: "To some God gives brains; to others, to play on the fiddle."

If there were doubting Thomases at the concert last night they were convinced before the end of the first movement of the concerto that Mr. Elman's great reputation is fully warranted. It is seldom that any famous violinist at the zenith of his fame has so many admirable qualities. It is not necessary to dwell upon the pure intonation, the beauty of tone, now warm, full, sensuous, now exquisitely delicate, keen rhythmic feeling, the astounding mastery of technical difficulties. Mr. Elman has more than all this. He has the rare gift of interpreting Tschaikowsky's concerto as though the music were in a sense his own. His interpretation is in a way a creation.

The music had more dignity, beauty, fire by reason of his own individuality in expression. Nor is he a young man of one concerto. In New York, for instance, he will play with the Boston Symphony orchestra this week the concerto by Brahms and also Beethoven's. It would be interesting to compare the three performances for a violinist may be able to play effectively music by Beethoven and Brahms and yet be tame and even dull with the concerto of Tschaikowsky. According to the testimony of sound and experienced judges, Mr. Elman's best and highest qualities are revealed in each one of these concertos. That is to say, he is wholly rounded as an interpreter. His individuality accomodates itself to that of each one of the composers.

It is easy to declare with an air of portentous wisdom that Mr. Elman is a "born violinist"; that he is a "genius"; but these statements do not solve the mystery of such rare apparitions in the musical world. Here is a youth, who, born obscurely in Russia, is now, at the age of 16 or 17, ranked with the two greatest violinists now living. He is already illustrious, not merely as a virtuoso of the highest rank but as a master of purely musical and aesthetic interpretation. Here is a great mystery. Fortunately it is not necessary to solve it in order to have supreme enjoyment.

To those who are acquainted with the history of Tschaikowsy's concerto the superb performance of last night was not without its irony. Tschaikowsky wrote the concerto intending that Leopold Auer should play it. Auer for some reason or other pronounced the work impossible, and he did not try to conquer its difficulties. The composer went so far as to accuse Auer of intriguing against it. Yet Auer years afterward played it brilliantly, and now his pupil, Elman, ennobles a concerto that to many hearers, warm admirers of Tschaikowsky, has seemed a stumbling-block.

Mr. Fiedler gave a singularly impressive performance of Strauss' "Death and Transfiguration," which is the noblest of Strauss' symphonic poems. Others are more extraordinary bizzare, if you will have the word, but "Death and Transfiguration" is imaginative without the suspicion of a too deliberate desire to make the bourgeois sit up. It is to be classed with "Don Juan" and "Till Eulenspiegel," but in its loftiness of sentiment it is above them. The magnificent climax was built up with great skill by Mr. Fiedler.

There was continuity that was irresistible. Performances of this work have been given when the "Transfiguration" section was not given time for majestic development, or the section seemed divided into episodes without close connection. Under Mr. Fiedler's direction, these pages of inspired music were as the apotheosis of the human race after the disappointments, sorrows, tragedies of daily life. Man is after all a noble animal, and this music is as the eloquent justification of his nobility even in the grave.

TRANSCRIPT, THURSDAY, JANUARY 7, 1909

A correspondent complains that while Mischa Elman, the violinist, appeared here at only a single pair of Symphony Concerts, he is playing with the orchestra at two of its concerts in New York this week, so that its public there will have twice the opportunity that it gave to its audiences in Boston to hear him. Unfortunately, perhaps, in the case of so notable a violinist as Mr. Elman, it is not the custom of the Symphony Orchestra to engage a singer or a virtuoso for more than a pair of concerts in Boston in the course of a single season. In New York, moreover, only Mr. Paderewski and Mr. d'Indy have hitherto appeared with the orchestra at two separate and successive concerts. The exceptional public interest in Mr. Elman has warranted a third departure from custom. Here in Boston, however, he is likely to play again with orchestra, though not at the Symphony Concerts, before the season ends.

From .....

Address .....

Date .....

Concert Sale to Open.

The sale of seats for the second Boston Symphony Orchestra concert, to be given in Infantry Hall Tuesday evening, will open at Steinert's this morning. Two works that were announced for the first concert, but which Mr. Fiedler was unable to play, have been placed on the programme for the second concert. They are Rimsky-Korsakoff's suite, "Scheherazade" and Beethoven's "Egmont" overture. The soloist will be Josef Lhevinne, the Russian pianist.

Firemen Smoke.

Members of Hook and Ladder 10 on

THE BOSTON JOURNAL—MONDAY, JANUARY 4, 1909

SYMPHONY CROWD CAPTIVATED BY BOY

Marvelous Artistry of Elman Arouses Enthusiasm Almost to Frenzy.

Mischa Elman, the boy who looks like a man, the violinist who plays like a wizard, captivated the audience at Saturday night's Symphony concert. This juvenile phenomenon—who will be 18 years old, or, according to some of his biographers, only 17—two weeks from next Wednesday—made a brilliant success with one of the most difficult pieces ever written, the Tschaikowsky concerto; and thereby hangs an interesting tale. But before it is told it should be said that the applause after the first movement was almost unique in the history of Symphony concerts. It was enthusiastic almost to the verge of frenzy, and it lasted as long as did the final outburst that followed the concluding sweep of Elman's magical bow.

The story of the Tschaikowsky concerto and of Elman's extraordinary success with it may be told in a few words. The work was originally dedicated to Leopold Auer, a famous Russian virtuoso, but Auer said it couldn't be played. Later Brodsky, who appeared in Boston early in the nineties, made some success with it, and then Auer changed his mind. This all happened before Elman was born. Six years ago Elman went to St. Petersburg to study with Auer, and now this prodigious boy is traveling round the world making a sensation with the very concerto which his teacher lost the honor of having his name formally linked with.

Still another interesting fact is that the impressive first movement was played here just about twenty years ago by Bernhard Listemann, and Mr. Listemann was among those who enjoyed the performance Saturday night.

SUNDAY POST, JANUARY 3, 1909

Death and Transfiguration

A Memorable Performance at the 11th Symphony Concert

The programme of the 11th rehearsal and concert of the Symphony Orchestra was:

Religious Festival Overture on the Chorale, "Ein' feste Burg ist unser Gott"..Otto Nicolai
Violin Concerto.....Tschaikowsky
Tone Poem, "Death and Transfiguration," Richard Strauss

Mr. Mischa Elman, a violinist of extraordinary talent, was soloist, and yesterday the Post spoke of his triumph at the public rehearsal, a triumph the more gratifying in that it represented the appeal of sane, vital art, which, whether Mr. Elman had been 18 or 50, would have exerted the same electric effect upon the enthusiastic audience.

Mr. Fiedler, it is generally conceded, made one of his greatest successes thus far when he placed upon a programme Richard Strauss' overwhelming "Hero's Life," which will be repeated at the second pension fund concert of the season. No less remarkable and more uplifting were the performances of the "Death and Transfiguration" at the concerts last week. There is no question of one thing: that Richard Strauss, be his position what it may 300 years hence, is beyond question the authoritative voice of this period, that when he speaks he voices the wonderful impulses of this generation. No wonder that he appeals irresistibly to young musicians, to the rising conductor, Mr. Fiedler, and others of his ilk, of today. Has there ever been a more curious age? And that heaven-storming mind, in its dauntless questioning, would not be balked by anything in the sky above or the earth below. Is all that within the province of art? Yes, within the province of art that is growing greater, more profound, more expressive, more all-embracing every day of these amazing years. To me such art represents the greatest word, "Modernity."

This tone poem is among the earlier of Strauss' epoch-marking works. He has not wholly escaped Wagner's idioms, or, rather, when this influence is perceptible, he multiplies—the voice, mind you of this n'th power generation—he multiplies a hundredfold the emotional stress, for instance, of the dramatic episode that depicts the final climax of Tanhauser's struggle with the flesh and the spirit in Wagner's opera of that name. There is such a vortex of a reminiscence in "Tod und Verklarung."

It requires strong nerves to bear the strain of one of these torrential tone poems. Mr. Fiedler accomplished more than any conductor in our experience with the "Transfiguration" music—a dangerous test of the interpreter. In characters of fire he painted that soul-picture. Where, or when, are we to stop? Shall it soon be given to the Over-man whom Strauss is forever prophesying, to drink of the waters of Life and Death, and to Know?

Perhaps in a few generations the terrible depicting of the death chamber, the trance of introspection, and the dying man's last conflict with the last grim foe, will seem naive alongside the paintings of Richard Strauss the second, but for us of 1909 there is little in any art that goes deeper. Here and there in the score seems to be a patchy place, where the ends of a tremendous vision did not meet, where the inspired speech takes for a moment the tones of other men, but who else could have written the overpoweringly atmospheric beginning, the magnificently militant pages that represent man's struggle with fate, the warning of the trombones, and the psychological transition from death to victory? How very few composers—and conductors—could have so built up the ascending, victorious, rainbow-tinted apotheosis? And what more can we say of Mr. Fiedler's transcendant interpretation, than that it was equal to the great modern masterpiece?

SPRINGFIELD SUNDAY REPUBLICAN: JANUARY 10, 1909

OF MUSIC AND MUSICIANS.

BOSTON SYMPHONY ORCHESTRA.

THE CONCERT FOR TUESDAY.

A Fine Program to be Conducted by Mr Fiedler at Court Square Theater, With the Pianist Gabrilowitsch as Soloist.

The musical event of the coming week will, of course, be the second Boston symphony orchestra concert in the Court Square theater Tuesday evening at 8.15. This time the orchestra brings with it as soloist one of the most eminent pianists now before the public—Ossip Gabrilowitsch, whose work is not unknown in Springfield, as he has been heard here in the past in recital. Again Mr Fiedler shows that he knows how to make a most attractive program. For Tuesday evening four numbers have been selected, Beethoven's fifth symphony, Tschaikowsky's concerto for piano in B flat minor No 1, "Waldweben" from Wagner, and Wagner's prelude to "Die Meistersinger."

This season is the centennial of what is perhaps the greatest of Beethoven's symphonies. It was played for the first time in the Theater an der Wien, Vienna, on December 22, 1808. The motives of the allegro, andante and scherzo of the symphony were sketched as early as 1800 or 1801. It is also known that he was working on it between 1804 and 1806 but before finishing it, put it aside to write the fourth symphony in B flat. It was finished in 1807 and dedicated to Prince von Lobkowitz and the Count Rasumoffsky. It was published in April, 1809. The first performance of this symphony in America, so far as can be found out, was at an academy concert in Boston on November 27, 1841. It held the place of honor at the first concert of the Philharmonic society of New York on December 2, 1842.

There are some who prefer the seventh symphony; there are a few who prefer the "Eroica" and many believe that the ninth in its full choral form is the greatest of Beethoven's works, but the public seems to have set on the fifth as the greatest of them all and by that symphony all symphonic works that have been written since that time have been judged. For 100 years it has remained the absolute standard of symphonic construction. Whatever the increase of instruments, the variety of colors that the modern symphonies have, they are all of them measured by this one work—the masterpiece of the master.

Tschaikowsky's concerto for pianoforte in B flat minor which Mr Gabrilowitsch will play, had its first performance in public in Boston in the old Music hall on October 25, 1875, when Hans von Buelow was the pianist. In 1874 Tschaikowsky was the teacher of theory in the Moscow conservatory at a salary of $30 a month. At the end of that year he wrote his brother that he was absorbed in the composition of a pianoforte concerto and was hopeful of having Nicholas Rubinstein play it in his concert. The concerto was finished in February, 1875, but before that date he had played it to Nicholas Rubinstein, who thrust it aside as utterly commonplace and trivial. The result of this was that Tschaikowsky erased the name of Nicholas Rubinstein from the score and inserted in the dedication the name of Hans von Buelow, whom he had not yet seen. Von Buelow acknowledged the compliment and that same year played the work in Boston. One of the most interesting facts about this concerto is that it brought about a friendship between Tschaikowsky and the widow, Frau von Meck, who became so interested in his work that she gave him a sum of 6000 rubles annually, almost up to the time of his death. This friendship was of a most extraordinary character. The two, although they maintained a most constant correspondence, never in their lives met.

The "Waldweben" was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title of "Waldweben" (Life and Stir of the Forest). It is one of Wagner's most exquisite pieces of tone painting and one of the most popular of his concert pieces. The final number on the program will be the prelude to "Die Meistersinger," which needs no introduction to the Springfield public.

Ossip Gabrilowitsch, the soloist, was born in St Petersburg January 26, 1878, the son of a lawyer. His first teacher on the piano was his brother, and then Rubinstein advised his parents that they allow their son to become a professional pianist. He studied under Tolstoff in the St Petersburg conservatory and when he was 16 he took many prizes, among them the Rubinstein prize. In St Petersburg he was constantly under the supervision of Rubinstein, and in 1894 he went to Vienna, where he took a course of work with Leschetitzky. His first appearance in America was in November, 1900, and he has made several tours of this country since then.

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CABLE ADDRESS, "EIKE" NEW YORK
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BOSTON SYMPHONY ORCHESTRA NEXT WEEK

Providence will have its first opportunity to hear with orchestra on next Tuesday evening Josef Lhevinne, the Russian pianist, for on that night he appears here at the second of the Boston Symphony concerts, Max Fiedler, conductor, in Infantry hall. Lhevinne is now in America for the third time, but, curiously enough, he never played with the Boston Symphony until a week ago last Friday afternoon and Saturday evening, when he appeared at the regular Symphony concerts. He played then, as he will play in Providence, Rubinstein's concerto in E-flat Major, No. 5, a work with which he won a prize at the Moscow conservatory and which he alone of all pianists plays in this country. Everybody is familiar with the hackneyed Rubinstein concerto in D-Minor, but this later and infinitely greater work has been sadly neglected. This may be due in part to the enormous difficulties which attend its performance. Pianists who have studied the score do not hesitate to say that it is the most difficult of all works of its kind, demanding not merely fleet fingers and supple wrists, but enormous physical strength and endurance. It has all the qualities which characterize Rubinstein's works in the way of melody.

Owing to the length of the concerto and to the length of the "Scheherazade" suite, Mr. Fiedler has placed but three works on his program. The first number will be the "Scheherazade" suite by Rimsky-Korsakoff, which was promised for last concert, but could not be played owing to the illness of Mr. Sadony, the first bassoon. There was so much disappointment by the change that Mr. Fiedler promised to put it on the program of the second concert, which he has done. It is a long work in four movements, brilliant in color, brilliant in orchestration and full of enticing melody. The composer has drawn his inspiration for this work from the Orient, as he has in several things he wrote. As the name implies, the subject matter of the music is taken from the Arabian cycle, "A Thousand Nights and a Night," dear to the heart of the youngster under the name of Arabian Nights. "Scheherazade," is will be remembered, was the clever sultana who saved her own neck by telling her husband a new story every night until finally he was forced to admit that the life of one with such a vivid imagination could hardly be spared. She is personified in the suite by a solo violin which carries a characteristic theme. The suite is divided into four movements based on as many of the tales and it has long been one of the "show pieces" of the orchestra, although it has never been played in Providence.

The final number will be Beethoven's overture to Goethe's "Egmont," which was also on the last program but had to be omitted. Beethoven wrote the music incidental to Goethe's great drama and the overture is about all that is played today. It has for nearly a hundred years now excited the admiration of music lovers and despite the huge modern works with their enormous paraphernalia of expressed motion in tone, it remains the finest example of tone product that the literature of music possesses.

The concert will begin at 8:15 precisely,

From .....

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evening exhibitions daily.

Seats for the second concert by the Boston Symphony Orchestra went on sale to-day at Steinert's. The concert will be given next Tuesday evening and Joseph Lhevinne, pianist, will assist in solo work. The orchestra programme will include Rinsky-Korsakoff, Symphonic Suite, "Schehrezade;" Rubinstein, Concerto for piano, No. 5, in E-flat; Beethoven, Overture in Goethe's "Egmont."

From .....

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Date .....

Monday evening, January 25th, in Convention Hall, the Boston Symphony Orchestra will give its annual concert in this city, an event which to music lovers means the crowning musical achievement of the season in Buffalo.

Max Fiedler, the new conductor of the Boston Orchestra, will on this occasion make his first appearance in Buffalo.

After a year's absence in Germany, Prof. Willy Hess will also be back at his old post as concert master.

As in former seasons, the orchestra comes to Buffalo under the local management of Mrs. Mai Davis Smith.

BALTIMORE, MD

Boston Symphony.

The third Baltimore concert of the Boston Symphony Orchestra will be given at the Lyric Wednesday evening, January 5. The performance will mark the first appearance in Baltimore of Mischa Elman, the Russian violinist. Elman seems to have destroyed, for once at least, the well-founded tradition that an artist whose coming to America is preceded by vainglorious "puffs" never justifies them. In the last three years the dispatches have been full of the achievements of this young Russian in Europe, and it was natural that his first appearance in New York a few weeks ago should have been greeted by an audience decidedly skeptical. It is reported that he caused the greatest sensation any virtuoso has made in New York since Paderewski first came to this country. Elman will play at his initial appearance here Tschaikowsky's concerto for violin in D Major.

The next concert by the Boston Symphony Orchestra will be given at the New National Theater Tuesday afternoon, January 5, at 4:20.

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Seats for the second concert by the Boston Symphony Orchestra went on sale yesterday at Steinert's. The concert will be given next Tuesday evening and Joseph Lhevinne, pianist, will assist in solo work. The orchestra programme will include Rinsky-Korsakoff, Symphonic Suite, "Schehrezade;" Rubinstein, Concerto for piano, No. 5, in E-flat; Beethoven, Overture in Goethe's "Egmont."

Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra will be given at the Lyric Theater on Wednesday evening, January 6, and this concert assumes extra importance in that it will mark the first appearance in Baltimore of Mischa Elman, the Russian violinist. Mischa Elman seems to be that very rare artist, who justifies the extraordinary praise that preceded him from Europe. He will play at his appearance here with the orchestra, Tschaikowsky's concerto for violin in D major.

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Boston Symphony Orchestra.

The third Boston symphony concert of the season will be given in the New National Theater Tuesday afternoon, January 5, at 4:30 o'clock. This concert will mark the first appearance in Washington of Mischa Elman, the Russian violinist, who created such an astounding success in New York at his debut ten days ago. Those who were present in Carnegie Hall when Elman made his debut say that they never witnessed such scenes of enthusiasm since Paderewski first appeared in that place seventeen years ago.

Newspaper Cutting Bureau in the World

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With Max Fiedler, the new conductor, wielding the baton; with Prof. Willy Hess, after a year's absence abroad, back in his old place as concert master, the Boston Symphony Orchestra comes to Convention Hall on Monday evening, Jan. 25, opening its brief season on tour. To music lovers, the Boston Smyphony Orchestra concert is the crowning achievement of the winter, and there will be the added novelty of watching the famous organization under its new leader, who has taken Boston by storm, and is claimed by many of the New York critics to be one of the greatest conductors the orchestra has ever had.

As in former years, the Boston Symphony Orchestra comes to Buffalo under the local management of Mrs. May Davis Smith, 26 Irving Place, who announces a mail order sale of seats in advance of the public sale. Prices will be $2, $1.50, $1 and 75 cents, according to location.

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DEC 27

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, January 4, and this concert assumes extra importance in that it will mark the first appearance in Philadelphia of Mischa Elman, the Russian violinist. In the last three years there has been much published of the achievements of this young Russian in Europe, and it was natural that his first appearance in New York, a few weeks ago, should have been greeted by an audience decidedly skeptical. It has now become a part of musical history that he caused the greatest sensation that any virtuoso has made in New York since Paderewski first came to this country. He seems, according to all accounts, to have everything which is needed to make a complete violinist—technique, temperament, taste and sound musicianship—and to have all these qualities in an extraordinary degree. He seems to have conquered New York as he conquered London, Berlin, Paris and Vienna. He will play here Tschaikowsky's concerto for violin in D major.

Newspaper Cutting Bureau in the World

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BOSTON SYMPHONY ON SOUTHERN TOUR

Orchestra Will Visit Washington for Single Concert on January 5.

BOSTON, Dec. 27.—The Boston Symphony Orchestra of ninety-seven pieces will make a Southern trip the early part of next month, visiting Washington, Philadelphia, and Baltimore.

The trip will commence the first week in January. On January 4 the orchestra, under the leadership of Max Fiedler, conductor, will give a concert in Philadelphia.

On the following day, January 5, in Washington, and on January 6, in Baltimore, the full symphony orchestra, consisting of many of the best musicians in this and foreign countries, will give concerts. The manager for the trip is Charles A. Ellis, who for several years has been manager of the orchestra.

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The annual concert in Buffalo of the Boston Symphony Orchestra, which this year takes place on Monday evening, January 25th, in Convention Hall, is one of the red-letter musical events in Buffalo's musical calendar. The concert of January 25th will be of unusual interest in that it will serve to introduce the new conductor, Max Fiedler, and will reintroduce the favorite concertmaster, Willy Hess, after his year of absence in Europe. The Boston Symphony Orchestra concert is an affair which is not only of musical interest in the highest degree, but it is one which always brings out Buffalo's most representative audiences, and is a brilliant occasion from every viewpoint.

Mr. Fiedler is primarily a concert conductor, having conducted but one performance of opera in his career, the performance of Fidelio in Hamburg, several years ago. His experience in programme-making has been great. He believes that it is impossible to make a satisfactory programme that runs less than 1¾ hours. The best programme, he believes, must run about two hours, for only then is it possible to secure necessary contrasts in styles and schools.

Mrs. Mai Davis Smith is the local manager for the Boston Symphony Orchestra, and mail orders for seats may be sent to her at No. 26 Irving place, where they will be filled in the order of receipt. Prices, as in former years, will be $2, $1.50, $1 and 75 cents, according to location.

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DEC 27

The next concert by the Boston Symphony Orchestra will be given at the New National Theater Tuesday afternoon, January 5, at 4:30.

REPUBLICAN
SPRINGFIELD, MASS

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The second concert of the Boston symphony orchestra will be given in Court Square theater on Tuesday evening, January 12, when Ossip Gabrilowitsch will be the soloist. Gabrilowitsch is down to play Tschaikowsky's magnificent concerto for piano in B flat minor No 1. This is one of the truly sensational works for piano and orchestra. It has a most imposing opening of solid chords on the piano against a runnig melody in the orchestra, and experience has shown that very few pianists are able to do it justice. Mr Gabrilowitsch played this with the Boston symphony orchestra in Boston a few weeks ago and had extraordinary success, such critics as Philip Hale saying that it had never been played so superbly. The other works on the program will be Beethoven's fifth symphony, considered by most as the greatest of the nine; "Waldweben" or "Forest Murmurings," in the second act of "Siegfried;" and the prelude to "Die Meistersinger." The public sale of seats opens at the box office, Court Square theater, on Thursday, January 7.

Newspaper Cutting Bureau

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DEC 27

At Convention Hall on Monday evening, January 25th, the Boston Symphony Orchestra will open a brief road tour, and Buffalo will get its annual opportunity of hearing this orchestra of world-wide fame. To most music lovers the yearly visit of Boston's great orchestra is the crowning achievement of the season and there is, if possible, greater interest in the event than ever before, as it will be the musical debut of the new conductor, Max Fiedler, while Prof. Willy Hess, after a year's absence in Germany, is back at his old post as concert master.

Fiedler's success at the head of the orchestra has been phenomenal. He was previously known in this country by reputation and also from the fact that as guest conductor he had appeared for a few times in New York, where he was welcomed as one of the greatest leaders of his time.

But when he went to Boston as the conductor of America's most famous musical organization, he won fresh triumphs and his work has been a revelation, while he is considered by many critics the greatest conductor the orchestra has ever had.

Mrs. Mai Davis Smith, No. 26 Irving Place, will again be the local manager of the concert and mail orders for seats may be sent to her. Prices, as in former years, will be $2, $1.50, $1 and 75 cents.

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Second Symphony Concert.

The second concert of the Boston Symphony orchestra will be given in Court Square theater on Tuesday evening, Jan. 12, when Ossip Gabrilowitsch will be the soloist. Gabrilowitsch is down to play Tschaikowsky's magnificent concerto for piano in B flat minor No. 1. This is one of the truly sensational works for the piano and orchestra. It has a most imposing opening of solid chords on the piano against a running melody in the orchestra, and experience has shown that very few pianists are able to do it justice. Mr. Gabrilowitsch played this with the Boston Symphony orchestra in Boston a few weeks ago and had extraordinary success, such critics as Philip Hale saying that it had never been played so superbly.

The other works on the program will be Beethoven's fifth symphony, considered by most as the greatest of the nine; "Waldweben" or "Forest Murmurings" in the second act of "Siegfried," and the prelude to "Die Meistersinger."

The public sale of seats opens at the box office, Court Square theater, on Thursday, Jan. 7.

Newspaper Cutting Bureau in the World

MUSICAL NOTES.

Two Notable Concerts During Christmas Week.—A New Choral Society.

Christmas week offers two notable concerts in the second appearance of the Boston Symphony Orchestra with an attractive programme and a great soloist, and the recital by Mischa Elman, the young Russian violin prodigy. On Tuesday evening the orchestra, with Josef Lhevinne, pianist, appears at Infantry Hall.

Lhevinne is now in America for the third time, but, curiously enough, he never played with the Boston Symphony until a week ago last Friday afternoon and Saturday evening, when he appeared at the regular Symphony concerts. He played then, as he will play in Providence, Rubinstein's concerto in E-flat major, No. 5, a work with which he won a prize at the Moscow Conservatory and which he alone of all pianists plays in this country. Everybody is familiar with the hackneyed Rubinstein concerto in D-minor, but, curiously enough, this later and infinitely greater work has been sadly neglected.

Of the orchestra numbers, the first will be the "Scheherazade" suite, by Rimsky-Korsakoff, which was promised for the last concert but could not be played, owing to the illness of Mr. Sadony, the first bassoon. There was so much disappointment by the change that Mr. Fiedler promised to put it on the programme of the second concert, which he has done. It is a long work in four movements, brilliant in color, brilliant in orchestration and full of enticing melody. The composer has drawn his inspiration for this work from the Orient, as he has in several things he wrote. The final number will be Beethoven's overture to Goethe's "Egmont," which was also on the last programme, but had to be omitted. Beethoven wrote the music incidental to Goethe's great drama, and the overture is about all that is played to-day. It has for nearly a hundred years now excited the admiration of music lovers. The concert will begin at 8:15 precisely.

* * *

Of the young violinist, Elman, who appears at Memorial Hall Friday evening in the Students' Course, a writer records of his New York debut that "the first eight bars played told the story of a great success and a new real musical sensation, for one knew at once that here was no prodigy, but a master, virile in conception and execution, in force and emotion, one whose name is rightly coupled with that of the greatest masters since the great Joachim and Wieniawski. The demonstration of approval began after he finished the Cadenza in the first movement, which was superbly played, and with an enthusiasm that fairly swept the audience away. Cries of 'Bravo,' 'Bravo' came from every part of the house, interrupting the continuance of the movement, which, when at last ended, the audience broke out in a frenzy of applause. His second number brought out an encore, a simple Russian folk song, which was rewarded with actually 10 minutes of applause, but Elman would not add more."

Elman's programme here will include the following numbers:

Symphonie Espagnole.....Lalo
Sonate E-major.....Handel
(a) Ave Maria.....Schubert-Wilhelmj
(b) Etude Caprice.....Paganini-Auer
(a) Nocturne.....Chopin-Sarasate
(b) Caprice Ba[illegible].....Sarasate

Newspaper Cutting Bureau

At the Symphony Concert.

A large and brilliant audience assembled in Infantry Hall last evening for the second concert in the series by the Boston Symphony Orchestra. In the audience were noted Hon. William B. Weeden, Mrs. Nathaniel Waite Smith, Col. and Mrs. H. Martin Brown, Mr. and Mrs. Harry Parsons Cross, Miss Louise Hoppin, Mrs. Robert Ives Gammell, Mrs. George H. Corliss, Miss Maria Corliss, Mrs. James H. Coggeshall, Mr. Theodore F. Green, Miss Eleanor B. Green, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Irving P. Irons, Rev. and Mrs. James E. McConnell, Mrs. William O. Todd, Mrs. Anna Ellis Dexter, Boston; Mr. and Mrs. Frederick W. Allen, Mr. and Mrs. Horatio Hunt, the Misses Hunt, Mr. and Mrs. George A. Freeman, Mr. John T. Cranshaw, Miss Harriet E. Barrows, Miss Geneva Jefferds, Miss Caroline Kelly, Mr. and Mrs. Nathan W. Littlefield, Mr. and Mrs. Horace G. Belcher, Miss Mary F. Patterson, Mrs. Oscar Lapham, Mr. and Mrs. Albert Steinert, Mr. and Mrs. W. W. Dempster, Mrs. John O. Tillinghast, Mrs. J. Earl Clauson, Mr. and Mrs. Herbert E. Maine, Miss Etta Fraser, Miss Helen B. Pettis, Miss Charlotte Remington, Mr. and Mrs. Charles R. Thurston, Mr. and Mrs. James Lister, Miss Edith Nichols, Miss Edith Kimball, Miss Margaret Dwight, Mr. James F. Phetteplace, Mr. and Mrs. Arthur L. Kelley, Mr. and Mrs. Louis E. Robinson, Mrs. Anne Gilbreth Cross, Mrs. W. B. M. Miller, Dr. and Mrs. Henry A. Whitmarsh, Mr. and Mrs. Edward S. Clarke, Mrs. Webster Knight, Miss Adelaide Knight, Mr. Julian Hereshoff, Miss Eleanor B. Congdon, Mrs. Theodore P. Bogert, Mr. and Mrs. Howard D. Wilcox, Mr. and Mrs. Lowell Emerson, Mrs. Charles A. Gale, Miss Annie S. Brown, Mr. and Mrs. Charles B Rockwell, the Misses Rockwell, Mrs. Grace L. Johnson, Miss Ada Johnson, Miss Agnes De Wolf, Mrs. Henry I. Cushman, Mrs. James A. Nealey, Miss Caroline Eddy, Mr. and Mrs. A. K. Goodwin, Miss Margaret Kent Goodwin, Mrs. Frank G. Spencer, Mr. Frank Spencer, Mrs. John M. Buffinton, Miss Buffinton, Mr. and Mrs. William T. Crandall, Miss Harriett J. Miller, the Misses Willson, Mr. H. C. Ostby, Miss Ostby, the Misses Sherman, the Misses Vaughn.

Newspaper Cutting Bureau in the World

MUSICAL NOTES.

Second Boston Symphony Concert Tuesday Evening.

The musical event of the coming week will be the second Boston Symphony concert in Infantry Hall, on Tuesday evening. Judging from the enthusiasm created by the first concert, it seems likely that this will be the most successful season the Boston Symphony has had in Providence for many years. The Orchestra played with its wonted perfection of tone and technique and Mr. Fiedler, the new conductor, won golden opinions not only from his programme, but from his manner of interpreting it.

It was, of course, unfortunate that at the last moment vital changes had to be made in the programme owing to illness in the orchestra, but Fiedler promised then that the works which were omitted, particularly Rimspy-Korsakoff's "Scheherazade" suite, which had been looked forward to with such eagerness, would be placed on the second programme. This he has done and he has also placed on the programme Beethoven's Egmont overture, which had to be omitted the time before.

Owing to the length of the Scheherezade suite and of the Rubinstein concerto, which Lhevinne will play, to bring the concert within the maximum length of two hours, it has been impossible to put more than three weeks on it. The Scheherezade suite plays for nearly 45 minutes. It has never been heard in Providence, although since it was first performed years ago under the conductorship of Emil Paur, it has been one of the "show pieces" of the orchestra.

Rimsky-Korsakoff was a master in the art of orchestration and he demands of an orchestra what seems to be almost impossibilities; because this is so, the suite is not often played by orchestras, as it is beyond the capacity of all but two or three in the world to do justice to it. This does not mean that the suite is heavy, tuneless music. On the contrary, it is most brilliant and melodious and the difficulty of its performance is not realized by those who hear it.

JOSEF LHEVINNE.
Soloist at Boston Symphony Concert Tuesday.

The great Russian was several times drawn to Oriental subjects for his inspiration. In this, as is generally known, he has chosen for his subject certain stories from the great Arabian Cycle of "A Thousand Nights and a Night." In the suite the Sultana Scheherazade, who saved her own neck and those of her sisters by telling a story every night to her husband, is personified by the solo violin and the skill with which the composer uses his theme has aroused the admiration of musicians the world over. The suite is in four parts, the titles of which are as follows: I. "The Sea and Sindbad's Ship;" II. "The Story of the Kalandar-Prince;" III. "The Young Prince and the Young Princess;" IV. "Festival at Bagdad. The Sea. The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warrior. Conclusion."

Josef Lhevinne, the soloist, had his first appearances with the Boston Symphony Orchestra in Boston on last Friday afternoon and Saturday evening. He then played Rubinstein's concerto in E-flat No. 5, which he will play in Providence. It is a work of enormous difficulty and the ease with which he overcame them, tremendous passages, double octaves and the like, excited the enthusiasm of the audiences in Boston as no soloist has done this year.

Lhevinne has grown greatly in his art since he first came to this country and now may truly be said to be one of the very great pianists of the world.

Beethoven's "Egmont" overture is fairly familiar to music lovers of Providence. It stands to-day, as it did when it was written, as one of the great tone tragedies in musical literature.

The concert will begin at 8.15 precisely.

CALVARY BAPTIST [illegible]

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DEC 30

Boston Symphony Orchestra.

Mischa Elman, who is to make his debut in Washington with the Boston Symphony Orchestra at the New National Theater next Tuesday afternoon, will play Tschaikowsky's concerto for violin in D major. He is to play eight times with the Boston Symphony Orchestra, twice in Boston, twice in New York and once each in Brooklyn, Philadelphia, Baltimore and Washington, and with the exception of the concerts in New York he will make his first appearance in these various cities.

"HOMEIKE" NEW YORK NEW YORK
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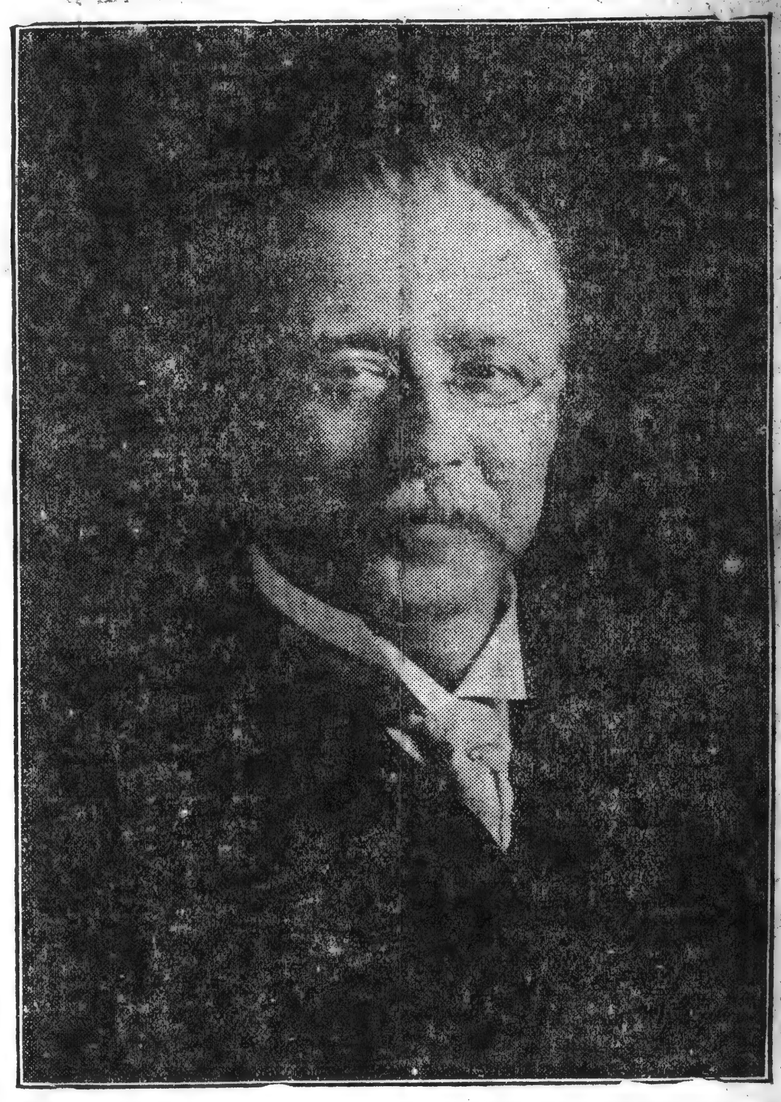
DEC 29

THE BOSTON SYMPHONY ORCHESTRA'S CONDUCTOR



—Photo by Garo, Boston.

MAX FIEDLER, Conductor,
Boston Symphony Orchestra.

Tonight brings the second of the three concerts the Boston Symphony Orchestra, Max Fiedler, conductor, gives during the present season in Providence. The concert will be in Infantry hall, beginning at 8:15. The soloist will be Josef Lhevinne, the Russian pianist, and the program is as follows:

I. Rimsky-Korsakoff, symphonic suite "Scheherazade," (after "The Thousand Nights and a Night) Op. 35; 1, The Sea and Sindbad's Ship; 2, The Story of the Kalandar-Prince; 3, The Young Prince and the Young Princess; 4, Festival at Bagdad; The Sea; The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warrior; conclusion.

II. Rubinstein, fifth concerto (E-flat major) for pianoforte, with orchestral accompaniment, Op. 94; 1, allegro moderato; 2, andante; 3, allegro.

III. Beethoven, overture to "Goethe's "Egmont."

Boston Symphony Program.

Mr. Fiedler has once more shown his skill as a program maker in the list of works he has prepared for the second concert of the Boston Symphony orchestra which will be given in the Court Square theater Tuesday evening, Jan. 12. Beethoven's fifth symphony, which is the first work to be played, is one of the few symphonies which never seems to lose by repetition. The finest symphonies of Tschaikowsky, Schumann, Brahms, Schubert and other masters seem to grow stale if one hears them too often, but this tremendous "Fate" symphony of Beethoven's seems to gain with repeated hearings and one can listen to it many times in a season. Mr. Fiedler has won much fame as a conductor of Beethoven and his performance of it here is awaited with much interest. Again he shows his fondness for excerpts from Wagner's music dramas by placing on his program the lovely "Waldweben" which Wagner arranged from the "Forest" music of the second act of "Siegfried" and by ending his program by the stunning "Die Meistersinger" prelude.

The soloist, Ossip Gabrilowitsch, than whom there are few greater pianists in the world, will play Tschaikowsky's first concerto for pianoforte, the one in B flat minor, which is one of the final tests of a pianist's virtuosity. Mr. Gabrilowitsch needs no introduction to Springfield and the inclusion of his name in the program is welcomed by all music lovers.

The sale of tickets will open at the box office Thursday, Jan. 7, but in the mean time those desiring may send n mail orders to the theater, with checks payable to D. O. Gilmore, and such orders will be filled in the order they are received before the opening of the public sale. Prices for the concert will be the same as last time, $1.50, $1, 75 cents and 50 cents.

[125]

DEC 30

Mischa Elman With Orchestra.

Tickets are now selling at Miss Harris' ticket office, No. 1115 Chestnut street, for the third Boston Symphony Orchestra, which will be given in the Academy of Music next Monday evening. This concert is made particularly notable by the first appearance in Philadelphia of Mischa Elman, the Russian violinist, who recently created a furore in New York. He will play the Tschaikowsky concerto.

From EVENING POST,

Address New York City.

Date

Paderewski in January.

Paderewski sails for America the end of January for a tour of a few weeks, in which time he will be the soloist at several concerts with the Boston Symphony Orchestra and soloist with the Chicago, Minneapolis, and St. Paul Orchestras. He will give a recital in Carnegie Hall on Tuesday afternoon, February 2. Seats may now be reserved by mail.

TRIBUNE
PROVIDENCE, R I
DEC 30 1908

FINE MUSICAL TREAT BY BOSTON SYMPHONY ORCHESTRA

The excellence of the programme and its execution at the first concert, the skill of the new conductor, Mr. Fiedler, the announcement that the selections which were unavoidably omitted a few weeks ago would be rendered and the engagement of the noted Russian pianist, Josef Lhevinne, as the soloist, combined to attract an even larger audience to Infantry Hall last evening at the second concert of the Boston Symphony Orchestra than was seen at the initial number of the series and no one in the large gathering was disappointed in any particular. The orchestra was at its best again, Mr. Fiedler conducted in the same masterly manner, with the same firm command of his musicians and the same skill in drawing out all their ability and talent, and the soloist won the admiration of his hearers and charmed them by his rare power in displaying the possibilities of the piano as a vehicle for music of the highest class.

The entire concert consisted of but three numbers, so long and difficult were the selections. First came the presentation by the orchestra of Rimsky-Korsakoff's symphonic suite, "Scheherazade," which was at the last moment withdrawn from the programme of the last concert because of the illness of a member of the orchestra whose presence was essential to its production. Thre was much disappointment at that time at the substitution of another selection for this one which has never been given before last evening but is widely known as one of the show pieces of this orchestra. It is a difficult theme and within the power of but a very limited number of orchestras, but in the hands of the Boston Symphony it was entirely safe and was presented with a perfection of tone and technique to be expected of this organization of musicians and not to be looked for from many others.

The suite is in four parts, entitled "The Sea and Sindbad's Ship," "The Story of the Kalandar-Prince," "The Young Prince and the Young Princess" and "Festival at Bagdad. The Sea. The Ship Goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion. The music is brilliant and melodious and so skilfully rendered by the orchestra that its difficulty is not realized by the listener. The score is filled with high oriental coloring appropriate to the character of the composition and the audience is able to follow in a general way the theme of the story with the solo violin personifying the Sultana Scheherazada as she tells her nightly story to save herself and her sisters. There had been intense interest to hear this suite in its initial performance here by this noted orchestra and the favorable verdict of the audience upon both the selection and the manner of its presentation by the musicians was unmistakably expressed by the applause which was given at the pauses in the score and the silence which prevailed during the rendition of the parts. It was rare music for Providence and was intensely enjoyed.

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Between these two orchestral numbers appeared Mr. Lhevinne in Rubenstein's concerto for piano in E-flat No. 5. This was the great pianist's first appearance in this city with this orchestra, and in fact he has played in conjunction with this aggregation of musicians only within the last two or three weeks, though he has been in America twice before. The selection which he gave last night is the one he has presented at all his appearances with the Boston Symphony and, though it is a work of exceeding difficulty he gave entire satisfaction to even the most critical and exacting hearers and showed that he has developed to a marked degree in his command of the instrument and the power to make it express all the thoughts of the great master and his pupil. On his recent appearances with the orchestra in Boston Mr. Lhevinne aroused great enthusiasm by his rendering of this work and he has no reason to be dissatisfied with the reception he was accorded in this city by last night's audience.

INDEPENDENT
NEW YORK CITY
DEC 31 1908

Mahler Concerts

Important changes are impending in the orchestral world. A number of wealthy women are endeavoring to raise a million for a permanent orchestra modeled after the Boston Symphony Orchestra. The Philharmonic Society is to be taken as the nucleus, and the conductorship will probably be offered to Mr. Gustav Mahler. This eminent Bohemian was much admired last year at the Metropolitan as interpreter of operas by Wagner, Mozart and Beethoven; but the first opportunity to hear him as concert conductor was not given until lately, when he gave three concerts, one of which was entirely devoted to his own second symphony—a big work constructed out of small ideas. As a conductor he aroused such enthusiasm that no doubt remained that under his leadership a permanent Philharmonic would become an institution of national impor-

OMEIKE" NEW YORK
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NEWS
PROVIDENCE, R I
DEC 30 1908

BIG AUDIENCE ENJOYS BOSTON SYMPHONY MUSIC

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Mr. Max Fiedler, the conductor of the orchestra, had drawn largely upon the modern Russian school for last evening's concert, and of the three selections played one was by Rimsky-Korsakoff and another by Rubinstein. That the music of this school has become popular within the past few years is an undisputed fact, but it is to be feared that this popularity is more largely due to a fad than it is to a careful study of the music itself.

However, the public demands the works of Russian composers and such music is furnished, and it is only a question of time to develop how much foundation there is for the demand.

The symphonic suite "Scheherazade" by Rimsky-Korsakoff, a delightful composition, which suggests in every beat of the conductor's baton the fragrant and picturesque orient, and there is a gorgeousness, if it can be so expressed, about that appeals strongly to the senses, and illustrates vividly the several passages of the suite, but more particularly the ruin of the ship against the rocks.

The playing of Mr. Lhevinne of the Rubinstein concerto in E-flat major showed that as a virtuoso he is all that has been claimed for him. To those who heard him for the first time it was a revelation, and to those who were familiar it was a delight. The concerto itself is one that affords ample opportunity for a display of technical work upon the part of the pianist, and of this Mr. Lhevinne took every advantage, and there is no doubt that he is a great pianist.

Full of charm and a mass of true melody, Beethoven's overture to Goethe's "Egmont" brought the program to a close, and that it was fully appreciated was made manifest by the more than liberal applause bestowed upon the playing. Mr. Fiedler has already shown that there is a marked improvement in the work of the orchestra, and a greater attention to detail, which in the last few seasons had allowed to become somewhat lax. The program of last evening's concert in full was:

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(In memory of the composer, who died June 21, 1908.)
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Concerto for pianoforte in E-flat major ..... Rubinstein
I. Allegro Moderato.
II. Andante.
III. Allegro.

Overture to Goethe's "Egmont," op. 84 ..... Beethoven

The third and last concert by the Boston Symphony orchestra this season will be given Tuesday evening, Feb. 3.

AMERICAN
BALTIMORE, MD
DEC 31 1908

Musicians of all classes are looking forward with much eagerness to the next Boston Symphony concert, which will be given in the Lyric Theater on Wednesday evening, January 6, because then they will have their first opportunity to hear the much-discussed violinist, Mischa Elman, whose sensational career for the past four years in Europe seems sure of being duplicated this year in America. Elman will play the Tschaikowsky concerto with the orchestra. The orchestral numbers will be the Beethoven Fifth Symphony and the prelude to "The Meistersinger."

Newspaper Cutting Bureau in the World
POST
DEC 31 1908

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[12?]

JOURNAL
PROVIDENCE, R I
DEC 30 1908

SYMPHONY CONCERT.

A Russian Pianist and a Programme of Russian Music.

The second concert by the Boston Symphony Orchestra, given in Infantry Hall last evening, had a distinctly Russian flavor. By far the larger portion of the programme was devoted to the music of composers of that nationality, while the piano concerto enlisted the services, as soloist, of that brilliant young Russian virtuoso, Josef Lhevinne. "Ware the Muscovite," James Huneker told us years ago. It was a prophetic warning. In contemporary music the Muscovite has indeed come to the front with a rush. Where else do we find the freshness, the originality, the genius, the new wine in the old bottles of music, as we have it brought to us in the works of Tschaikowsky, Balikireff, Cui, Rimsky-Korsakoff and other less familiar composers of the Neo-Russian school?

It is music of a distinct and virile type. It seeks neither to revive a dead formalism nor to preach a brand-new gospel of art. It is redolent of the soil, the utterance of a new, strange and powerful voice. Standing midway between the Orient and the Occident, the Russian is the true cosmopolitan in music. He weaves the rude strength, the gorgeous coloring, the half-barbaric splendor of the one into the cunning artifices and ordered modes of expression of the other; and so we get a musical composite unknown before, a variation of art which conforms to no standard but its own.

The programme last night included the following numbers:

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Concerto for pianoforte in E-flat major.... ..... Rubinstein
I. Allegro Moderato.
II. Andante.
III. Allegro.

Overture to Goethe's "Egmont," op. 84.... ..... Beethoven

The symphonic suite "Scheherazade" is pure "programme music," of course, with the Arabian Nights tales as its pattern and inspiration. Necessarily, the "programme" is of the vaguest. As Mr. Hale points out in his notes, it is of little use to attempt the identification of particular incidents. Sindbad made several voyages; there is more than one Kalandar-Prince in the tales; likewise of young Princes and Princesses there are a plenty. The conclusion, where the ship goes to pieces on the magnetic rock, is the only incident to be recognized definitely. But the atmosphere is unmistakable; the hearer can reconstruct the tale to please himself. The music is of strongly Oriental flavor, as is appropriate, of the freest possible construction, a gorgeous, true picture, in short, full of surprise and incident. At a first hearing that is the chief impression. It is easy to imagine that it would grow upon one with repetition, for it is of most cunning construction and orchestrated with great skill and brilliancy.

Mr. Lhevinne's playing of the unfamiliar Rubinstein concerto in E-flat was a marvellous piece of virtuososhlp. The work itself is hardly an inspired one, but it affords great opportunity for display, especially of technical proficiency. It is, in short, enormously difficult. Mr. Lhevinne confirmed by his remarkable work the impression made at his previous appearance here in recital. He is, without question, one of the greatest artists before the public to-day.

Beethoven's beautiful "Egmont" overture made a fine contrast for the two other numbers of the programme, and was, like them, played with superb spirit and precision by the orchestra. The audience was very cordial with applause, both for the music and the soloist. The third and last concert by the orchestra for this season will be given on Tuesday evening, Feb. 3.

EVENING MAIL
New York City.
JAN 1 1909

Paderewski will sail for America late in January to make a short tour, during which time he will be the soloist at several concerts of the Boston Symphony orchestra. He will also appear with the orchestras of Chicago, Minneapolis and St. Paul. His New York recital will occur February 2 at Carnegie hall.

GLOBE & COMMERCIAL ADVERTISER
From
Address New York City.
Date JAN 1 1909

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GLOBE & COMMERCIAL ADVERTISER,
New York City.

[illegible], and Schubert's quartet in D [illegible]. Mischa Elman will be the soloist at the concerts of the Boston Symphony Orchestra in Carnegie Hall Thursday evening, Jan. 7, and Saturday afternoon, Jan. 9. At the first concert he will play Beethoven's violin concerto; at the second Brahms's. The orchestral numbers for Thursday are Noren's "Kaleidoscope" variations (first time in New York) and Richard Strauss's "Death and Transfiguration"; for Saturday, three dances by Grétry from "Cephalus and Procris," Beethoven's Fifth Symphony and W[illegible]

Newspaper Cutting Bureau in the World
From COMMERCIAL
Address BUFFALO, N
JAN 6 10

MUSICAL NEWS.

Record of Local Events and Gleanings From the General Field.

The Boston Symphony Orchestra will give a concert in Convention Hall on Monday evening, January 25th, its first appearance here under the new conductor, Max Fiedler. Mail orders for seats will be received by Mrs. Smith at No. 26 Irving place, up to the opening of the general sale the week before the concert.

STAR
BALTIMORE, MD
JAN 2 1909

MARYLAND

MISCHA ELMAN

Boston Symphony Orchestra, Lyric, Wednesday, January 6. First appearance in Baltimore.

EVENING MAIL,
New York City.
JAN 2 1909

The Boston Symphony orchestra will give its third pair of concerts in Carnegie hall Thursday evening and Saturday afternoon, with Mischa Elman as soloist at both concerts. The programme of Thursday evening will include a first performance in New York of an original theme and variations for orchestra by Noren. It is entitled "Kaleidoscope" and caused a great deal of comment because of a singular lawsuit which delayed the publication of the work and prevented its performance for a year. The final variation No. 11, under the title of "To a Celebrated Contemporary," is built upon two motifs taken from the "Heldenleben" by Richard Strauss. Soon after the first performance of Noren's work Strauss's publisher protested, even though the composer insisted that this variation was intended as a compliment to Strauss.

The jurists held that neither the leading theme of the "Heldenleben" nor the motif of the opponents is a melody—that it might be called melodic theme, but not a melody, while the motif of the antagonist is a direct and conscious negation of melody. On this ground the court granted Noren permission to publish his work. The other numbers on Thursday evening's programme will be Richard Strauss's "Death and Apotheosis," and Elman will play the Beethoven concerto in G major. The programme for Saturday afternoon will be three dances by Gretry, Beethoven's C minor symphony, Wagner's overture to the "Flying Dutchman," and Elman will play the Brahms concerto for violin, opus 77.

STAR
BALTIMORE, MD
JAN 2 1909

Mischa Elman at the Lyric.

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TRIBUNE
PROVIDENCE, R.I.
DEC 30 1908

RARE MUSICAL TREAT BY BOSTON SYMPHONY ORCHESTRA

The excellence of the programme and its execution at the first concert, the skill of the new conductor, Mr. Fiedler, the announcement that the selections which were unavoidably omitted a few weeks ago would be rendered and the engagement of the noted Russian pianist, Josef Lhevinne, as the soloist, combined to attract an even larger audience to Infantry Hall last evening at the second concert of the Boston Symphony Orchestra than was seen at the initial number of the series and no one in the large gathering was disappointed in any particular. The orchestra was at its best again, Mr. Fiedler conducted in the same masterly manner, with the same firm command of his musicians and the same skill in drawing out all their ability and talent, and the soloist won the admiration of his hearers and charmed them by his rare power in displaying the possibilities of the piano as a vehicle for music of the highest class.

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The programme last night included the following numbers:

Symphonic suite, "Scheherazade" (after "The Thousand Nights and a Night") op. 35.. ..... Rimsky-Korsakoff
(In memory of the composer, who died June 21, 1908.)
I. The Sea and Sinbad's Ship.
II. The Story of the Kalandar Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warrior. Conclusion.
Concerto for pianoforte in E-flat major.... ..... Rubinstein
I. Allegro Moderato.
II. Andante.
III. Allegro.
Overture to Goethe's "Egmont," op. 84.... ..... Beethoven

The symphonic suite "Scheherazade" is pure "programme music," of course, with the Arabian Nights tales as its pattern and inspiration. Necessarily, the "programme" is of the vaguest. As Mr. Hale points out in his notes, it is of little use to attempt the identification of particular incidents. Sindbad made several voyages; there is more than one Kalandar-Prince in the tales; likewise of young Princes and Princesses there are a plenty. The conclusion, where the ship goes to pieces on the magnetic rock, is the only incident to be recognized definitely. But the atmosphere is unmistakable; the hearer can reconstruct the tale to please himself. The music is of strongly Oriental flavor, as is appropriate, of the freest possible construction, a gorgeous, true picture, in short, full of surprise and incident. At a first hearing that is the chief impression. It is easy to imagine that it would grow upon one with repetition, for it is of most cunning construction and orchestrated with great skill and brilliancy.

Mr. Lhevinne's playing of the unfamiliar Rubinstein concerto in E-flat was a marvellous piece of virtuososhiip. The work itself is hardly an inspired one, but it affords great opportunity for display, especially of technical proficiency. It is, in short, enormously difficult. Mr. Lhevinne confirmed by his remarkable work the impression made at his previous appearance here in recital. He is, without question, one of the greatest artists before the public to-day.

Beethoven's beautiful "Egmont" overture made a fine contrast for the two other numbers of the programme, and was, like them, played with superb spirit and precision by the orchestra. The audience was very cordial with applause, both for the music and the soloist. The third and last concert by the orchestra for this season will be given on Tuesday evening, Feb. 3.

EVENING MAIL
New York City.

Paderewski will sail for America late in January to make a short tour, during which time he will be the soloist at several concerts of the Boston Symphony orchestra. He will also appear with the orchestras of Chicago, Minneapolis and St. Paul. His New York recital will occur February 2 at Carnegie hall.

GLOBE & COMMERCIAL ADVERTIS
rom .....
ddress **New York City.**
ate .....

PADEREWSKI sails for America the end of January for a brief tour of a few weeks, during which he will be the soloist at several concerts of the Boston Symphony Orchestra, as well as with the Chicago, Minneapolis, and St. Paul orchestras. He will give a recital in Carnegie Hall on Tuesday afternoon, Feb. 2

GLOBE & COMMERCIAL ADVERTISER,
New York City.

(Suite), and Schubert's quartet in D [illegible]. Mischa Elman will be the soloist at the concerts of the Boston Symphony Orchestra in Carnegie Hall Thursday evening, Jan. 7, and Saturday afternoon, Jan. 9. At the first concert he will play Beethoven's violin concerto; at the second Brahms's. The orchestral numbers for Thursday are Noren's "Kaleidoscope" variations (first time in New York) and Richard Strauss's "Death and Transfiguration"; for Saturday, three dances by Grétry from "Cephalus and Procris," Beethoven's Fifth Symphony and Wag-

[127]

Newspaper Cutting Bureau in the World
From COMMERCIAL BUFFALO, N.
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MUSICAL NEWS.

Record of Local Events and Gleanings From the General Field.

The Boston Symphony Orchestra will give a concert in Convention Hall on Monday evening, January 25th, its first appearance here under the new conductor, Max Fiedler. Mail orders for seats will be received by Mrs. Smith at No. 26 Irving place, up to the opening of the general sale the week before the concert.

STAR
JAN 2 1909
MARYLAND

MISCHA ELMAN

Boston Symphony Orchestra, Lyric, Wednesday, January 6. First appearance in Baltimore.

EVENING MAIL,
New York City.

The Boston Symphony orchestra will give its third pair of concerts in Carnegie hall Thursday evening and Saturday afternoon, with Mischa Elman as soloist at both concerts. The programme of Thursday evening will include a first performance in New York of an original theme and variations for orchestra by Noren. It is entitled "Kaleidoscope" and caused a great deal of comment because of a singular lawsuit which delayed the publication of the work and prevented its performance for a year. The final variation No. 11, under the title of "To a Celebrated Contemporary," is built upon two motifs taken from the "Heldenleben" by Richard Strauss. Soon after the first performance of Noren's work Strauss's publisher protested, even though the composer insisted that this variation was intended as a compliment to Strauss.

The jurists held that neither the leading theme of the "Heldenleben" nor the motif of the opponents is a melody—that it might be called melodic theme, but not a melody, while the motif of the antagonist is a direct and conscious negation of melody. On this ground the court granted Noren permission to publish his work. The other numbers on Thursday evening's programme will be Richard Strauss's "Death and Apotheosis," and Elman will play the Beethoven concerto in G major. The programme for Saturday afternoon will be three dances by Gretry, Beethoven's C minor symphony, Wagner's overture to the "Flying Dutchman," and Elman will play the Brahms concerto for violin, opus 77.

JAN 2 1909

Mischa Elman at the Lyric.

Musicians of all classes are looking forward with much eagerness to the next Boston Symphony concert, which will be given in the Lyric Theater on Wednesday evening, January 6. They will have their first opportunity to hear the much-discussed violinist, Mischa Elman, whose sensational career for the past four years in Europe seems sure of being duplicated this year in America. Elman will play the Tschaikowsky Concerto with the orchestra. The orchestral numbers will be the Beethoven Fifth Symphony and the Prelude to the Meistersinger.

Daily Citizen,
Brooklyn, N. Y.
JAN - 9 1909

MUSIC NOTES.

The musical feature of the coming week will be the third Boston Symphony Concert, which will be given in the Academy of Music on Friday evening, Jan. 8. As already announced, this concert will be made particularly notable by the first appearance in Brooklyn of Mischa Elman, the Russian violinist, who has created a genuine sensation in New York. Realizing the astonishing standing of this young artist as long ago as last spring, the Boston Symphony Orchestra made arrangements whereby he should be its soloist on its December trip, playing in Philadelphia, Washington, Baltimore, Brooklyn and twice in Manhattan, in addition to two appearances at the regular symphony concerts in Boston. At his debut in Carnegie Hall with the Russian Symphony Orchestra last month, he played the Tschaikowsky Concerto, which will be the work he will use in Brooklyn. At the end of it, the audience, led by Rafael Joseffy, rose to its feet and cheered the boy, for he is only 18.

The Tschaikowsky Concerto, which Elman is to play here with the Boston Symphony Orchestra, is one of the most difficult works for the violin and curiously enough it was dedicated to Leopold Auer, the teacher of Elman, but Auer, for some reason which has never been satisfactorily explained, for years refused to study it and give it its first performance, which honor fell to Adolph Brodsky, who played it in Vienna on Dec. 4, 1881. Years afterwards, Auer took it up and became one of its most brilliant interpreters.

The symphony will be Beethoven's in C minor No. 5, and it is said that Mr. Fleicher gives this an unusual and particularly brilliant interpretation. The other number will be Weber's overture to "Der Freischuetz."

From EVENING POST,
Address New York City.
Date

great programme.

Doors Will Be Closed.

The first work on the programme which the Boston Symphony Orchestra will play in Carnegie Hall next Thursday evening is Noren's "Kaleidoscope" Variations. These Variations last thirty-five minutes and are played without pause, therefore, late comers will miss a considerable part of the concert. Patrons of the Boston Symphony concert Thursday evening should take special pains to be in their seats by 8.15 o'clock, for after the work is begun, the doors will be closed and no one admitted until its end.

Newspaper Cutting Bureau in the World

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Paderewski Coming Again.

Paderewski sails for America toward the end of this month. He comes primarily to hear his new symphony played for the first time by the Boston Symphony Orchestra, and incidentally he will play several times with the Boston Symphony Orchestra and with the Chicago, Minneapolis and St. Paul Orchestras, and will give a limited number of recitals. One of these recitals will be in Philadelphia, and it will be the only one in this city next year. It will be given in the Academy of Music on Wednesday afternoon, February 3.

NEWS
BALTIMORE, MD.
JAN 2 - 1909

BOSTON SYMPHONY ORCHESTRA'S NEXT CONCERT JAN. 6—PEABODY RECITALS

Music lovers are looking forward with much interest to the next Boston Symphony concert, which will be given in the Lyric Theater on Wednesday evening, January 6, because then they will have their first opportunity to hear the much-discussed violinist Mischa Elman, whose noteworthy career for the last four years in Europe seems sure of being duplicated this year in America. Elman will play the Tschaikowsky concerto with the Orchestra. The orchestral numbers will be the Beethoven Fifth Symphony and the prelude to "The Meistersinger."

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Date JAN - 2 1909

SYMPHONY ORCHESTRA

Famous Boston Organization to Be Heard at Convention Hall, Last Saturday of This Month.

For the first time since the Boston Symphony Orchestra began to visit Rochester it is going to give a concert in Convention Hall the date of the concert being Saturday evening, January 30th.

The orchestra leaves Boston on Sunday, January 24th and on Monday night it plays in Buffalo, Tuesday in Detroit, Wednesday in Cleveland, Thursday in Indianapolis, Friday in Columbus and Saturday in Rochester and then goes home. As is generally known, the orchestra gives only one week of the season to a western trip for its time is so filled up with engagements in the east that longer journeys are impossible. The orchestra this year is giving a total of 108 concerts and this means for the season of thirty weeks an average of over three concerts a week, which with the traveling done and the vast amount of time given to rehearsals is about a maximum and it is more concerts in a given time than any orchestra in the world gives.

Details of the Rochester concert will be announced later.

Daily Times,
Brooklyn, N. Y.
JAN - 2 1909

A welcome concert at the Academy of Music next week will be the return of the Boston Symphony Orchestra on Friday night for their third appearance here this season. The orchestral features of the concert will have no novel aspect, except in so far as Mr. Fiedler's interpretation may give them particular significance. The symphony will be Beethoven's in C minor No. 5, and the overture to Weber's "Der Freischutz" will be played. But the soloist for this concert, Mischa Elman, will probably provide as much of the element of personal distinction as is desirable for any concert. This young Russian, only 18 years old, seems to be a very rare artist who justifies the extraordinary praise that preceded him from Europe. His recent appearances in Manhattan have made apparent that he has unusual capabilities. At the concert next Friday he will play the Tschaikowsky concerto which he used for his debut in Carnegie Hall with the Russian Symphony Orchestra last month. It is rather interesting to note that while Elman has been to a remarkable degree a prodigy, he as always resented the term. He was a lad of a little more than fourteen when he first made his appearance in London, and even then he said he did not want to be judged as a boy, but he was willing to stand or fall compared with the great violinists of his time. It was even more remarkable that he was able to stand such comparison. His art from the beginning is said to have had a maturity not merely of technique, but of musicianship that has seemed positively uncanny. When Paderewski was in this country last year, he said that he knew of nothing like Elman. He said that it fairly gave one the shivers to see this lad of sixteen—as he was when Paderewski had heard him—play the Beethoven concerto with the surety, certainty and musicianship of a mature artist who had studied the work for years.

MISCHA ELMAN,
Soloist With Boston Symphony Orchestra Next Week

Newspaper Cutting Bureau in the World
From
Address
Date

Boston Symphony Orchestra.

A boy of 18 years, who, despite his youth, is acclaimed one of the greatest violinists in the world, will make his Philadelphia debut next Monday evening with the Boston Symphony Orchestra at the Academy of Music. The body is Mischa Elman, a Russian. 84

Elman played in a concert when he was but five years old. In 1896 he began to study in Odessa and won his first prize, a free scholarship, at his entrance examination.

In 1902, when Leopold Auer, while touring Southern Russia, heard him, he was so impressed at the great gifts of the boy that he telegraphed to the Czar for permission to bring Elman and his parents to St. Petersburg. When this permission was obtained Auer accepted him as a free pupil. In 1904 he made his first appearance in St. Petersburg, substituting for Professor Auer in an important engagement, and achieved an overwhelming success with the Tschaikowsky concerto. He appeared later with growing success in other cities.

Elman made his debut in America with the Boston Symphony Orchestra, on December 10, in New York, and duplicated his European success.

An interesting item of the programme will be the first performance here of MacDowell's symphonic poem, "Lamia," which though written in 1868, was not published until after his death this year. The programme will be:—

Beethoven—Symphony No. 5 in C Minor, Op. 60.
Tschaikowsky—Concerto for violin in D Major, Op. 35.
MacDowell—"Lamia," third symphonic poem (after Keats), Op. 29. (First time in Philadelphia)
Weber—Overture, "Oberon."
Soloist—Mischa Elman.

Newspaper Cutting Bureau in the World
From
Address
Date

The third concert of the season by the Boston Symphony Orchestra, at the Academy of Music next Monday evening will have an interesting event in the first appearance in Philadelphia of Mischa Elman, the young Russian violinist, who has been creating a sensation throughout Europe, and, since his arrival in this country, in New York and Boston, the only cities in which he has been heard. Although but eighteen years old, Elman has won recognition as one of the greatest living violinists, being noted for the remarkable strength and richness of his tone, the sweeping breadth and boldness of his phrasing and the maturity of his musicianship. He was born in Russia, and received his first music lessons from his father. At the age of five he played in a concert before the Princess Ourosow, and this began his remarkable career. He is now one of the most prominent figures in the musical world. His selection next Monday evening will be the Tschaikowsky concerto in D-major. An interesting item on the program will be the first performance in Philadelphia of Edward MacDowell's third symphonic poem, "Lamia." This work, although it dates back to the composer's early period, having been written in 1888, was not published until this year and had its first performance by the Boston Orchestra in Boston last October. It seems that MacDowell did not care to have it published, intending to revise certain parts of the orchestration, but after his death his widow and publisher decided that it should be given to the world. The program will open with Beethoven's fifth symphony, and close with Weber's "Oberon" overture.

From TIMES,
Address New York City.
Date

Boston Symphony Orchestra.

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening and Saturday afternoon. Mische Elman will be the soloist at both concerts. On Thursday evening he will play Beethoven's concerto, and on Saturday afternoon he will play the Brahms concerto. Besides Mr. Elman, the particularly interesting feature of the concert on Thursday evening will be the first performance of Noren's "Kaleidoscope," an original theme and variations for orchestra. This work was begun in 1904, but was not completed until the Winter of 1906-7. The first performance was on July 1, 1907, at a concert in the course of the forty-third festival of Allgemeiner Deutscher Musikverein at Dresden. The first performance in the United States was at Chicago by the Theodore Thomas Orchestra on Oct. 30 last, and it was played for the first time in Boston on Friday afternoon, Dec. 11. The programme in full is as follows:

THURSDAY EVENING.

"Kaleidoscope" Original Theme and Variations for Orchestra, Op. 30. First time in New York.....Noren
Concerto for violin in D major, Op. 61.....Beethoven
Tone-poem, "Death and Transfiguration," Op. 24.....R. Strauss
Soloist, Mische Elman.

SATURDAY AFTERNOON.

Three Dances from the Heroic Ballet "Cephalus and Procris".....Gretry
Symphony No. 5 in C minor, Op. 60..Beethoven
Concerto for violin in D major, Op. 77..Brahms
Overture to the "Flying Dutchman"..Wagner
Soloist, Mische Elman.

From WORLD,
Idress New York City.
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Boston Symphony Orchestra.

The third pair of Boston Symphony concerts will be given in Carnegie Hall Thursday evening at 8.15 o'clock and Saturday afternoon at 2.30 o'clock. Mischa Elman will be the soloist at both concerts. On Thursday evening he will play Beethoven's concerto and on Saturday afternoon he will play the Brahms concerto. 84

Besides Elman, the particularly interesting feature of the concert on Thursday evening will be the first performance in New York of Noren's "Kaleidoscope," an original theme and variations for orchestra. This work was begun in 1904, but was not completed until the winter of 1906-07. The first performance was on July 1, 1907, at a concert in the course of the Forty-third Festival of the Allgemeiner Deutscher Musikverein at Dresden. The first performance in the United States was at Chicago by the Theodore Thomas Orchestra, on Oct. 30, 1908, and it was played for the first time in Boston on Friday afternoon, Dec. 11, 1908. The work has caused a great deal of comment not only because it was the one noteworthy composition presented at the Dresden Festival, but because of a singular lawsuit which delayed publication and prevented its performance for a year. The final, Variation No. 11, has the title of "To a Celebrated Contemporary," and in it Noren has combined two motives taken from Richard Strauss's tone-poem "A Hero Life," with material of his own. While the upper voice varies Noren's theme, violincellos and horns announce the Straussian hero's theme, yet this theme is not exactly the one fashioned by Strauss. After development of this material another reminder of Strauss is introduced in the episode; the motive of "The Hero's Antagonist."

Soon after the first performance of "Kaleidoscope" the publisher of "A Hero Life" protested against the publication of Noren's theme and variations on the ground that the composer had taken, without permission, two themes from Strauss's work, this despite the fact that the last variation was intended as a compliment to Strauss. The matter was taken into court, which submitted the question to a jury of experts, the contention being that according to the copyright law of 1901 "in a musical composition it is not permissible to take a recognizable melody from it and incorporate it in a new work." The jurists held that from the standpoint of musical composition neither the leading theme (in the "Heldenleben") nor the motive of the opponents is a "melody." The main theme of the "Heldenleben" might be called a melodic theme, but not a melody, while the motive of the antagonist is a direct and conscious negation of melody. On this ground the court granted Noren permission to publish his work.

The work is in eleven sections. The first is entitled "Praeambulum"; the second, "Mournful Dance"; the third, "Canon"; the fourth, "Scherzo"; the fifth, "In the Cathedral"; the sixth, "Pastorale"; the seventh, "Funeral March"; the eighth, "A Slav Dance"; the ninth, "From Far-Off Days"; the tenth, "Mazurka"; and the eleventh, "To a Celebrated Contemporary," which is a double fugue.

The other number on the Thursday evening programme will be Richard Strauss's tone-poem "Death and Transfiguration."

The programme for Saturday afternoon will be "Three Dances" by Gretry, from the heroic ballet of Cephalus and Procris, and Beethoven's C-Minor Symphony No. 5, Brahms's violin concerto, and Wagner's overture to the "Flying Dutchman."

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Ossip Gabrilowitch, the Russian pianist, seems to have carried off all pianistic palms in New York at least, so far as the season has progressed. Gabrilowitsch made his first appearance this year with the Boston Symphony Orchestra.

From WORLD,
Address New York City.
Date

Ignace Paderewski sails for America the end of January for a tour of a few weeks, in which time he will be the soloist at several concerts with the Boston Symphony Orchestra, and soloist with the Chicago, Minneapolis and St. Paul Orchestras. He will give a recital in Carnegie Hall on Tuesday afternoon, Feb. 3.

Established [illegible], 1884

From WORLD,
Address New York City.
Date

Mischa Elman is to give his next New York recital in Carnegie Hall on Thursday afternoon, Jan. 28. Elman opens the New Year by playing two concerts in different cities on that day, the first in Boston with the Symphony Orchestra and in the evening a recital in Providence, R. I. The coming twelve days will be busy ones for young Elman. During that time he will play, commencing with Sunday night at the Manhattan Opera-House, a dozen times, and on Jan. 14 and 15 will make his first Western appearance in Chicago with the Orchestra. 884

[128]

Daily Eagle,
Brooklyn, N. Y.
JAN - 3 1909

BOSTON ORCHESTRA AND OLD "TROVATORE"

Will Make Next Week in Brooklyn of Musical Importance.

"PELLEAS AND MELISANDE"

At One Opera, and "Le Wally" and "Tristan" at the Other.

The musical feature of the coming week will be the third Boston Symphony concert, which will be given in the Academy of Music on Friday evening, January 8. As already announced, this concert will be made particularly notable by the first appearance in Brooklyn of Mischa Elman, the Russian violinist who has created such a genuine sensation in New York. Realizing the astonishing standing of this young artist as long ago as last spring, the Boston Symphony Orchestra made arrangements whereby he should be its soloist on its December trip, playing in Philadelphia, Washington, Baltimore, Brooklyn and twice in Manhattan, in addition to two appearances at the regular Symphony concerts in Boston, and all of these appearances, save those in Manhattan, will mark his debut in the various cities. It is probable that not a few music lovers of Brooklyn have heard Elman at some of his appearances in Manhattan and they will readily testify to the profound impression he has made on all his audiences. At his debut in Carnegie Hall with the Russian Symphony Orchestra last month he played the Tschaikowsky concerto, which will be the work he will use in Brooklyn. At the end of it the audience, led by Rafael Joseffy, rose to its feet and cheered the boy, for he is only 18.

The Tschaikowsky concerto which Elman is to play here with the Boston Symphony is one of the most difficult of works for the violin, and curiously enough it was dedicated to Leopold Auer, the teacher of Elman; but Auer, for some reason which has never been satisfactorily explained, refused to study it and give it its first performances, which honor fell to Adolph Brodsky, who played it in Vienna on December 4, 1881. Years afterward Auer took it up and became one of its most brilliant interpreters.

The symphony will be Beethoven's in C Minor No. 5, and it is said that Mr. Fiedler gives this an unusual and particularly brilliant interpretation. The other number will be Weber's overture to "Der Freischuetz."

Newspaper Cutting Bureau in the World

Boston Symphony Orchestra.

The feature of the third Boston Symphony concert, which will be given in the Lyric on next Wednesday evening, January 6, at 8:15, will be the Baltimore debut of Mischa Elman, the astonishing young Russian violinist, who for the last four years has been the reigning sensation of Europe, and since his arrival in this country has repeated the extraordinary success which seems to have placed him in a class by himself.

Mischa Elman is a Russian boy, having been born in Odessa in 1890. His father is a violinist and was his first teacher. So astonishing was the talent of the boy that at five he had appeared in a public concert and at six he won a free scholarship in the Imperial School of Music in Odessa and became the prize pupil of Professor Fiedelman.

Elman came to America last month and made his debut in New York with the Russian Symphony Orchestra on December 10, playing the Tschaikowsky concerto, which he will play in Baltimore. The papers were unanimously enthusiastic in their praise of him and audiences went wild. These scenes were repeated at his recital.

Last spring when it was announced that he was coming to America, the Boston Symphony Orchestra, realizing what a tremendous artist he was, engaged him for his first appearance in Boston, Brooklyn, Philadelphia, Baltimore and Washington.

Newspaper Cutting Bureau

From ..... PUBLIC LE...

Address ..... PHILADELPHIA, PA.

Date ..... JAN 3 - 1909

Paderewski sails for America toward the end of this month. He comes primarily to hear his new symphony played for the first time by the Boston Symphony Orchestra and incidentally he will play several times with the Boston Symphony Orchestra and with the Chicago, Minneapolis and St. Paul Orchestras and will give a limited number of recitals. One of these recitals will be in Philadelphia and it will be the only one in this city this year. It will be given in the Academy of Music on Wednesday afternoon, February 3.

SUN.

New York City.

JAN 3 1909

THE BOSTON ORCHESTRA.

Elman the Soloist and Noren's "Kaleidoscope" to Be Heard.

The third pair of Boston Symphony concerts will be given in Carnegie Hall Thursday evening, January 7, at 8:15 o'clock, and Saturday afternoon, January 9, at 2:30 o'clock. Mischa Elman will be the soloist at both concerts. On Thursday evening he will play the Beethoven concerto and on Saturday afternoon he will play the Brahms concerto.

Besides Elman the particularly interesting feature of the concert on Thursday evening will be the first performance in New York of Noren's "Kaleidoscope," an original theme and variations for orchestra. This work was begun in 1904, but was not completed until the winter of 1906-07. The first performance was given on July 1, 1907, at a concert in the course of the forty-third festival of the Allgemeiner Deutscher Musikverein at Dresden. The first performance in the United States was at Chicago by the Theodore Thomas Orchestra on October 30, 1908, and it was played for the first time in Boston on Friday afternoon, December 11, 1908.

The work has caused a great deal of comment, not only because it was the one noteworthy composition presented at the Dresden festival but because of a singular lawsuit which delayed the publication of the work and prevented its general performance for a year. The final variation, No. 11, has the title "To a Celebrated Contemporary," and in it Noren has combined two motives taken from Richard Strauss's tone poem "A Hero Life" with material of his own. While the upper voice varies Noren's theme violoncellos and horns announce the Strauss hero's theme, yet this theme is not exactly the one fashioned by Strauss. After development of this material another reminder of Strauss is introduced in the motive of "The Hero's Antagonists."

Soon after the first performance of "Kaleidoscope" the publisher of "A Hero Life" protested against the publication of Noren's theme and variations on the ground that the composer had taken without permission two themes from Strauss's work, this despite the fact that the last variation was intended as a compliment to Strauss. The matter was taken into court, which submitted the question to a jury of experts, the contention being that according to the copyright law of 1901 "in a musical composition it is not permissible to take a recognizable melody from it and incorporate it in a new work." The jurists held that from the standpoint of musical composition neither the leading theme (in the "Heldenleben") nor the motive of the opponents is a "melody." The main theme of the "Heldenleben" might be called a melodic theme, but not a melody, while the motive of the antagonist is a direct and conscious negation of melody. On this ground the court granted Noren permission to publish his work.

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The other number on the Thursday evening programme will be Richard Strauss's tone poem "Death and Transfiguration." The programme for Saturday afternoon will be "Three Dances," by Grétry, from the heroic ballet of "Cephalus and Procris," and Beethoven's C minor symphony No. 5, Brahms's violin concerto and Wagner's overture to "The Flying Dutchman."

THE KNEISEL QUARTET

...O, N. Y.

JAN 3 - 1909

When the Boston Symphony Orchestra comes to Buffalo on Monday evening, January 25th, for its concert in Convention Hall, it will introduce its new conductor, Max Fiedler, in whom special interest centers. Mr. Fiedler is a friend of his predecessor, Dr. Karl Muck. He is a man 49 years of age, and his whole life has been devoted to music. Previous to becoming a conductor, he was known as a pianist of much repute, and also as a composer. Since 1903 he has been director of the famous Hamburg Conservatory of Music. He is also conductor of the Hamburg Orchestra. Mr. Fiedler first came to this country as one of the guest conductors of the Philharmonic Society of New York. The impression he made on that occasion was so favorable that it resulted in his present engagement at the head of the Boston Symphony Orchestra. The concert of January 25th will be his first appearance in this city.

So many inquiries have come to Mrs. Mai Davis Smith, local manager of the concert, as to the price of seats according to location, that the rates are here given: The first sixteen rows will be $2, the next fifteen $1.50, the next fifteen $1, the rest of the floor and the balcony seats will be 75 cents. Mail orders with check may be sent to Mrs. Smith, No. 26 Irving place.

...Union,

From .....

Brooklyn, N. Y.

Address .....

JAN 3 1909

Date .....

The musical feature of the coming week will be the third Boston Symphony concert which will be given in the Academy of Music on Friday evening, Jan. 8. As already announced this concert will be made particularly notable by the first appearance in Brooklyn of Mischa Elman, the Russian violinist who has created such a genuine sensation in New York. Realizing the astonishing standing of this young artist as long ago as last spring, the Boston Symphony Orchestra made arrangements whereby he should be its soloist on its December trip, playing in Philadelphia, Washington, Baltimore, Brooklyn, and twice in New York, in addition to two appearances at the regular Symphony concerts in Boston, and all of these appearances, save those in New York, will mark his debut in the various cities. It is probable that not a few music lovers of Brooklyn have heard Elman at some of his appearances in Manhattan, and they will readily testify to the profound impression he has made on all his audiences. At his debut in Carnegie Hall with the Russian Symphony Orchestra last month, he played the Tschaikowsky concerto which will be the work he will use in Brooklyn. At the end of it, the audience, led by Raphael Joseffy, rose to its feet and cheered the boy, for he is only eighteen. It is rather interesting to note that while Elman has been to a remarkable degree a prodigy, he has always resented the term. He was a lad of a little more than fourteen when he first made his appearance in London, and even then he said he did not want to be judged as a boy, but he was willing to stand or fall compared with the great violinists of his time. It is even more remarkable that he was able to stand much comparison, for his art from the beginning has had a maturity not purely of technique but of musicianship. When Paderewski was in this country last year he said that he knew of nothing like Elman. He said it fairly gave one the shivers to see this lad of sixteen, as he was when Paderewski had heard him, play the Beethoven concerto with the surety, certainty and musicianship of a mature artist who had studied the work for years. The Tschaikowsky concerto which Elman is to play here with the Boston Symphony is one of the most difficult of works for the violin, and curiously enough it was dedicated to Leopold Auer, the teacher of Elman, but Auer, for some reason which has never been satisfactorily explained, refused to study it and give it is first performance, which honor fell to Adolph Brodsky, who played it in Vienna on Dec. 4, 1881. Years afterwards Auer took it up and became one of its most brilliant interpreters.

1884

The symphony will be Beethoven's in G Minor No. 5, and it is said that Mr. Fiedler gives this an unusual and particularly brilliant interpretation. The other number will be Weber's overture to "Der Freischutz."

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JAN 3 - 1909

Max Fiedler, the new conductor of the Boston Symphony Orchestra, which gives its annual concert in Buffalo on Monday evening, January 25th, in Convention Hall, excels as a programme maker and his fame in this respect has spread to Buffalo, so that many requests are already coming in for special numbers that have been played in Boston this season. These requests have been forwarded by Mrs. Mai Davis Smith, the local manager, and it is probable that several numbers on the Buffalo programme will be those for which there has been the most demand.

The coming of the Boston Symphony Orchestra is always considered the crowning musical achievement of the season in this city and there is fresh interest this year from the fact that **it will be the first appearance of the** famous organization under Mr. Fiedler, who is winning golden opinions from his audiences everywhere the orchestra has played this season.

Full details concerning the concert will be announced shortly, but in the meantime mail orders for seats are being received by Mrs. Mai Davis Smith, No. 26 Irving Place, and will be taken care of in advance of the general sale. The first sixteen rows of Convention Hall are $2, the next fifteen $1.50; the third fifteen $1; the balance of the house, including the balcony, 75 cents.

Newspaper Cutting Bureau in the World

REPUBLICAN.

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The third pair of concerts of the Boston Symphony orchestra in Carnegie hall, New York, on Thursday evening, the 7th, and Saturday afternoon, the 9th, will present Mischa Elman as soloist on both occasions. On Thursday evening he will play Brahms's concerto and on Saturday afternoon the Beethoven concerto, both for the first time in America. Mr Fiedler has placed on the Thursday evening program a novelty in the form of variations and a double fugue entitled "Kaleidoscope," by Noren. The other number on the Thursday evening program will be Richard Strauss's tone poem "Death and Transfiguration." The Saturday afternoon program in addition to the Beethoven concerto will comprise Beethoven's C minor symphony, which the orchestra will play in

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EVENING POST,

New York City.

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The third pair of Boston Symphony concerts will be given in Carnegie Hall next Thursday evening and Saturday afternoon. Mischa Elman will be the soloist at both concerts. On Thursday evening he will play Beethoven's concerto, and on Saturday afternoon he will play the Brahms concerto. An interesting feature of the Thursday concert will be the first performance in New York of Noren's "Kaleidoscope," an original theme and variations for orchestra, a work which was much discussed in Germany, not only because of its own merits, but because the publisher of Strauss's "Heldenleben" protested against the printing of the "Kaleidoscope," on the ground that the composer had taken, without permission, two themes from Strauss's work, this despite the fact that the last variation was intended as a compliment to Strauss. The matter was taken into court, which submitted the question to a jury of experts, the contention being that, according to the copyright law of 1901, "in a musical composition it is not permissible to take a recognizable melody from it and incorporate it in a new work." The jurists held that from the standpoint of musical composition neither the leading theme (in the "Heldenleben") nor the motive of the opponents is a "melody." The main theme of the "Heldenleben" might be called a melodic theme, but not a melody, while the motive of the antagonist is a direct and conscious negation of melody. On this ground the court granted Noren permission to publish his work. The Thursday programme will also include Strauss's "Death and Transfiguration," and the Saturday programme three Grétry dances, Beethoven's fifth symphony, and Wagner's "Flying Dutchman" overture.

REPUBLICAN.

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Mr Fiedler and the Fifth Symphony.

Mr Fiedler won high praise from Boston critics for his recent conducting of Beethoven's fifth symphony, which the Boston orchestra is to play at its concert in Court Square theater. The Transcript says:—

"Eroica" or no "Eroica," the symphony in C minor is the true "Heroic" symphony—heroic in idea, heroic in expression still, in spite of all the widening musical freedom and the waxing musical resources of a hundred years. Probably it is far more eloquent to us with our fuller and keener sense of the emotional qualities of music, than it was to the company who heard it dubiously in the Vienna of December, 1808. Some then called the symphony too long and over-developed. We in our turn see the heroic magnitude and fulness of the design and feel the mighty emotions that shaped and animated it. We have been attuned to heroic voice in music, of struggle, of longing, of fury, defeat and triumph. We rise instinctively to such heroic excitements as the transition from the scherzo to the finale, and answer to the thrill of the embattled chords of the first movement or of the triumphant song of the finale. For us, too, perhaps, more than for Beethoven's own generation is the deep and absorbed passion of the slow movement. The tonal weight, the tonal splendor of the modern orchestra only makes such music the more eloquent. Above all, the symphony is masculine music—the mass, the sweep, the power, the stress of it are all of the struggling, conquering, heroic male. The more broadly, vigorously and commandingly it is played the better. Mr Fiedler was truly heroic in the swelling flood of the finale. He made it molten music. He wrought the transition vividly yet without obvious calculation. There were honest vigor, masculinity and directness, and no far-fetched emphasis, in his reading of the first movement. But in the andante his particular fault once more beset him. He must have his restless contrasts at all costs. He tried to be subtle in his modifications of the pace; in his nursing of the phrase, and he was only broken and disjointed. He would not give Beethoven his head.

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JAN 3 - 1909

TO PLAY STRAUSS SYMPHONY.

Boston Orchestra to Give "Death and Transfiguration" in Washington.

The principal orchestral number at the Boston Symphony concert, on Tuesday, will be Strauss' symphonic poem, "Death and Transfiguration." Although the symphonic poems of this famous composer have been the most talked of among all his orchestral compositions, Washington never has heard but one, "Till Eulenspiegel," which has been performed here about three times.

Mr. Fiedler placed this work on next Tuesday's program, in response to numerous requests from the patrons for one of the Strauss poems. The other works of Strauss in this form are "Don Juan," "Thus Spake Zarathustra," "Don Quixote," "Ein Heldenleben," and the "Symphonia Domestica."

Mischa Elman, the much-heralded violin virtuoso, will be heard for the first time in this city, playing Tschaikowsky's tremendously difficult concerto. The program stands as follows:

Wagner, prelude to "Lohengrin;" Richard Strauss, tone poem, "Death and Transfiguration;" Tschaikowsky, concerto for violin in D major; and Webster, overture, "Oberon."

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From Illustrated TIMES BUFFALO, N.Y.
Address
Date

Max Fiedler, the new conductor of the Boston Symphony Orchestra, plays even half the numbers for which requests have come in, the concert by the orchestra at Convention Hall on Monday evening, January 25th, will be practically an all-night performance. Mr. Fiedler excels as a program-maker and all the requests are being forwarded to Boston, so it is probable that several numbers for which there is the most demand will be included in the program he will make out for Buffalo.

To most music-lovers the concert by the Boston Symphony Orchestra represents the zenith of the musical season and there is additional interest in the coming of the orchestra this year because it will introduce the new conductor, Mr. Fiedler, who has won golden opinions since he took charge of the orchestra last October, and who is giving the people the music they want, playing much that is new and a great deal that is endeared by familiarity.

Within a few days full details concerning the concert will be made public, but in the meantime mail orders for seats are being sent to Mrs. Mai Davis Smith, No. 26 Irving Place, who is the local manager. These orders will be filled in the order of receipt and in advance of the general sale. Prices of seats are as follows: First 16 rows, $2; next 15 rows, $1.50; third 15 rows, $1; balance of the hall, including the balcony, 75 cents.

Subscriptions are coming in rapidly for the Clef Club concert to be given at Convention Hall, on Wednesday evening, January 20th. Mrs. Corrine Rider-Kelsey, the eminent American soprano, will be the soloist.

Mr. Jury and his choir of 205 mixed voices have been rehearsing weekly and it is announced that there will be some very great surprises in store for those who will hear them on the 20th.

Newspaper Cutting Bureau in the World
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MISCHA ELMAN PLAYS FOR FIRST TIME HERE

Prodigy of Fiddle One of the Stars of the Boston Orchestra.

THAD RICH AS SOLOIST

Conductor Pohlig Presents Famous Violinist in Superb Composition at Academy.

Although but 18, Mischa Elman, the Russian violinist, who is to make his first appearance here, tomorrow night with the Boston Orchestra, is already regarded as a wondrous player in Europe. He has appeared in New York with success, according to newspaper notices of the time, and concertgoing London thinks him a marvel.

This prodigy of the fiddle has been playing in public more or less since he was a mere child. His later concert career dates from 1904, in St. Petersburg. Early in the following year he played in London and afterward in Paris. He arrived in New York early in December last, and made his Metropolitan debut December 10, with the Russian Symphony Orchestra.

Elman's debut number is usually the Tschaikowsky D major concerto, which he is to play at the Academy with the Boston orchestra tomorrow night. Impressionists love it for its haunting adagio and passionate andante; technicians for its long complicated and dazzling bravura, including the elaborate cadream—almost a composition in itself.

The orchestra numbers on the Boston band's program are Beethoven's Fifth symphony and MacDowell's tone poem "Lamia"—the latter only published in October last, nine months after the composer's death.

MacDowell wrote this work twenty years ago, when at the outset of his career. It is the third in order of his orchestral works. He considered it good enough to keep for revision—a task he did not live to undertake. The music, half juvenile, half Wagnerian, is based on Keats' fantastic poem of the same title.

From
Address
Date

Paderewski will sail for America toward the end of this month. He is coming primarily to hear his new symphony played for the first time by the Boston Symphony Orchestra, being engaged incidentally to play several times with that organization, and with the Chicago, Minneapolis and St. Paul orchestras. He will give only a limited number of recitals, one of which will be in Philadelphia, at the Academy of Music on Wednesday afternoon, February 3.

1884

INQUIRER
PHILADELPHIA, Pa.
JAN 3- 1909

The Boston Symphony Orchestra

The third Boston Symphony concert will be given in the Academy of Music tomorrow evening and will be particularly interesting because it will mark the debut in Philadelphia of Mischa Elman, the extraordinary young Russian violinist who has been creating such a sensation throughout Europe and since his arrival in this country in New York and Boston, the only cities in which he has as yet appeared. An interesting feature will be the first performance in Philadelphia of Edward MacDowell's third symphonic poem, "Lamia." This work, although it dates back to the composer's early period, having been written in 1888, was not published until this year, and had its first performance by the Boston Symphony Orchestra in Boston on October 23 and 24. It seems that MacDowell did not care to have it published because he expected always to revise certain parts of the orchestration, but after his death his widow and publisher decided that it should be given to the world. It has been warmly welcomed wherever it has been played this year. The program in its entirety will be as follows:

Beethoven—Symphony, No. 5 in C-Minor, Op. 60.

Tschaikowsky—Concerto for violin in D-Major, Op. 35.

MacDowell—"Lamia," third symphonic poem (after Keats), Op. 29. (First time in Philadelphia.)

Weber—Overture, "Oberon."

Soloist—Mischa Elman.

PHILADELPHIA, Pa.
JAN 3- 1909

The third Boston Symphony Concert will be given in the Academy of Music to-morrow evening and will be particularly interesting because it will mark the debut in Philadelphia of Mischa Elman, the extrordinary young Russian violinist, who has been creating such a sensation throughout Europe and since his arrival in this country in New York and Boston, the only cities in which he has as yet appeared.

Throughout Europe and now in New York and Boston Mischa Elman is considered one of the greatest living violinists, although he is but 18 years old. He is uoted for the remarkable richness and strength of his tone, the sweeping breadth and boldness of his phrasing and the maturity of his musicianship. Violinists who have heard him say that the perfection of his technique is almost beyond belief.

A very interesting item on the program will be the first performance in Philadelphia of Edward MacDowell's third symphonic poem, "Lamia." This work, although it dates back to the composer's early period, having been written in 1888, was not published until this year, and had its first performance by the Boston Symphony Orchestra in Boston on October 23 and 24.

The program in its entirety will be as follows:—

Beethoven—Symphony No. 5 in C Minor, Op. 60
Tschaikowsky—Concerto for Violin in D Major, Op. 35.
MacDowell—"Lamia," third symphonic poem (after Keats) Op. 29 (first time in Philadelphia).
Weber—Overture, "Oberon."
Soloist, Mischa Elman.

STAR.
JAN 3- 1909

Boston Symphony Orchestra.

The feature of the Boston symphony concert, which will be given in the New National Theater next Tuesday afternoon at 4 o'clock, will be the Washington debut of Mischa Elman, the young Russian violinist.

Elman is a Russian boy, who was born in Odessa in 1899. His father was his first teacher. At five he had appeared at a public concert, and at six he won a free scholarship in the Imperial School of Music in Odessa. Elman came to America last month and made his debut in New York with the Russian Symphony Orchestra December 10, playing the Tschaikowsky Concerto, which he will play here in Washington.

Newspaper Cutting Bureau in the World
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—Paderewski sails for America during the latter part of this month. He comes primarily to hear his new symphony played for the first time by the Boston Symphony Orchestra, and incidentally he will play several times with that orchestra and with the Chicago, Minneapolis and St. Paul orchestras, and will give a limited number of recitals. One of these recitals will be in Philadelphia, and it will be the only one in this city this year. It will be given in the Academy of Music on Wednesday afternoon, February 3.

1884

JAN 3- 1909

FAMOUS SOLOIST WITH ORCHESTRA

Mischa Elman Will Make Local Debut With Tschaikowsky D-Major Concerto.

"LAMIA" BY MACDOWELL

Thaddeus Rich as Feature of Philadelphia's Two Concerts. Tina Lerner at Hotel.

The third Boston Symphony concert will be given in the Academy of Music to-morrow evening, and will be particularly interesting because it will mark the debut in Philadelphia of Mischa Elman, the young Russian violinist who created a sensation throughout Europe and who, in New York and Boston, the only cities in which he has as yet appeared, has been received with acclaim. Although he is but 18 years old, Elman is noted for the remarkable richness and strength of his tone, the sweeping breadth and boldness of his phrasing and the maturity of his musicianship. Violinists who have heard him say that the perfection of his technique is almost beyond belief. He was born in Russia and at 4 years of age received his first music lessons from his father. At the age of five Mischa played in a concert before the Princess Ourosow, who offered to educate and adopt him, but the offer was declined. In 1896 the boy became a pupil of Professor Fiedelman, in the Imperial School of Music, in Odessa, having won the first prize—a free scholarship at the entrance examination.

In 1902, when Leopold Auer, who was touring in Southern Russia, heard Elman play, he was so impressed that he telegraphed to the Czar for permission to bring Elman and his parents to St. Petersburg. When this permission was obtained Auer accepted Elman as a free pupil. In 1904 the lad made his first appearance in St. Petersburg, substituting for Professor Auer in an important engagement, and achieving an overwhelming success with the Tschaikowsky concerto. The same year Elman played in Berlin, where he duplicated his St. Petersburg success. A triumphal tour of Germany followed.

On March 21, 1905, Elman made his first appearance in London, on which occasion he played the Tschaikowsky concerto and completely won the English critics and public. Other orchestral concerts followed in quick succession. He has repeatedly appeared in Paris, and at such great musical events as the Birmingham Festival, the Gloucester and Lower Rhine festivals and he has had two successive seasons at the Gewandhaus concerts in Leipzig. Elman made his debut in America on December 10, with the Russian Symphony Orchestra, in New York, and then as after his first recital there, the praise of the New York critics was unanimous. He will play with the Boston Symphony the Tschaikowsky concerto.

An interesting item on the program will be the first performance in Philadelphia of Edward MacDowell's third symphonic poem, "Lamia." This work, although it dates back to the composer's early period, having been written in 1888, was not published until this year and had its first performance by the Boston Symphony Orchestra in Boston on October 23 and 24. MacDowell did not care to have the work published because he expected always to revise certain parts of the orchestration. After his death his widow and his publisher decided that the work should be given to the world. It has been warmly welcomed wherever it has been played this year. The program further includes the Beethoven Symphony No. 5, in C minor, op. 60, and the Weber overture of "Oberon."

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JAN 3- 1909

Buffalo music lovers, to whom the annual concert by the Boston Symphony Orchestra is the crowning musical event of the winter, are already asking about the program when the famous orchestra comes to Convention Hall on Monday evening, Jan. 25. Many requests for special numbers are coming in, all of which are forwarded to Boston by the local manager, Mrs. Mai Davis Smith.

Max Fiedler, the new conductor of the orchestra, considers program making a fine art, and he has certainly made it an art so far as his selections for the Boston Symphony Orchestra are concerned. It is probable that the Buffalo program will include several works for which there have been the greatest number of requests. Full details concerning the concert will be announced shortly, but in the meantime mail orders for seats are coming in and will be cared for as received and before the general sale. These orders, accompanied by check, may be sent to Mrs. Mai Davis Smith, 26 Irving Place. The first 16 rows are $2; the next 16, $1.50; the third 15 rows, $1, and the rest of the house, including the balcony, 75 cents.

TRIBUNE
New York City.
JAN 3- 1909

BOSTON SYMPHONY PROGRAMME.

The third pair of Boston Symphony Orchestra concerts will be given in Carnegie Hall next Thursday evening and next Saturday afternoon. Mischa Elman will be the soloist at both concerts. On Thursday evening he will play the Beethoven concerto and on Saturday afternoon the Brahms concerto.

A particularly interesting feature of the concert on Thursday evening will be the first performance in New York of Noren's "Kaleidoscope," an original theme and variations for orchestra. This work was begun in 1904, but was not completed until the winter of 1906-'07. The first performance was on July 1, 1907, at a festival concert of the Allgemeiner Deutscher Musikverein at Dresden. The first performance in the United States was at Chicago, by the Theodore Thomas Orchestra, on October 30, 1908, and it was played for the first time in Boston on December 11, 1908. The work has caused a great deal of comment, not only because it was the one noteworthy composition presented at the Dresden festival, but because of a singular lawsuit which delayed the publication of the work and prevented its performance for a year. The final variation, No. 11, has the title "To a Celebrated Contemporary," and in it Noren has combined two motives taken from Richard Strauss's tone poem "A Hero Life" with material of his own. While the upper voice varies Noren's theme, violoncellos and horns announce the Strauss hero's theme, yet this theme is not exactly the one fashioned by Strauss. After development of this material another reminder of Strauss is introduced in the episode, the motive of "The Hero's Antagonist."

Soon after the first performance of "Kaleidoscope," the publisher of "Heldenleben" protested against the publication of Noren's Theme and Variations on the ground that the composer had taken without permission two themes from Strauss's work, in spite of the fact that the last variation was intended as a compliment to Strauss. The matter was taken into court, which submitted the question to a jury of experts, the contention being that, according to the copyright law of 1901, "In a musical composition it is not permissible to take a recognizable melody from it and incorporate it in a new work." The jurists held that from the point of view of musical composition neither the leading theme (in the "Heldenleben") nor the motive of the opponents is a "melody." The main theme of the "Heldenleben" might be called a melodic theme, but not a melody, while the motive of the antagonist is a direct and conscious negation of melody. On this ground the court granted Moren permission to publish his work.

The work is in eleven sections. The first is entitled "Præambulum"; the second, "Mournful Dance"; the third, "Canon"; the fourth, "Scherzo"; the fifth, "In the Cathedral"; the sixth, "Pastorale"; the seventh, "Funeral March"; the eighth, "A Slav Dance"; the ninth, "From Far-off Days"; the tenth, "Mazurka," and the eleventh, "To a Celebrated Contemporary," which is a double fugue.

The other number on the Thursday evening programme will be Richard Strauss's tone poem "Death and Transfiguration."

The programme for Saturday afternoon will be three dances by Grétry, from the heroic ballet of "Cephalus and Procris", Beethoven's C minor Symphony, No. 5; Brahms's violin concerto and Wagner's overture to "The Flying Dutchman."

Wasilly Safonoff has placed on the programme of the next Philharmonic Society concerts next Friday afternoon and Saturday evening in Carnegie Hall, Tschaikowsky's Symphony No. 5, in E minor. Leo Schulz, 'cellist of the orchestra, will be the soloist of these concerts, playing Volkmann's Concerto in A minor. The concerts will open with Schubert's Symphony in B minor ("Unfinished").

Newspaper Cutting Bureau in the World
JAN 3- 1909

Ossip Gabrilowitsch.

The boyish figure of Ossip Gabrilowitsch, the famous Russian pianist, has been veritably lionized in Paris, Berlin, and London. His last Washington appearance, as special soloist with the Boston Symphony Orchestra, was the occasion for a genuine demonstration of approval, and he was repeatedly called back for encores. Gabrilowitsch will be heard at the new Masonic Temple Auditorium Saturday evening of this week, appearing under the joint direction of Loudon Charlton and T. Arthur Smith. Gabrilowitsch is of medium height, neither slim nor stout, but full, firm, and virile in his lines. He is modest, yet appreciative, and steadied at all times by the repose that comes from certainty of his wonderful powers. When he plays it is to bring out every shade of feeling that was in the mind of the composer, and there can be little doubt that Gabrilowitsch himself finds that he is his own sternest critic.

The appearance of the Russian pianist at Masonic Temple Auditorium next Saturday will be in the nature of a farewell. Three times previous to his present tour he has visited America and on each occasion his work has made a profound impression. The importance of the forthcoming recital seems to be fully understood by local concert-goers and a large audience is assured. The sale of reserved seats will be conducted at T. Arthur Smith's, 1411 F street northwest.

...WASHINGTON, D.C. ...
JAN 3 - 1909

Boston Symphony Orchestra.

The third pair of Boston Symphony concerts will be given in Carnegie Hall Thursday evening, January 7, at 8.15 o'clock, and Saturday afternon, January 9, at 2.30 o'clock. Mischa Elman will be the soloist at both concerts. On Thursday evening he will play Beethoven's Concerto and on Saturday afternoon he will play the Brahms Cncerto.

Besides Elman the particularly interesting feature of the concert on Thursday evening will be the first performance in New York of Noren's "Kaleidoscope," an original Theme and Variations for orchestra. The work has caused a great deal of comment, not only because it was the one noteworthy composition presented at a Dresden Festival, but because of a singular lawsuit which delayed the publication of the work and prevented its performance for a year. The final Variation No. 11 has the title of "To a Celebrated Contemporary," and in it Noren has combined two motives taken from Richard Strauss' tone-poem, "A Hero Life," with material of his own. While the upper voice varies Noren's theme, violoncellos and horns announce the Straussian hero's theme, yet this theme is not exactly the one fashioned by Strauss. After development of this material another reminder of Strauss is introduced in the episode; the motive of "The Hero's Antagonists."

Soon after the first performance of "Kaleidoscope" the publisher of "A Hero Life" protested against the publication of Noren's Theme and Variations on the ground that the composer had taken without permission two themes from Strauss' work, this despite the fact that the last Variation was intended as a compliment to Strauss. The matter was taken into court, which submitted the question to a jury of experts, the contention being that according to the copyright law of 1'901, "In a musical compositon it is not permissible to take a recognizable melody from it and incorporate it in a new work." The jurists held that from the standpoint of musical composition neither the leading theme (in the Heldenleben) nor the motive of the opponents is a "melody." The main theme of the "Heldenleben" might be called a melodic theme, but not a melody, while the motive of the antagonist is a direct and conscious negation of melody. On this ground the court granted Noren permission to publish his work.

The work is in eleven sections. The first is entitled "Praeambulum"; the second, "Mournful Dance"! the third, "Canon"; the fourth, "Scherzo"; the fifth, "In the Cathedral"; the sixth, "Pastorale"; the seventh, "Funeral March"; the eighth, "A Slav Dance"; the ninth, "From Far-Off Days"; the tenth, "Mazurka," and the eleventh, "To a Celebrated Contemporary," which is a double fugue.

The other number on the Thursday evening programme will be Richard Strauss' tone-poem, "Death and Transfiguration."

The programme for Saturday afternoon will be Three Dances by Gretry from the Heroic Ballet of Cephalus and Procris; Beethoven's Symphony No. 5, in C minor; Brahms violin concerto and Wagner's overture to the "Flying Dutchman."

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At the Symphony Concert.

A large and brilliant audience assembled in Infantry Hall Tuesday night for the second concert in the series by the Boston Symphony Orchestra. In the audience were noted Hon. William B. Weeden, Mrs. Nathaniel Waite Smith, Col. and Mrs. H. Martin Brown, Mr. and Mrs. Harry Parsons Cross, Miss Louise Hoppin, Mrs. Robert Ives Gammell, Mrs. George H. Corliss, Miss Maria Corliss, Mrs. James H. Coggeshall, Mr. Theodore F. Green, Miss Eleanor B. Green, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Irving P. Irons, Rev. and Mrs. James E. McConnell, Mrs. William O. Todd, Mrs. Anna Ellis Dexter, Boston: Mr. and Mrs. Frederick W. Allen, Mr. and Mrs. Horatio Hunt, the Misses Hunt, Mr. and Mrs. George A. Freeman, Mr. John T. Cranshaw, Miss Harriett E. Barrows, Miss Geneva Jefferds, Miss Caroline Kelly, Mr. and Mrs. Nathan W. Littlefield, Mr. and Mrs. Horace G. Belcher, Miss Mary F. Patterson, Mrs. Oscar Lapham, Mr. and Mrs. Albert Steinert, Mr. and Mrs. W. W. Dempster, Mrs. John O. Tillinghast, Mrs. J. Earl Clauson, Mr. and Mrs. Herbert E. Maine, Miss Etta Fraser, Miss Helen B. Pettis, Miss Charlotte Remington, Mr. and Mrs. Charles R. Thurston, Mr. and Mrs. James Lister, Miss Edith Nichols, Miss Edith Kimball, Miss Margaret Dwight, Mrs. James F. Phetteplace, Mr. and Mrs. Arthur L. Kelley, Mr. and Mrs. Louis E. Robinson, Mrs. Anne Gilbreth Cross, Mrs. W. B. M. Miller, Dr. and Mrs. Henry A. Whitmarsh, Mr. and Mrs. Edward S. Clarke, Mrs. Webster Knight, Miss Adelaide Knight, Mr. Julian Hereshoff, Miss Eleanor H. Congdon, Mrs. Theodore P. Bogert, Mr. and Mrs. Howard D. Wilcox, Mr. and Mrs. Lowell Emerson, Mrs. Charles A. Gale, Miss Annie S. Brown, Mr. and Mrs. Charles B Rockwell, the Misses Rockwell, Mrs. Grace L. Johnson, Miss Ada Johnson, Miss Agnes De Wolf, Mrs. Henry I. Cushman, Mrs. James A. Nealey, Miss Caroline Eddy, Mr. and Mrs. A. K. Goodwin, Miss Margaret Kent Goodwin, Mrs. Frank G. Spencer, Mr. Frank Spencer, Mrs. John M. Buffinton, Miss Buffinton, Mr. and Mrs. William T. Crandall, Miss Harriett J. Miller, the Misses Willson, Mr. E. C. Ostby, Miss Ostby, the Misses Sherman, the Misses Vaughn, Mr. Harold B. Cranshaw.

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The third Boston Symphony ... be given in the Academy of Music tomorrow (Monday) evening and will be particularly interesting because it will mark the debut in Philadelphia of Mischa Elman, the extraordinary young Russian violinist, who has been creating such a sensation throughout Europe and since his arrival in this country in New York and Boston, the only cities in which he has as yet appeared.

Throughout Europe and now in New York and Boston Mischa Elman is considered one of the greatest living violinists, although he is but 18 years old. He is noted for the remarkable richness and strength of his tone, the sweeping breadth and boldness of his phrasing and the maturity of his musicianship. Violinists who have heard him say that the perfection of his technique is almost beyond belief. He was born in Russia and received his first music lessons from his father when four years old. At the age of five he played in a concert before the Princess Ourosow, who offered to educate and adopt him, which offer, however, was declined. In 1896 he became a pupil of Professor Fiedelman. in the Imperial School of Music in Odessa, and won his first prize—a free scholarship, at his entrance examination.

In 1902, when Leopold Auer, while touring in Southern Russia, heard him, he was so impressed with the great gifts of the boy that he telegraphed to the Tsar for permission to bring Elman and his parents to St. Petersburg. This permission was obtained, Auer accepting him as a free pupil. In 1904 he made his first appearance in St. Petersburg, substituting for Professor Auer in an important engagement, and achieved an overwhelming success with the Tschalkowsky concerto. The same year he played in Berlin, where he duplicated his St. Petersburg success, and a tour of Germany following, there was the same sensational stir wherever he appeared.

On March 21, 1905, Elman made his first appearance in London, on which memorable occasion he played the Tschalkowsky concerto, completely capturing the English critics and public. Other orchestral concerts followed in quick succession, and he has repeatedly appeared in Paris and at such great musical events as the Birmingham Festival, the Gloucester and Lower Rhine Festivals and two successive seasons at the Gewandhaus Concerts in Leipsic. He made his debut in America on December 10 with the Russian Symphony Orchestra in New York, and then, as after his first recital there, the praise of the New York critics was unanimous. He will play with the Boston Symphony

MISCHA ELMAN

the Tschaikowsky Concerto, which he has used as a mode of introducing himself in every large city where he has appeared.

A very interesting number on the programme will be the first performance in Philadelphia of Edward MacDowell's third symphonic poem, "Lamia." This work, although it dates back to the composer's early period, having been written in 1888, was not published until this year and had its first performance by the Boston Symphony Orchestra in Boston on October 23 and 24. It seems that MacDowell did not care to have it published, because he expected always to revise certain parts of the orchestration, but after his death his widow and publisher decided that it should be given to the world. It has been warmly welcomed wherever it has been played this year. The programme its entirety will be as follows:

Symphony No. 5 in C minor, Op. 60. Beethoven
Concerto for violin in D major, Op. 35, Tschaikowsky
"Lamia," third symphonic poem (after Keates), Op. 29 ..... MacDowell
(First time in Philadelphia.)
Overture, "Oberon" ..... Weber
Soloist—Mischa Elman.

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Paderewski sails for America toward the end of this month. He comes primarily to hear his new symphony played for the first time by the Boston Symphony Orchestra, and incidentally he will play several times with the Boston Symphony Orchestra and with the Chicago, Minneapolis and St. Paul Orchestras, and will give a limited number of recitals. One of these recitals will be in Philadelphia, and it will be the only one in this city this year. It will be given in the Academy of Music on Wednesday afternoon, February 3.

* * *

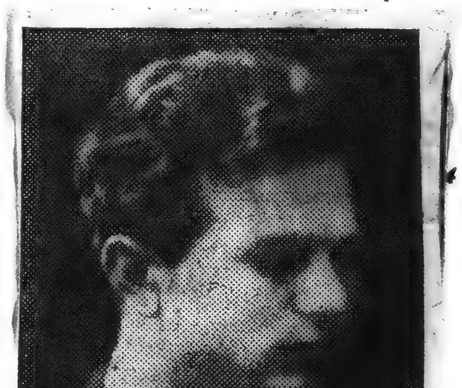
MISCHA ELMAN PROVES A WONDERFUL VIOLINIST

Young Russian Causes Storm of Applause That Almost Stops Concert.

MISCHA ELMAN

MISCHA ELMAN, the Russian violin prodigy who has, during the past four years, caused so manny sensations in Europe, last night made his first Philadelphia appearance with the Boston Symphony Orchestra a tthe Academy of Music. He played the Tschaikowsky concerto and, at the end, was greeted by a storm of applause so long, so loud and so persistent as to threaten to bring the concert to an abrupt close then and there. Conductor Fiedler was obviously embarrassed, but the upper tiers were crowded with Elman's countrymen, and they and many of the supposedly more self-contained auditors in the lower part of the house were fairly carried off their feet by the marvellous playing of the 1-year-old boy. The furore was decidedly rude to the orchestra, but it was excusable, for the equal of this young giant of the bow has not been heard here in many years. Elman does not need the consideration usually allowed to youth. In the mastery of his art he seems already fully matured. What he will be in the future is almost beyond the realm of conjecture, for he has already arrived at the pinnacle. Combined with a technic that recognizes no obstacles, he has a masterly musical intelligence, an instinct for getting into the soul of things, that is beyond schooling and above tradition. All that can be said of the recognized geniuses of the violin can be said of him, and his youth and his magnetic presence but add to the impression. Mr. Fiedler must excuse his audience for making him wait twenty minutes while they applauded.

So much of an Elman evening was it that one almost lost sight of the orchestra. Yet their work was the same perfection that they have accustomed us to. Their reading of the Beethoven fifth symphony was purity itself, and their splendid resourcefulness was also shown in the beautiful "Lamia" symphonic poem by MacDowell, which they gave its first Philadelphia presentation.



MISCHA ELMAN
Boston Symphony Orchestra, Lyric, Wednesday, January 6. First appearance in Baltimore.

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BOSTON ORCHESTRA'S THIRD VISIT FRIDAY

Will Give Notable Concert with Mr. Max Fiedler, Conductor—The Institute Programme.

For their third visit to Brooklyn on Friday night, in the new Academy of Music, the Boston Symphony Orchestra, with Mr. Max Fiedler, conductor, will give a notable programme, in which they will be assisted by Mr. Mischa Elman, violin. In detail the numbers will be:—

Symphony No. 5, in C minor, op. 67....Beethoven
Allegro con brio. Andante con moto. Allegro; Trio Allegro.
Concerto in D major, for violin, op. 35, Tschaikowsky
Allegro moderato. Canzonetta—Andante. Finale—Allegro vivacissimo.
Overture to the opera 'Der Freischütz"....Weber

On Thursday afternoon, in the music hall, Mr. Howard Brockway will give a lecture recital on the programme of January 8.

Several new courses of lectures will be begun this week in the various halls of the academy. This afternoon Mr. Carl Fiqué will give the first of a series of six lecture recitals on "Important Chapters in Musical History," his first subject being Wagner's "Das Reingold." In the evening Professor George P. Baker, of Harvard, will begin a series of lectures on "The Drama in England and America," with the subject "What Is a Play? Some Essential Differences Between the Novel and the Play." Also this evening there will be a lecture by Professor Louis Kahlenberg, of the University of Wisconsin, on "Some Objections to the Theory of Ions."

For Tuesday afternoon there is announced the first of a series of six lectures on "The Significance of Art," by Mr. Daniel A. Huebsch. Mr. Huebsch will have for his initial subject "Art as an Historic Record."

On Tuesday evening Mr. Wallace Goold Levison will conduct a conference on "Rakestraws and the Collecting of Microscopic Minerals."

The first in a course of four lectures on "Les Femmes Ecrivains de L'Heure Actuelle" will be given in the Polytechnic on Tuesday evening by Professor Louis Delamarre.

Professor Fernbach will bring to a close his chemistry lectures on Tuesday evening with a discussion of "Starch and Its Industrial Applications."

On Wednesday Professor Burton will give his second Thackeray lecture, his subject being "The Early Essayist and Dramatist."

Mr. Alfred W. Martin will on Thursday afternoon begin a series of lectures on "Browning, the Poet of Painting." His first subject will be "Introductory; Browning's Preparation for His Art Poems." On Thursday evening there will be a lecture by Professor Edward B. Poulton, of Oxford University, on "The Value of Animal Coloring in the Struggle for Life."

Friday's evening lecture will be given by Mr. H. Snowden Ward, of London, England, on "The Marvels of Photography."

At the various branches interesting lectures also are planned. At the Jamaica branch, on Tuesday evening, Professor William H. Burr will lecture on "The Panama Canal," and on Wednesday evening, at the Flushing branch Mr. and Mrs. William Grafing King will give a violin and piano recital. The Olive Mead Quartet will give concerts at the Huntington branch on Wednesday night, on Thursday night at the Hempstead branch and on Friday at the Garden City branch.

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Boston Symphony Wednesday.

A feature of the third Boston Symphony concert at the Lyric Wednesday evening will be the Baltimore debut of Mischa Elman, the young Russian violinist, who for the last four years has been giving concerts in Europe.

Elman was born in Odessa in 1890. His father is a violinist and was his first teacher. So astonishing was the talent of the boy that at 5 years of age he appeared in a public concert and at 6 he won a free scholarship in the Imperial School of Music in Odessa and became the prize pupil of Professor Fiedelman.

son taking January 8 in place of Mme. Germaine Schnitzer and Mr. Bart Wirtz, who will give the recital of January 22.

Mr. Hutcheson, who is professor of piano at the conservatory, is one of the most gifted and successful musicians who have made

MISCHA ELMAN

He came to America last month and made his debut in New York with the Russian Symphony Orchestra, playing the Tschaikowsky concerto, which he will play in Baltimore.

Owing to the length of the concerto there will be but two other works on the program. One will be Beethoven's Symphony in C minor, which will be the first, and the other, the last, will be the pre...

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JAN 5 1909

BOY VIOLINIST SETS BIG AUDIENCE WILD

Mischa Elman Receives 13 Recalls and 7 More Minutes of Applause at Concert.

VAIN PLEA FOR ENCORE

Despite Remarkable Demonstration Conductor Refuses to Break Tradition.

One of the most remarkable demonstrations ever witnessed in the Academy of Music took place last night when Mischa Elman, the 18-year-old violinist, who has all European music lovers on their knees to him, made his first appearance as a soloist with the Boston Symphony Orchestra. For many minutes after the artist had finished his concerto the audience was simply in a frenzy over his playing. They wanted an encore and with cheers and shouted terms of approbation demanded it despite the long-standing rule at these concerts that none shall be given. Herr Fiedler, the conductor, stood firmly for the traditions of the organization and finally was victorious, but not before the people had given 13 recalls to the soloist—an almost unheard of record at any such performances. Without a doubt Elman made the greatest hit of any violinist heard here in many years.

The programme was as follows:

1. Beethoven, Fifth Symphony.
2. Tschaikowsky, Violin Concerto in D major.
3. MacDowell, "Lamia," symphonic poem. (After Keats.)
4. Weber, overture to "Oberon."

With the exception of the parterre boxes the Academy was well filled. The distinguishing features of the performance of the Fifth Symphony were an electrifying crescendo, from almost no sound at all to a tremendous volume of tone in the third movement, and the poignant climaxes of the finale, which was taken at a tremendous pace. Mr. Longy's famous oboe threaded its way through the polyphony "with the moon's beauty and the moon's soft pace," and the 'cellos sang together to beautiful effect.

The critic must throw up his hands in despair when the talk is of Mischa Elman's playing. It beggars the vocabulary at the outset, of all the substantives that connote temperament, poetry, passion. He plays as one who "hears strange things that are soundless, and sees the invisible." In certain respects he quite outdoes any other musician before the public today; but it is to be hoped that his art is "too great for haste, too high for rivalry."

Whatever the audience came to see, what they actually saw was a very boyish-looking fellow who took a long time to tune his violin with the A offered by Mr. Longy's oboe and Concertmeister Willy Hess's violin, while Conductor Fiedler sent for the librarian and had his conductor's desk raised a foot or so. Then, as if to overcome his own diffidence, Elman pitched headlong into the first bars of the music with the orchestra, warming up for the solo passages to come.

Elman played with transcendent, well-nigh superhuman art—it might have been a Martian, for such violin playing has not before been heard. The audience was utterly demoralized by it. They broke into the first movement twice with their applause, simply because they could not help it, and after this movement the applause lasted with undiminished volume for a minute and a quarter.

At the conclusion the audience began by recalling him once—Conductor Fiedler grasped his hands warmly—a second time. Concertmeiser Willy Hess did likewise; three times and a fourth, and now there were roars of "Bravo!" and "Good for you!" from every part of the house; a fifth time, and the roars were louder. With the seventh recall Fiedler returned to his desk and stood like a graven image. The applause did not let up for a fraction of a second, and white gloves were giving way. At the ninth recall the roars became as much like yells as anything the classic precincts of the Academy ever heard. And then it settled down into a contest between the audience and Fiedler with his Draconian rule of no encores (in which he is, of course, absolutely right). At the 13th recall Elman, the modest hero of the remarkable demonstration, came just within the door and boxed the compass with his bows, but it was no use. He hid himself and came out no more, but the applause lasted for seven minutes after his disappearance.

Mr. Fiedler in despair stepped down off the dais and waited for the audience to come to terms. The law-abiding portion sympathized with him and with the venerable tradition of the concerts, and roundly hissed the turbulent element who kept on applauding. Finally, a clear victory for the dignity of his orchestra and his art, Fiedler won; and the very cordial applause and the two recalls which followed the MacDowell symphonic poem were in part for the wonderfully beautiful and romantic music, and in part for Herr Fiedler's heroic stand for a matter of musical principle. The Weber overture fairly lifted the hearers off their feet and made a magnificent conclusion to a soul-satisfying concert.

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JAN 5 1909

WILD OVER ELMAN

The Boston Symphony Concert Scene of a Great Demonstration.

With Mischa Elman as the soloist in Tschaikowsky's concerto in D major for the violin, in a general program made up of the Fifth Symphony of Beethoven, MacDowell's "Lamia," his third symphonic poem, and Weber's "Oberon" overture, Max Fiedler, the conductor of the Boston Symphony Orchestra, unfolded a musical treat last evening at the Academy of Music.

Youth and an inspired audacity, with the true abandon of the wonder-child kind, made Elman's delicious tone, his lyrical style and his technical ability carry his audience with him in an overwhelming manner in the concerto. In fact, his friends in the body of the house and the crowded galleries were so overcome that the frenzied applause lasted twenty minutes. Called out again and again and again, fourteen times, with the rule against encores in force, the demonstration became embarrassing, and Fiedler tried to stop it, but it persisted until the applauders wore themselves out after the fashion of the gallery at political conventions.

The absolute sureness, as well as beauty of tone; the lively, captivating mannerisms; the dazzling skill in harmonies, and the mastery of all the technical tricks, made Elman indeed a real prodigy, but the transports of his admirers certainly made the occasion one long to be remembered.

As for the rest of the program, the symphony was interpreted as the Boston men know how to sing its beauties and Fiedler's variations were in no sense distracting, but on the whole made this very familiar work seem as marvelous and as glorious as ever. The Oberon overture was delightfully done, of course, and MacDowell's exquisite "Lamia," with its contrasts and splendid outbursts and tuneful measures, melodious and fine in coloring, was given an interpretation that made this great American master's work stand out. The audience was enthusiastic after symphony, and also after the "Lamia," but the Elwan demonstration made everything else seem pale.

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ELMAN A GENIUS

Remarkable Demonstration at Debut of Young Russian Violinist.

To the Boston Symphony Orchestra belongs the honor of introducing to Philadelphia one of the greatest violinists of modern times, the young Russian, Mischa Elman, who, at the Academy of Music, made his local debut last night in a truly wonderful rendition of the Tschaikowsky concerto. Although but 18 years of age, Mischa Elman had already made a European reputation which preceded him to this country, but no reputation could picture or convey the genius of this young man. Hardly more than a child in appearance, small in stature, very graceful, yet with a face full of maturity and power, he makes, in his appearance, before playing, a curiously attractive impression. When he came on the stage he was given a graceful welcome in the way of encouragement and recognition. When he walked off the stage, after his astonishing performance, the enthusiasm for his genius was unbounded. It is doubtful if any artist who ever appeared on the Academy stage created a greater furore. The outbursts of applause during the concerto were a mere indication of what was to come. For fully 15 minutes the uproar was terrific. Of course, everyone wanted an encore, but despite the demand there was none given, although Elman came out and bowed his acknowledgments at least a dozen times.

It is safe to say that the majority of persons who went to the Academy last night expected to hear a performance, perhaps technically perfect, but lacking in maturity and conception—in short, a performance in keeping with the youth of the artist. What was heard was an absolutely masterly rendition of a work made familiar to us by all the great violinists of the age. Kreisler, Ysaye, all of them, have played it for us, but Elman in one particular is in a class by himself. He has a tone that probably surpasses anything ever heard in this city. His surprising skill, technically faultless phrasing, perfect rhythm all sink into insignificance before the glory of that marvelous, luscious tone. The G string was more like a deep-toned 'cello than an ordinary violin. It is only possible to describe Elman by attributing his achievements to the inspiration of genius. A violinist who can make the powerful Boston Orchestra seem thin and pale is more than a genius.

Max Fiedler, the conductor of the orchestra, has done a beautiful thing in bringing out the work of our great native composer, Edward MacDowell. Under ordinary circumstances his tone poem, "Lamia," would have been an event, but coming after the revelation of Elman's genius the work could not receive the judgment and appreciation it merited.

The Beethoven Fifth Symphony, which opened the program, was given a masterly reading. Fiedler has endeared himself to us by the nobility and breadth of his work. His Beethoven interpretations are wonderful classics. There were many who admired his dignity and composure, and the patience he displayed in his efforts to start the orchestra after Elman's retirement. The demonstration transcended the bounds of courtesy.

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BOSTON SYMPHONY ORCHESTRA

Debut of Mischa Elman Feature of Its Concert Last Evening

The feature of the concert in which the Boston Symphony Orchestra was heard at the Academy of Music last evening was the first appearance in this city of Mischa Elman, the young Russian violinist—he is only eighteen years old—whom Mr. Hammerstein is reported to have discovered and induced to visit the United States, and of whose performance it is the highest possible praise to say that it did not at all disappoint the expectations which the heralding announcements had aroused. For several weeks the industrious press agent has been filling newspaper offices with glowing tributes to this young artist's extraordinary abilities, tributes which have been received with a greater or less degree of skepticism according to the temperament and experience of the recipient. It did not seem possible that anyone could play the fiddle as well as this gifted youth was declared to do, and at least some of those who went to hear him last evening must have been prepared to find that his praises had been exaggerated.

Strange to say, and contrary to what usually happens, the contrary proved to be the fact. Mischa Elman is indeed an extraordinary player. Young as he is, there is in his performance no suggestion of immaturity. His mastery over the technical difficulties of his instrument is complete. He can do everything with it that there is to be done with the greatest brilliancy and without the least sense of effort. His bowing is broad and free; his fingering clean and true; his double-stopping pure and accurate; his staccato singularly clear and crisp; and his tone, which is the cardinal virtue of all, wonderfully full and rich and pure and resonant. And to these merits his playing adds that of a high and sympathetic intelligence. He had chosen for his vehicle the inordinately exacting and somewhat arid concerto of Tschaikowsky in D major, Op. 35, and he interpreted this not very grateful music with a power and eloquence and sincerity of emotional expression which gave life and value even to its least inviting sections, and imparted to the composition in its entirety a significance which had not before been revealed. It was really a wonderful exhibition of virtuosity and the enthusiastic applause which it elicited was wholly deserved. Mischa Elman is one of the great violinists of the world, and he surely has it in him to become the very greatest.

The other elements in one of the most enjoyable concerts of the season were wonderfully finished interpretations of Beethoven's C minor Symphony, of Weber's "Oberon" overture, and of MacDowell's symphonic poem "Lamia," which had not before been heard here, and which, although not of distinct importance, proved to be very well worth the hearing. Max Fiedler conducted.

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BALTIMORE, MD
JAN 6- 1909

BALTIMORE DEBUT OF MISCHA ELMAN WITH BOSTON SYMPHONY TONIGHT

The feature of the third Boston Symphony concert, which will be given at the Lyric this evening at 8.15 o'clock, will be the Baltimore debut of Mischa Elman, the young Russian violinist, who for the last four years has been the reigning sensation of Europe, and since his arrival in this country has repeated the extraordinary success which seems to have placed him quite in a class by himself.

Mischa Elman is a Russian boy, having been born in Odessa in 1890. His father is a violinist and was his first teacher. So astonishing was the talent of the boy that at 5 he had appeared in a public concert, and at 6 he had won a free scholarship in the Imperial School of Music in Odessa and became the prize pupil of Professor Fiedelman.

Elman came to America last month and made his debut in New York with the Russian Symphony Orchestra on December 10, playing the Tschaikowsky concerto, which he will play in Baltimore. The papers were unanimously enthusiastic in their praise of him and audiences went wild.

Owing to the length of the concerto there will be but two other works on the program. One will be Beethoven's symphony in C minor No. 5, which will be the first, and the other, the last, will be the prelude to "Die Meistersinger von Nuernberg."

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The first work on the programme of the Boston Symphony Orchestra to-morrow evening in Carnegie Hall will be Noren's "Kaleidoscope" Variations. These Variations last thirty-five minutes and are played without pause. Patrons of the Boston Symphony Orchestra should take special pains to be in their seats by 8.15 o'clock, for after Noren's work is begun the doors will be closed and no one admitted until the end.

EVENING MAIL,
New York City.

Thursday night there will be another overflow of music of the most attractive qualities. The Boston Symphony, with Elman as soloist, will play at Carnegie hall; Dr. Wullner, the great lieder interpreter, will give his fourth recital at Mendelssohn hall, and the Marum quartet will give its first concert at Cooper union, with the assistance of Ernest Schellin, pianist.

Musical Enthusiasm and Good Manners

Last Monday evening at the Academy of Music, when a new planet in the person of Mischa Elman, the violinist, swept into the ken of local music lovers, there was almost unprecedented enthusiasm. The manly personality and commanding art of the player deserved the spontaneous part of the tribute. It was to be regretted, however, that the legitimate enthusiasm of the major part of the audience degenerated, among a small minority, into a kind of emotional hysteria that entirely forgot its good manners and allowed its hero worship to go beyond the bounds of dignity and decorum, and defy certain conventions of orchestral concerts at the Academy which are worthy of respect and entirely proper to be observed.

To be specific, the first movement of the Tschaikowsky concerto was twice interrupted with applause, although the orchestral accompaniment, an essential part of the music, was in full blast. Such interpolations are confusing, for in a concerto there are no places to pause momentarily, such as there generally are after arias in the opera. There is more excuse for punctuating the opera with the noise as of many waters, made by the meeting palms of thousands, for an act of an opera consumes a considerable length of time in the performance, and perhaps it is expecting too much of human nature to ask an audience to keep its enthusiasm bottled up until the curtain has descended. But one movement of a violin concerto is not long enough to justify such sacrilegious interpolations. The applause should come afterward, and not interrupt the playing.

And when the concerto was finished it was a breach of the customary courtesies and an unpardonable offense against the ethics of the concert room for a handful of persons to keep applauding when the majority had agreed to defer to the sensible "No encore" tradition. Three or four times, when silence was apparently restored, these persons seized upon the instant when Conductor Fiedler raised his baton to renew their demonstrations. No wonder that at one time it looked as though the game would be called, and as though the gentlemen from Boston might fold up their stands and, like the Arabs, steal away. In the long run the good sense of the law-abiding majority prevailed, and Mr. Fiedler's course in abiding firmly by the unwritten rule was unreservedly commended by those who realized, with Mary Cholmondeley, that "the devil's greatest ally is want of perception," and that those who were "going it blind" in the matter of applause were wholly in the wrong and clearly censurable.

Mr. Fiedler, though there were moments when the victory trembled in the scale, made a firm stand on Monday evening for the dignity of his art, the integrity of his artistic conception and the traditions that properly govern these orchestral concerts, not merely for the Boston Orchestra but for our splendid local organization as well. That he did not capitulate, that he made no concession in an important matter of musical principle, reflects honor upon him and upon the profession he represents.

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THE NEWS MAIL BAG—BEETHOVEN'S GREATEST SYMPHONY AT BOSTON ORCHESTRA'S NEXT CONCERT

To the Editor of THE NEWS:

A splendid program is promised for the next concert of the Boston Symphony on January 6—the prelude to "Die Meistersinger," the Tschaikowsky violin concerto and Beethoven's greatest and most famous work—the Fifth Symphony.

To quote from Hector Berliotz in the program notes, "the Symphony in C minor seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh! so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm and orchestration are displayed as essentially individual and new as they are powerful and noble."

Perhaps the two most notable performances of the Symphony given in Baltimore were the performance under the direction of Theodore Thomas on the occasion of his last and never-to-be-forgotten concert in this city and the performance of it by Dr. Muck at his first Baltimore concert. Although so often played, it can never be played too often. The great conductor, Theodore Thomas, gave it more than 2000 times in the course of his famous career, and even to those very familiar with the score each hearing of the great master's wonderful Symphony reveals new beauties in the music. Perhaps no better description of the Symphony, from the standpoint of the average concert-goer, has ever been written than that contained in the charming sketch recently published by Dr. Henry Van Dyke entitled "The Music Lover," and from which I quote the following:

The lover of music had come to his favorite seat. It was in the front row of the balcony just where the curve reaches its outermost point and, like a rounded headland, meets the unbroken flow of the long, rolling, invisible waves of rhythmical sound. . . . He knew that his coign of vantage, by some secret confluence of architectural lines, gave him the very best of the delight of hearing that the vast hall contained . . . He had arrived at an oasis in the day; since morning he had been toiling through the Sahara of the city's noise—arid, senseless, inhospitable noise; roaring of wheels, clanging of bells, shrieking of whistles, clatter of machinery, squawking of horns, raucous, strident voices; confused, bewildering, exhausting noise; a desolate and unfriendly desert for the ear. Now he found himself in a haven of refuge. It needed something more than the absence of harsh and brutal and meaningless noise to satisfy him; it needed the presence of melody and harmony; and this he found flowing all around him, entering deeply into him, filling all the parched and empty channels of his being, as he listened to Beethoven's great Symphony in C minor. There was nothing between him and the orchestra. He looked over the railing of the gallery, which shaded his eyes from the lights above the boxes, straight across the gulf in which the mass of the audience, diminutive and indistinguishable, seemed to be submerged, to the brilliant island of the stage. . . . The noble interpretation of the composer's musical idea flowed forth at the leader's touch as if each motive and phrase, each period of melody, were waiting somewhere in the air to reveal itself at his light signal, and through all the movement of the allegro con brio, with its momentous struggle between fate and the human soul, the orchestra answered to the master's will as if it were a single instrument. . . . In the pause that followed the andante the lover of music let himself drift quietly with the thoughts of peace and concord awakened by this loveliest of andantes. The beginning of scherzo found him in a new relation to the visible image of the orchestra. The wierd, almost supernatural music, murmured at first by the cellos and double bases, then proclaimed by the horns as if by the trumpet of Fate itself, the repetition of the same struggle of emotions which had marked the first movement, but now more tense, more passionate, more human, the strange fantastic mingling of comedy and tragedy in the trio and the fugue with its abrupt questions and answers; all this seemed to him like the moving picture of the inner life of man. . . . The grizzled head of the cellist bent over his instrument with an air of quiet devotion; the burly form of the player of the double bassoon behind his rare and awkward instrument waiting for his time to come in had the look of a man who could not be surprised or troubled at anything; one of the bass violinists had the rough-hewn figure and the divinely chiseled, sorrow-lighted face of Lincoln; others were children of the every day; the clarinettist, with his dark beard and high temples, might have sat for Rembrandt's picture of "The Philosopher," and the rotund kettle drummer, with his smooth head and sparkling eyes restlessly turning his little keys and bending down to listen to the tuning of his grotesque music-ports, seemed impatient for the part in the score when he was to build the magical bridge on which the Symphony passes without a break from the third to the last movement. "All these persons," said the inner voice of the lover of music, "have their own lives and characters. They have known joys and sorrows, failures and successes. They have hoped and feared. All that Beethoven poured into this music from his experience with poverty, of conflict with physical weakness and the cruel limitations of fate, of baffled desire, of loneliness, of strong resolution, of immortal courage and faith, these players in their measure and degree have known." . . . The lover of music drew a long breath. The storm of applause did not disturb him. He did not notice that the audience had arisen. He was looking at the orchestra, already beginning to melt away. Presently a cane was stretched out from the row behind him and touched him on the shoulder. He turned around and saw the face of his friend the dreamer, the Brushwood boy, with his bright eyes and disheveled hair. And beside him was the radiant presence of the Girl Who Understood.

"Lieber Meister," said the boy, "you are coming now with us. There is a bite and a sup and a pipe and an open fire waiting for you in our room. Bitte komm."

Surely one must enjoy the Fifth Symphony the more for having read Dr. Van Dyke's entrancing description of a performance in Carnegie Hall, New York.

EDWIN LITCHFIELD TURNBULL.
Baltimore, Jan. 4.

The News invites contributions to its Mail Bag columns, and especially short, vigorous letters on questions of public interest. It cannot undertake to publish letters exceeding 250 words, and reserves the right rigidly to condense communications which are of greater length. Letters must contain the name and address of the writer, but these will not be published if request to that effect is made.

IN THE SOCIAL WORLD

Mrs. Roosevelt Occupies Box at National Theater.

FAIRBANKSES ENTERTAINED

Miss Roosevelt Guest of Honor at Brilliant Ball Given by Mrs. Richard Townsend—Secretary and Mrs. Straus Give Dinner Party—Ambassador and Mme. Nabuco Are Hosts.

Mrs. Roosevelt occupied a box at the New National Theater yesterday afternoon for the Boston Symphony concert. In her party were Representative and Mrs. Nicholas Longworth, Miss Christine Roosevelt, of New York, and Miss Hagner. Mrs. Straus, wife of the Secretary of Commerce and Labor, was in a box also, and had with her her daughter, Mrs. Hochstadter, and her daughter-in-law, Mrs. Percy Straus.

m EVENING SUN,
ress New York City.
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Noren's "Kaleidoscope" is new music at to-night's 2,659th Boston Symphony concert, in Carnegie Hall. The doors close at 8:15 o'clock and the eleven variations, lasting thirty-five minutes, are played without pause.

Late comers will hear Elman's Beethoven concerto and the "Transfiguration" of Strauss.

wspaper Cutting Bureau in the World

HEAR NEW STRAUSS MUSIC.

Large Audience at Boston Symphony Orchestra Concert.

The Boston Symphony Orchestra played its third concert at the National Theater yesterday afternoon before a large and enthusiastic audience. The program was as follows: Prelude to "Lohengrin" (Wagner); tone poem, "Death and Transfiguration," op. 24 (Richard Strauss), first time in Washington; Concerto in D major, for violin, op. 35 (Tschaikowsky); Overture to the opera "Oberon (Weber).

The soloist was Mischa Elman, who made his first appearance in Washington on this occasion. The event of greatest importance on this program was the performance of the Strauss number, for there can be no soloist, however celebrated, whose premiere in a city may be rightfully ranked above the premiere of an important work by one of the greatest living composers.

In this, as in his other symphonic poems, Richard Strauss illustrates his theories of "program music" or music written to suggest, represent, or illustrate a definite idea. Various composers have produced music of this description, and each has had his pet theory as to just how far it is possible to make music a medium of definite expression.

Liszt explained Beethoven's object in "program music" to be not the actual imitation of sounds in nature, nor the representation of external objects in the music idiom, but the reproduction of the sensations or mood effects created on the mind of the hearer by those objects. Schumann's notion of the function of the "program" or story of a musical work was different from that of Beethoven, for his music was conceived independently of any acknowledged concept. But after completing his piece, Schumann added a superscription in words, meant to place the hearer in the correct frame of mind for its proper reception and appreciation.

Edward MacDowell, America's great composer, held that so long as music was good music, the "program" would do it no harm, and it is this standard by which the longevity of Richrad Strauss' tone poems will be measured. If they are good music, they will survive the centuries; if they correctly describe or illustrate some poem, fable, fiction, but are poor music, they will have an early death.

It is perhaps too early to forecast the fate of Richard Strauss and his "program" music. The representation of the sick man, his fatal illness, and his passage into a new world is realistically portrayed in "Death and Transfiguration," but whether the music is great, considered as music alone, is a problem difficult to determine after a single hearing. To our present-day ears, attuned to the harmonies (once discords) of Wagner, Strauss, in this poem, still stands cacophonous. There is a glimpse now and then straight from the realms of melody—melody that can be recognized by the concert-goer of today as such, but whether or not the rest of the vision—that portion which now seems cloudy to our aural vision, is the melody of the future, is a matter which the future must decide.

Washington has now, thanks to Dr. Fiedler, heard two of the much-talked-of symphonic poems of Richard Strauss, the other being "Till Eulenspiegel." The latter has been played three times in this city, and improves with acquaintance. Doubtless the same may be said of yesterday's tone poem when next it is played in this city.

The Tschaikowsky concerto was performed here last, I believe, by Alexander Petchnikoff. It was given a poetic interpretation yesterday by young Elman, who proved himself to be an artist fully worthy of the encomiums now being lavished upon him.

BERENICE THOMPSON.

Cutting Bureau in the World

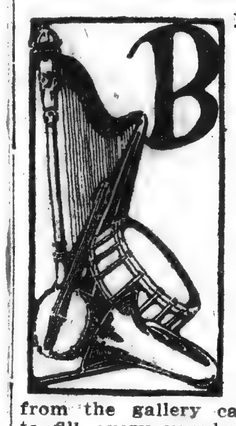
NORTH
ress PHILADELPHIA, PA.
JAN 5 1907

LOUD CHEERS GREET VIOLINIST AT ACADEMY

Remarkable Reception for Mischa Elman, Boston Symphony Soloist.

WONDERFUL SKILL

Great Audience Applauds for Fifteen Minutes at Conclusion of Number.



BRILLIANT virtuosity marked the Philadelphia debut of Violinist Mischa Elman at the Boston Orchestra's third concert of the season. The Academy was crowded with star worshipers, who had heard from afar wondrous stories of Elman's genius. From the 2000 or more turned away from the gallery came recruits enough to fill every unsubscribed parquet seat.

After the violinist's masterly playing of the Tschaikowsky D major concerto, ensued a scene without parallel since Paderewski's initial appearance here. The idol-worshipers filled the air with tumultuous applause, mingled with ecstatic cries and hoarse, excited shouts. This continued for nearly a quarter of an hour until the star, wearied with trips to the footlights, confined his recognition of applause to perfunctory bows from the side entrance.

Elman is a wonderful player, with extraordinary temperament, remarkably perfect technique, and maturity of interpretation that is almost incomprehensible and incredible.

Only the vast tonality of earlier great masters was lacking. There was no lack of power, apparently, because of the artists resolute repression of piano passages. The entire second movement of the concerto was thus played, with a beautiful legato that imparted artistic authority to the violinist's conception.

Elman is bound to be the musical sensation of the day. He looks even younger than his years should indicate; his stature is low—almost dwarfish—and he employs none of the ad captandum devices with which violin stars are wont to tickle the fancy of audiences.

Critical comment on his playing is, necessarily, measured by and confined to phrases of laudation. This is a real "wizard of the bow," and not a fictitious imitation. Such delicacy of expression, concentrated artistry of technique and commanding genius of temperamental interpretation has not been heretofore disclosed to this generation.

There will be ample further occasion to note at length the phases of this young musician's fascinating art. Music audiences love to be violently moved by manifestations of genius, and Elman's violin playing comes clearly within this category.

Other numbers on the program were Beethoven's Fifth Symphony, performed with customary precision by the orchestral veterans. MacDowell's "Lamia," a symphonic poem in his earlier Wagnerian manner, which MacDowell himself rightly withheld from public hearing, and Von Weber's "Oberon" overture. In the latter number, by the way, the curious might have discerned the essence of the final movement of MacDowell's symphonic poem.

MISCHA ELMAN, PHENOMENAL YOUNG VIOLINIST, MADE FIRST APPEARANCE ON CONCERT STAGE WHEN BUT FIVE YEARS OLD

"I played my first concert when I was only 5 years old," said Mischa Elman, the phenomenal young violinist with the Boston Symphony Orchestra, which played in Baltimore last night.

"I made my debut as a virtuoso in Berlin when I was 14, playing the Tschaikowsky concerto—the one I have just played.

"I cannot say that I haye any favorite composer, but I dearly love Tschaikowsky. He is so typically Russian. This is especially seen in the last movement of the concerto."

The orchestra had just started the opening bars of the "Meistersinger" prelude, and Elman stopped long enough to hum a few bars of it. "That is a great thing," he said. "Some of Wagner's music carries me away; some of it—well, puts me to sleep. But don't say that," he hastened to add; "people might misunderstand.

Memory Is Quick.

"I have a good memory and am a rather quick study. I learned the concerto in a week. Of course, I am only human, though, and my memory might slip."

"Do you ever feel nervous at your concerts?" was asked him.

"A little sometimes before I start to play. Never after I begin, for then I am lost, absorbed and my audience is forgotten.

"This is my first American visit, and I am very much pleased. I find Americans most appreciative and responsive, and not hard to play to. In fact, I like them better in some ways than Europeans.

"My violin is a Strad and was formerly owned and played on by Joacim. I love it dearly. Hasn't it a beautiful tone?

"And now you must excuse me, for I must hurry away. Be sure you don't say I think Wagner a bore," and jumping into his big fur coat and pulling a soft felt hat down over his head, he left the theater.

Is A Well-Built Man.

Elman is short and swarthy but well built and not so handsome at close range as his pictures indicate. He looks just about his age—18. He took his calls in a nonchalant, matter-of-fact way, quite as if it were a matter of course. He is not at all spoiled and displays no evidence of egotism. He does not run to excessive hair as do many of his confreres; it is plentiful, however, and combed straight back from his forehead. Altogether he is a normal looking and acting young fellow, with no freakisms, and entirely lacks all "prodigious" qualities.

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BALTIMORE, MD.

MISCHA ELMAN A WONDER

Youthful Soloist Of The Boston Symphony Scores Triumph.

GAVE TSCHAIKOWSKY CONCERTO

Beethoven's Masterpiece And Wagner Prelude Given Fine Readings By Mr. Fiedler.

The third concert by the Boston Symphony Orchestra, which took place last evening at the Lyric Theatre, was made the medium of introducing to the local public the young violinist, Mischa Elman.

The two preceding concerts have served to fully establish the reputation of Mr. Max Fiedler as a great conductor, as a profound musician and as a fine program maker. His conception of the works he has presented indicates a refined and musical temperament and a thorough perception of the intricacies of symphonic writing.

True, he is not the strict drillmaster that Mr. Gericke was, and consequently the wonderful finesse of orchestral playing that has placed the Boston organization on the top rung of the ladder is not always so much in evidence.

The remarkable precision and unanimity of thought that actuated the various members of the orchestra, are no longer so keenly designated, but a warmth of interpretation, an all-pervading temperamental feeling—these form the keynote of Mr. Fiedler's readings. And these are the sentiments that appeal first and foremost to the musician and the music lover.

Handsome Gowns Worn.

Among the beautiful costumes noticed were the following:

Mrs. Jesse Tyson—Black chiffon and lace.
Mrs. Henry C. Matthews—Handsome gown of rose pink satin, embroidered.
Mrs. Jere Williams Lord—Light blue chiffon and satin.
Mrs. J. Hemsley Johnson—Smoke-colored cloth, with Irish lace.
Mrs. Frank P. Clark—White lace and chiffon.
Miss Elizabeth Stokes—White silk and lace.
Miss Jennie Applegarth—Pomegranate-colored satin, with gold embroidery.
Miss Bessie Campbell Clark—Pink embroidered mull.
Mrs. W. Stuart Symington, Jr.—Black chiffon and lace.
Mrs. John B. Whitehead—Black satin with jet.
Mrs. Yates Pennington—Pink liberty satin and lace.
Mrs. Nathan P. Gorter—White silk and gold embroidery.
Miss Grace Turnbull—Crimson crepe.
Miss Eleanor Turnbull—White chiffon, embroidered.
Miss Louise Symington—Pale pink liberty silk, with lace.
Mrs. Randolph Barton, Jr.—Gray satin and gray chiffon.
Miss Katharine Robinson—Violet chiffon cloth and Irish lace.
Miss Rosalie Robinson—Black satin, embroidered.
Miss Gertrude R. Jenkins—Black satin, with touches of scarlet.
Miss Edith Duer—Pale blue silk mull.
Miss Elizabeth Reid—Blue messaline satin and lace.
Mrs. Franz Bornscheine—White lace.
Mrs. Harry Jenkins—Black lace, combined with white applique.
Miss Elizabeth Boone—Toupe-colored cloth.
Mrs. Ernest Hutcheson—Pale blue embroidered chiffon.
Miss Mary Carrington Brown—Light blue mull.
Miss Elizabeth L. Clark—Violet panne velvet.
Miss Bertha Jenkins—Black chiffon over satin.
Miss May Hough—Embroidered black chiffon cloth.
Mrs. Henry W. Rogers—Black lace.
Miss M. Coulsen—Embroidered white batiste.
Mrs. John Tompkins, Jr.—Black satin, with gold.
Mrs. J. C. Van Hulsteyn—White embroidered mull.
Mrs. Charles J. Taylor—Black satin, with spangled net.
Miss Katharine Taylor—Handsome black satin, with point lace.
Mrs. Harold Randolph—Steel-colored satin and chiffon.
Mrs. Henry Wood—Soft white silk, with Venetian lace.
Miss Esther Murdoch—White chiffon cloth.
Mrs. Robert W. Wood—Golden brown chiffon and satin.
Miss Elizabeth Ames—White liberty silk.
Mrs. E. Parkin Keech, Jr.—Violet-colored cloth and lace.
Mrs. Charles B. Penrose—Black lace over satin.
Miss Rosalie Rutherford—Cream mull, embroidered in green.
Mrs. John Staige Davis—Black satin.
Mrs. W. W. Ford—Oak-colored chiffon cloth.
Miss Annie Perrin—Pale blue mull.
Mrs. H. S. Clark—Violet liberty silk and lace.
Mrs. James Anderson, of Kansas City—Light blue embroidered satin.
Mrs. H. L Muller—Black satin, with point lace.
Miss Louise Sheldon, of Norfolk, Va.—Pale yellow chiffon and lace.
Miss M. L. Potter—Biscuit-colored embroidered mull.
Miss Florence Sadler—Black satin, with jet ornaments.
Miss Mary Randall, of Annapolis—Claret-colored cloth, with lace.
Miss Esther Gottlieb—Black and white chiffon.
Mrs. Wesley Tucker—Black velvet and lace.
Miss E. E. Starr—Dark red silk, with Irish lace.
Mrs. Robert Chamberlaine—Black chiffon cloth, with gold embroidery.
Miss Rose Sutro—Blue cloth and lace.
Miss Ottilie Sutro—Black chiffon.
Miss Elsie Gittings—Alice blue chiffon cloth, with lace.
Miss Mary S. Gittings—Pale pink silk mull.
Miss Louisa Riach—Black lace over white.
Mrs. William S. Thayer—Pale blue cloth, embroidered.
Miss Frances Kerr—Blue satin and chiffon.
Mrs. Harry S. Taylor—Black satin, with point lace and chiffon.

SYMPHONY PLEASES.

Large Audience Hears Boston Orchestra in Third Matinee.

A delighted audience left the National Theater yesterday afternoon at the end of the third matinee of the Boston Symphony Orchestra. At none of the other concerts this season has the enthusiasm been so prolonged and so spontaneous, or the interest so keen as in the programme, and the performance thereof, yesterday.

The leading number on the programme and the one which probably attracted the most attention was the Tschaikowsky concerto in D major for violin. The soloist, Mischa Elman, had hardly performed the first movement before his hearers recognized that they had before them an artist of the first rank, a technician so extraordinary as to excite their undivided attention. The concerto, which is in three movements, I Allegro moderato, D major; II, Andante, G minor; III, Allegro vivacissimo, D major, had a varied and perhaps unfortunate history, in that it was first pronounced by the composer's critics as impossible to play, but in spite of the many difficulties which it presents, with its extraordinary but beautiful harmonies, it has been successfully rendered on many occasions on this side of the Atlantic. The programme yesterday afternoon detailed these performances. The execution of Elman yesterday, therefore, leaves little room for anything but the most profound respect and the highest praise. Nothing more brilliant than the passage-work of the concerto which the violin soloist accomplished has been heard here in concert for some time. In spite of the set rule for the banishment of all encores, it seemed for a time as though the artist would be obliged to respond in that way to the clamor which followed his number, but the audience was forced to be satisfied at last with the repeated acknowledgments which he made.

The Richard Strauss tone-poem "Death and Transfiguration," was the subject of much interest also, and as a piece of descriptive music it ranks very high. The work of the orchestra, and especially of the violas in this part, was remarkably clear-cut and distinct. However unimpressive the conducting of Max Fiedler may be—and there are those who hold him to be colorless—the intelligence of the reading yesterday afternoon, not only in the Strauss number, but in the two other orchestral pieces, was undeniable.

The presence on the programme of two such popular classics as the "Oberon" overture and the "Lohengrin' prelude cannot but be remarked as a commendable move on the part of the management. More than one, or at the most two, symphonic movements, or concertos render the afternoon too top-heavy, as it were, for those musical but non-professional people who are apt to find themselves confused by an embarrassment of riches. The "Oberon" oxerture was never played better than it was by the orchestra yesterday, and the "Lohengrin" prelude furnished just the mood for the greater enjoyment of the piece de resistance which followed.

JAN 3 1909

BOSTON SYMPHONY AT CARNEGIE HALL

Max Fiedler Gives a Programme of Modern Music and Beethoven Elman Plays.

The Boston Symphony Orchestra gave their January concert last night at Carnegie. The management had seen fit to break away from its policy of suppressing the soloist and had engaged that very admirable artist, M. Miscna Elman, the violinist, to play the Beethoven Concerto in D. Unfortunately concertos indulge the soloist rather than the orchestra, and there were a great many people in the audience last night who would have preferred to have heard another purely orchestral number rather than the ministrations of a soloist even as brilliant as Mischa Elman. Soloists we have always D; but the perfect tone, the beautiful instruments, the unerring taste of the Boston Symphony Orchestra we hear but twelve times a year. The programme had but three numbers—a theme and variations by Noren; the Beethoven Concerto in D, for orchestra and violin, and Richard Strauss' "Death and Transfiguration."

The first, intensely and deliberately modern music, educed from the orchestra some of its most effective playing.

M. Max Fiedler's reading of the portentous and somewhat harrowing score of Strauss' tone poem had the merit of absolute lucidity and intelligibility.

Mischa Elman's playing of the Beethoven concerto had not quite the force and volume which we have learned to expect after his Manaattan Opera House appearances.

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FULL-GROWN VIOLIN WONDER

Perhaps the Greatest Exhibition of Bowing Seen In the City.

Carried on by the irresistible ripple of music from the violin of Mischa Elman, members of the Boston Symphony Orchestra view with the audience that packed the Lyric last night in an effort to applaud the player until an enchore was granted.

Vain effort. Though the demonstration lasted ten minutes and the young artist appeared upon the stage 14 times he came empty-handed, and the enchore is still unheard.

Elman, at the age of 17, shows more maturity of appreciation and execution than many a virtuoso of twice his number of years and experience. To this he adds the fire of youthfulness.

His bowing is most wonderful. On accented slurs covering three or four bare the rapidly following notes dropping off the strings with all the precision and completeness of harp tones. The effect was startling to a high degree. But no more so than his execution of the softer and delicate tones when by a method apparently his own the sound of the note would appear to reach the audience several seconds before the eye could detect any movement of the bow.

It gave the delightful hallucination that the bow was a sort of magnetic wand, and that as it poised within a hair's breadth of the strings the notes leaped up half way to meet it.

Elman's most beautiful tones were taken between the fifth and eighth positions on the "d" and "g" strings, though the very high notes on the "a" possessed a power and clearness that is not often heard. The higher notes on the "e" were at times a trifle squeaky and the lower one on the "g" were sometimes rough. His theme was Tschaikowsky's concerto in D major, which furnished ample opportunity for a technical display, as well as melody and harmony.

Mischa Elman was born on January 20, 1892 (the date 1891 is also given), at Stalnoje in the government of Kiev, Russia. His father, a schoolmaster, recognized the boy's great talent, and at the age of 5 Mischa played before a select audience at a concert arranged by the president of the village, a lady of nobility, when the youthful performer astonished his hearers by playing several pieces on a small violin. He had no knowledge of notation, but played by ear familiar and popular pieces which his father had previously played to him. His father finally succeeded in taking his son to Odessa and in gaining his admission to the Imperial Music School of that city. He was there taught the violin by Fidelmann, and his extraordinary ability became known outside of Russia. Early in 1903 Leopold Auer invited him to St. Petersburg to study with him.

He then played in public for the first time early in October, 1904, at a concert of the German Singing Club in St. Petersburg, and ever since has led the life of a virtuoso.

His first performance in Berlin was on October 15, 1904. His first public appearance in England was at one of Charles Williams' concerts in London, March 21, 1905, when he was hailed as a great and mature violinist at the age of 13. He played in the United States for the first time at a concert of the Russian Symphony Society in New York, December 10, 1908 (Tschaikowsky's concerto). His first recital in New York was on December 17, 1908.

Beethoven's C minor symphony and the prelude to "Die Meistersingers" furnished an ample conveyance for the orchestra as a whole. Their work is too well known to need any analyzation, but less refinement, which has now almost reached the point of constraint, would cause a better appreciation by the average audience.

From EVENING TELEGRAM,

Address New York City.

Date

WITH THE BOSTON SYMPHONY

INTEREST in the third concert of the Boston Symphony Orchestra at Carnegie Hall last night centred in Noren's "Kaleidoscope" variations, played here for the first time, and Mischa Elman's performance of Beethoven's concerto. The youthful violinist again showed his masterly command of his instrument, producing a full, mellow tone and rousing his audience to extravagant applause.

The final composition of the unusually interesting programme was Strauss' impressive tone poem, "Death and Transfiguration," played by the great orchestra with power and dignity. Mr. Fiedler conducted.

MUSIC

Boston Symphony Orchestra's Third Concert Under Max Fiedler, With Mischa Elman As Soloist.

Last evening's program was in every respect a model one. Each of the three numbers of which it was composed is a masterpiece in the line of musical eloquence which it represents; the time required for the performance was not too long, and the symphony was played at the beginning of the concert, and consequently to fresh and eager listeners. No one with tired faculties can keep his or her responsiveness keen through a long, earnest work. Symphonies should therefore be always played early.

Beethoven's Fifth Symphony was on Dr. Muck's first program in Baltimore, and we are familiar with Mr. Gericke's reading, and so may glance at the musical individualities of Herr Fiedler and his two great predecessors as mirrored in their distinguishing treatments of this work. Gericke's interpretation was without doubt the most perfect in technic, the most refined, and the most logical that the musical world has heard. The adjustment of detail to consistent unity was marvelous, but this immaculate transparency was secured at the cost of a measure of the vigorous warmth which we sometimes like to hear. The symphony in Dr. Muck's hands lost a little of the transparent clearness which so distinguished Mr. Gericke's reading, but as amends, the Doctor, when it was justifiable, allowed enthusiasm full sway, thus securing a wide range of dynamic expression, and satisfying those who chafe under suppression. Dr. Muck's tempi was also a little more elastic than were Mr. Gericke's.

Mr. Fiedler has unlimited vigor and enthusiasm, and he knows his scores well, but he does not secure the exquisite ensemble from the orchestra to which Gericke and Muck had accustomed us. This was especially noticeable in the attacks at the beginning of phrases, but Mr. Fiedler's greatest weakness was his lack of sensibility in adjusting tempi. Music is a live thing, and its pulsations should fluctuate with changing moods. Without elastic tempi music becomes a purely mechanical device. Mr. Fiedler sometimes exaggerates speed or repose and pauses, but his more common fault is holding rigidly to tempi when episodes should be treated with especial consideration. In spite of this comparative inadequacy, the performance of this great symphony was a delight.

The 6th of January, 1909, should be starred on all future Baltimore musical calendars, for on that date Mischa Elman made his debut in our city. He is a boy (some say 17 and others 19 years of age), but he is a full-grown artist, with head, heart and technical resources which savor of normally matured genius. His beauty of tone, impeccable facility, and musical understanding place him in the very highest class of violin virtuosi; he has indeed unique virtues, which make one forget the mechanical processes, in wondering at the exalting eloquence of his singing. The audience last evening recalled Elman many times, in a more or less perfunctory manner, whereas it should have shouted in the joy of having witnessed anything so noble, and almost ethereal. Such experiences as Elman's presentation of the Tschaikowski are rare in a musical life. Let those who were present at the Lyric last night, and were capable of appreciating his art, be profoundly thankful.

The program was:

Beethoven—Symphony No. 5, in C minor, Op. 67. (Performed for the first time December 22, 1808, in Vienna.)
I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.
Tschaikowsky—Concerto in D major, for Violin, Op. 35.
I. Allegro moderato.
II. Canzonetta; Andante.
III. Finale: Allegro vivacissimo.
Wagner—Prelude to "The Mastersingers of Nuremberg."

O. B. B.

NEW YORK PRESS,

New York City.

1909

Young Elman Hub Orchestra Star.

Extravagant as the ambition seemed, even to his friends, Mischa Elman arose to as great a height as has been attained by any violinist within memory when he played Brahms's concerto in D major yesterday afternoon at the Boston Symphony Orchestra's concert in Carnegie Hall. In technique and in expression the little Russian proved himself a wizard with the violin and reached the highest level this city has known him to attain. To play Brahms's concerto seemed an audacious attempt for one so young, but Elman's performance was nothing less than great. It held a big audience entranced, and it brought forth loud bravos. Max Fiedler conducted the concert, which began with three dances from Gretry's "Cephalus and Procis." The orchestra was in fine form. Especially effective was the minuet. "The Nymphs of Diana." Beethoven's Fifth Symphony followed. Wagner's overture to "The Flying Dutchman" was the acceptable close to the afternoon.

...per Cutting Bureau in the World.

...TIMES.
...INGTON, D. C.
JAN 6- 1909

RARE TREAT IN MUSIC IS YOUTHFUL VIOLINIST

Mischa Elman Takes the Symphony Orchestra Audience By Storm.

ANOTHER KUBELIK, GENERAL DECISION

Fiedler's Program for Afternoon Not Best That Could Have Been Chosen.

Mischa Elman, a young violinist, whose fame abroad had been classed and qualified with that of many another musical wonder, by a nod of his head and a sweep of his bow has captivated the musical public of Washington.

Although he was brought here as the assisting soloist with the Boston Symphony Orchestra, young Elman had the center of the stage yesterday afternoon at the New National Theater in theory as well as in fact. He tripped on after the Strauss "Tone Poem," and the audience saw a boy carelessly carrying a violin under his arm. He looked to be hardly more than sixteen years of age, and his frank face, as he looked out squarely into the audience, completely won those in front even before he had played a note. If the truth were known, the audience was almost willing to permit a few shortcomings for the sake of the boyish frankness with which Elman challenged the men and women he faced. One thought instinctively of the time when Josef Hoffman first appeared several years ago, and as the opening bars of the Tschaikowsky Concerto in D major were played by the orchestra, Elman stood there, anxious for the signal that would bring his bow to his strings.

MISCHA ELMAN.

A Real Artist.

When it came, the audience heard the deep, melodic tones of the solo violin score played, not unusually, but with sureness and promise. As the minutes went by and the succeeding score of the first movement was read, music lovers in the theater began to realize that, instead of a musical prodigy, a real artist had come across the water, and in this boy who stood there swaying to every movement of his bow, the world had found another Kubelik, another Ysaye.

Elman's only distinctive mannerism is his restlessness. Throughout his performance, whether playing or not, his body swayed from side to side, and when reading, he frequently turned toward the orchestra so that his back was to the audience. But at the conclusion of each brilliant passage in the concert he would draw his bow decisively across the strings, and as he dropped it to his side, his head would be thrown back and he would face the house as if to say "There!"

The absolute boyishness of his manner was delightful, and at the conclusion of his brilliant reading of the first movement, the little musician was given an ovation. So spontaneous and sincere was the applause and so prolonged, that it was several minutes before Max Fiedler made any attempt to guide the orchestra into the succeeding movement.

Recalled Many Times.

Elman played only two, instead of the three movements programed, but at the end of his performance he was brought out again and again, while the big audience testified in the most unmistakable manner to the genius of this exceptional boy.

Mr. Fiedler's program [illegible] not the happiest he could have [illegible]. The "Tone Poem" of Strauss, which was the principal orchestral number, did not prove pleasing. The Prelude to "Lohengrin," however, was beautifully read, and the lighter and distinctively tuneful score of the overture to Weber's "Oberon," which was the concluding number, was well received.

NEW YORK AMERICAN,
New York City.

ELMAN PLAYS WITH FAMED BOSTONIANS

By CHARLES HENRY MELTZER.

The vast audience which last night attended the first of the third pair of concerts given here, at Carnegie Hall, this season by the famous and admired Boston Symphony Orchestra were treated to a programme which, so far at least as length and variety went, was more than generous.

As to the composition of the programme, with submission to Mr. Fiedler, there may be room for even the most loyal supporters of the Bostonians to differ.

The "Death and Transfiguration" of Richard Strauss have been heard here frequently of late years, and though they may seldom have been rendered as finely and intelligently as last night, the need for performing that work again just now was not apparent.

Neither did there seem to be any particularly cogent reason for devoting the time and artistry of so notable an organization as the Boston Orchestra to the interpretation of the novelty with which the concert opened, "The Kaleidoscope, Theme and Variation," of Heinrich Gottlieb Noren. The work, though cleverly and ingeniously scored, is hardly of sufficient importance to warrant its being dignified, as it was, with a place next to Beethoven's Violin Concerto in D major.

Mischa Elman was last night the violinist who played the Beethoven Concerto. Though not quite in such splendid form as when last heard here, he delighted his hearers by the breadth, sincerity and intellectuality of his interpretation. His technic was no less wonderful than on previous occasions, and the ease with which he surmounted the difficulties of his cadenzas was in another way remarkable.

While it may not rank with the most beautiful of Beethoven's achievements, the Concerto is of compelling interest. It was listened to with attention and gratitude.

From EVENING SUN,
New York City.

MUSIC AND MUSICIANS

HEINRICH NOREN'S MERRY JOKE ON RICHARD STRAUSS.

And Mischa Elman's on Beethoven, to Say Nothing of the Boston Orchestra's Quiet Little Way with Our Encore Fiends—Sembrich Leads an Opera Out of Riot's Way—Wuellner and the Poet Tennyson—Quaker Opera.

Col. Henry L. Higginson, whom our Brooklyn neighbors to-night acclaim with President Eliot and Dr. George A. Gordon, of the New Old South, respectively and collectively, as "the three most useful citizens of Boston," was seeing New York last evening from a Seventh avenue car. Swept by icy breezes, he stood on the crowded rear platform with the air of one born to the sub-Arctic sailing weather of Massachusetts Bay. And to a friend who, with this modest Mæcenas of music down East, had just heard his visiting virtuoso orchestra here in our Carnegie Hall, and who inquired, "Are you fond of Richard Strauss"? the gallant Colonel answered never a word. He declined to be interviewed. He looked back with a twinkle of the eye as he fled away from lower Broadway's glare to as secluded a hostelry as any patronized by his concert-master or first oboe.

Conductor Max Fiedler, a gruff and gray man of the Thomas type whom New York again welcomed, has at last come to know the superb instrument he was this season called to command. He risked a good deal by not knowing his Boston men at the start. He gave last night his most masterly programme and he and a house sold out heard it masterfully played. Among the things that the touring Manager Comee's books of returns did not show was the fact that his audiences remain the most musical assemblies of our town. Note this illustration of it. Though a star soloist had filled all the last rows last evening with a record attendance, the attempt to break encore rules over his young head was met, after reasonable patience, with two rounds of hissing that were better than music to hear. It shut up the encore fiends.

Noren's "Kaleidoscope," the novelty that shut out some hundreds of angry late-comers during a half-hour and more, need not be taken too seriously. Its "Slav Dance," "Mournful Dance," "Mazurka," were as rhythmic as its "Preamble," "Canon," "Scherzo," were spirited, or its fifth episode "In a Cathedral," seventh "Funeral March" and ninth "From Far-off Days," were melodious.

Ten pauses preceded the strong meat of the Norenspiel, which wasn't the original theme, but a carefully selected cacophony from Strauss. A German judge with a sense of humor had said that as these notes weren't a "melody," they couldn't be copyrighted as such.

Noren out-Straussed poor Richard by writing a rip-roaring double fugue on his "critics," or rather their jarring theme, out of "Heldenleben." The Bostonians made a whirlwind finish of it. The house talked it over while the band took a recess and the crowd in the lobbies was seated.

Little Mischa Elman came bounding out with his buoyant gait and extravagant, courtly bows, and played with exquisitely lovely tone the violin concerto of an old master. The heart of a child is his, and not Beethoven's. He put in the two or three cadenzas, said to be Leopold Auer's, at the points where Beethoven himself left blank spaces for them.

If the joke wasn't on Beethoven, then it was certainly on a form of art that's as old as the musical prodigies of centuries ago. What master writes solo concertos now? Or cadenzas?

Mr. Fiedler had his well-chosen climax in a "Death and Transfiguration," Strauss's own, which has never been played here with more exalted beauty.

There are programmes as cleverly old-new and grave-gay in Brooklyn to-night and in Carnegie Hall to-morrow.

From STAATS ZEITUNG,
New York City.
Address
Date
Boston Symphonie-Konzert.

In Carnegie Hall fand gestern Nachmittag ein Konzert der Bostoner statt, dessen Gipfelpunkte die von Hrn. Max Fiedler in großem Zug dirigirte 5. Symphonie Beethoven's und das von Herrn Mischa Elman mit genialem Schmiß gespielte Brahms'sche Violin-Konzert waren. Wir werden im morgigen Blatt einen ausführlicheren Bericht über diese Veranstaltung bringen.

...BALTIMORE, MD.
JAN 7- 1909

YOUNG VIOLINIST SCORES TRIUMPH

Mischa Elman Work Feature of Boston Symphony Concert.

Mischa Elman, the youthful Russian violinist, who has been creating such a profound impression in London for the past three years, was the soloist with the Boston Symphony Orchestra last night at the Lyric. Mr. Elman, who is now only about 16 years of age, has been playing in public for the past five years, having made his debut in St. Petersburg in 1904. His work last night proves him to be a master who when time has broadened him into maturity will probably be one of the world's great artists.

The program was as follows:

Beethoven.
Symphony No. 5, in C minor, Op. 67.
Performed for the first time December 22, 1808, in Vienna.
I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

Tschaikowsky.
Concerto in D major, for violin, Op. 35.
I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

Wagner.
Prelude to "The Mastersingers of Nuremberg."

The Beethoven Symphony has been played so often—Theodore Thomas alone is said to have directed it over 2,000 times—that it would hardly be possible for a director to get anything new out of it. Mr. Fiedler, however, is blessed with a quality, unfortunately not universal with orchestral leaders, of appreciating relative balance of tone, hence he gives us piano passages of exquisite delicacy and fortissimos which please without deafing. The Symphony last night was beautifully played, especially the third movement.

The Tschaikowsky Concerto is one of the masterpieces of this composer. It abounds in wierd Slav rhythms and melodies and is so rich in color that one critic has described it as saying things that are not proper. Mr. Elman fully realized its possibilities, a fact the appreciation of which the audience showed by recalling him 8 or 10 times by tumultuous applause.

The Meistersinger Overture was so well played that it made one hope all the more that Mr. Dippel will give us the whole opera this year.

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...

Fashion Attends Concert.

Society, as usual, was well represented at the Boston Symphony concert yesterday afternoon at the National Theater. Mrs. Roosevelt occupied one of the boxes, and among others had with her Representative and Mrs. Longworth. The British ambassador and Mrs. Bryce also were hosts at a box party, as were Mr. and Mrs. Arthur Parsons and Mrs. Charles A. Williams.

In the audience were Mrs. Newberry, wife of the Secretary of the Navy; Mrs. Garfield, wife of the Secretary of the Interior; Mrs. Straus, wife of the Secretary of Commerce and Labor, with Mrs. Hochstadter and Mrs. Percy Straus; Mme. de Blanpre, the Hon. Mrs. James, Mrs. John Hay, Mrs. Nicoll Ludlow, Mrs. James Lowndes, Mrs. Lawrence Townsend, Miss Townsend, Mrs. George Howard, the Viscountess de Sibour, Mrs. Edward Mitchell, Mrs. Lee Phillips, Mrs. Hennen Jennings, Miss Mabel Boardman, Miss Robeson, Mrs. Nicholas Anderson, Miss Grace Jarvis, Lady Harrington, Miss Kean, Mrs. Harlan and the Misses Harlan, Mrs. Horace Westcott, Mrs. Nathaniel Francis, Mrs. Walcott, Miss Erlougher, Mrs. Carter, Miss Annie Irwin, Miss Elizabeth Wolcott Parker, Miss Alice Gordon Parker, and Miss Eleanor Wayne Parker, Mrs. Beekman Winthrop, Mrs. Huntington Wilson, Mrs. Raymond Patterson, Mrs. Livingston Hunt, Mrs. Tiffany Dyer, Mrs. Wetmore and the Misses Wetmore, Admiral and Mrs. Cowles, Admiral O'Neil, Mrs. Henry Oxnard, Miss Swope, Miss Lovering, Mrs. Emmons, Mrs. Roscoe C. Bulmer, Mrs. Nathaniel Wilson, Mrs. Henry Kirke Porter, Mrs. Thomas Nelson Page, Mrs. Thomas Lindsay, Mrs. Peyton Russell, Mrs. Audenreid, Mrs. Merriam, Mrs. Talbot and Miss Talbot, Miss Sherrill, Mrs. Gherardi, Miss Oliver, Miss Carlisle, Mrs. Julian James, Mrs. John O. Evans, the minister from Sweden and Mme. de Lagercrantz, and the Misses de Lagercrantz, the minister from Norway and Mme. Gude, the minister from Denmark and Countess Moltke, Mrs. Huidekoper, and Mr. Reginald Huidekoper.

Mrs ...liam F. Draper ar... Mrs. ...

[135]

From TRIBUNE

Address New York City.

Date

MUSIC.

ELMAN AND THE BOSTON ORCHESTRA.

None but the truly memorable musical occasions of the last decade in this city could provide a parallel for the artistic delight conferred last night by the Boston Symphony Orchestra at Carnegie Hall upon the splendid gathering of auditors that filled the great room. There are concerts designed to please mainly the casual listener, and other concerts avowedly intended to interest the connoisseur, but it is none too often that, as was the case last evening, a programme can be so arranged and so translated into musical sound as to captivate both classes of hearers. The list of pieces prepared by Mr. Max Fiedler for this concert was short, but skilfully chosen, and each work was thrice admirably played. Heinrich Noren's "Kaleidoscope" theme and variations, Op. 30, was the evening's novelty, and after it came the Beethoven violin concerto, performed by Mischa Elman, and Strauss's tone poem, "Death and Transfiguration." These sufficed to fill the space of two hours with thrilling musical beauty, and their respective performances were worthy in every way of the very best traditions of the Boston orchestra. In the superlative doings of the evening young Mr. Elman played a distinguished, indeed, an extraordinary part, setting a new standard by which he must hereafter be judged.

Heinrich Noren's name is new to local concert rooms, but it can scarcely fail to become better known here, for the theme and variations heard last night prove him not merely a master of orchestral writing but a musician of fertile ideas and of genuine feeling. The title, "Kaleidoscope," suggests the ever new combinations that scintillate through these variations, but it fails to convey a sense of the moving and compelling beauty that gives this work character and power. The original theme is simple enough, but the eleven variations extract from it a world of rich color and of eloquent meaning, without once straining the bounds of plausibility, so to say, or exceeding the limits of orchestral good taste. Whether Noren carries the listener through the measures of a "mournful dance," or into the regions of idyllic and mischievous humor, or sets him in the dim nave of a vaulted cathedral (and he does all these things and many more), this music is legitimate and sincere. Even the final variation, entitled "To a Celebrated Contemporary," with its highly ingenious play upon Richard Strauss's "Heldenleben" themes, strikes one as having musical as well as technical interest. Incidentally, it is not easy to see why Strauss's publishers invoked the law, in Germany, to prevent publication of Noren's score on this ground, since the quotation is in some respects superior to the original.

Mischa Elman's performance of the Beethoven concerto re-enforced the impression gained by his previous playing of less serious music and proclaimed him, beyond all doubt, a mature artist of high rank and still higher possibilities. Elman's present stage of development corresponds to the first period, so-called, of many a great composer or painter of the past. What he does now is as perfect, in its way, as could be wished. His playing has the fineness and precision of contour, the firmness, even the strictness, of line that is one of the precious qualities of youth. When Elman is ten years older there may be a larger sweep, a freer touch, in his playing, but it could not well be purer in intonation, juster and truer in its phrasing or more appreciative of every nuance and shade of the composer's meaning. It was good to hear him perform the Beethoven concerto, and there will be high anticipations of his promised playing of the Brahms concerto at to-morrow afternoon's Boston Symphony concert.

Strauss's "Death and Transfiguration" has seldom, if ever, achieved a finer effectiveness than under Mr. Fiedler's ministrations last evening. There is noble music in it, and it was nobly set forth.

Daily Eagle,
Brooklyn, N. Y.
JAN - 9 1903

BOSTON SYMPHONY CONCERT.

Mischa Elman, the Young Violinist, Aroused Great Enthusiasm at the Academy.

The third concert of the Boston Symphony Orchestra at the Academy of Music last night offered an ideal programme from any point of view. For the music lovers there was Beethoven's noble Fifth Symphony; for the devotees of soloists there was Mischa Elman, most wonderful of young violinists, in the difficult Tschaikowsky concerto; and there was a dash of romance from the overture to "Der Freischutz," with which the audience was dismissed after two hours of ideal enjoyment.

From the point of view of novelty, precedence goes to Elman; neither he nor the Tschaikowsky concerto had been heard here before last evening. This boy of 17 years, who is playing in long trousers for the first time this season, is beyond question one of the world's great violinists. The interest lies not in his youth, though that undoubtedly lends zest and fire to his playing, but in his genius. The quality which commands respect for his work is not his virtuosity—although, of course, that is great or he never could play the notes even of this titanic concerto—but in his breadth and musical quality, as shown especially last night in the andante and as has been proved in other concerts by the playing of simple and world-famous melodies. And with his genius, which has been acknowledged the world over, and his technical skill, which amazes the violinists of the orchestras which play with him, young Elman has a simple, frank and unspoiled manner which adds greatly to the charm of his playing.

As for the Tschaikowsky concerto, the first hearing of it leaves upon the mind chiefly amazement at the difficulties which the composer piles up for his soloist. The andante is indeed melodious and moving, and there are suggestions of Russian airs in the first and last movements which might become musically interesting with frequent hearings. Frequent hearings of it are something from which audiences may well pray to be spared, however. Maud Powell, Adolph Brodsky and a few other violinists have played it in this country, but it is not meat for the ordinary wielder of the bow. Its general character suggests that Tschaikowsky piano concerto which Carreno played one Saturday afternoon at the Baptist Temple with Damrosch's symphony orchestra. Under Carreno's muscular fingers those piled up masses of sound were indeed magnificent, but it was a performance which warned lesser pianists to give the composition a wide berth. So with this violin concerto. So long as Elman plays it, it is bound to be interesting as well as wonderful. Technical difficulties seem to exist merely for the greater glory of this youth, while there is an underlying musical quality to his playing that lifts him far above the class of virtuosi who astonish at first acquaintance but familiarity with whom breeds, if not contempt, at least indifference.

There is nothing new to be said of the Beethoven symphony. It belongs with the old friends and the old wine, whose welcome is always warm. It is the warmer for such a perfect performance as the Boston Symphony Orchestra gave of it last night. If any hearers had doubts whether Fiedler might not be too dramatic for Beethoven, or whether his fiery zeal might not blur the delicate edge of perfection which Gericke put upon this orchestra with his years of patient rehearsal, their fears must have been allayed last night. Power there was in the climaxes—Fiedler dearly loves to hold up a sonorous forte until the last thirty-second of the last measure has rolled itself gloriously on the ear—but there was the utmost delicacy in the pianissimo passages of the scherzo, also. Such delicacy could only be achieved by the perfect strings of this wonderful band, and Fiedler made the most of his instrument. The climaxes of the last movement were taken with a continent balance of tone in consonance with the delicacy of the softer passages. The brasses did not blare, and the composer strove for no effects of novelty or virtuosity. He was content to speak the speech of Beethoven as that master has pronounced it to conductors to the end of time. It went trippingly upon the strings, without mouthings or rantings to detract from its noble beauty. The music seems wonderfully simple and restful in these days of Strauss and Debussy. Its andante stands as a beacon light to proclaim the fact that to be great a composer need be neither complex nor obscure.

The "Freischutz" overture served not only to bring to a happy ending a programme of great beauty, but to arouse regrets that in these days of search for operatic novelties no manager sees fit to revive the romantic work of Weber. There is a whole generation of opera-goers to whom it would prove a novelty, and probably far more welcome than the Wallies and the Willies of youthful Italian ambition.

Standard Union,
Brooklyn, N. Y.
JAN - 9 1903

BOSTON SYMPHONY WITH MISCHA ELMAN.

A feast of music and a flow of harmony it was yesterday to those who, starting in with Safonoff and Tschaikowsky's "Fifth," to say nothing of Schubert's "Unfinished," at Carnegie Hall in the afternoon, wound up with the Boston Symphony at our own Academy of Music in the evening. Here again was a fascinating programme, a vital and vitalizing conductor, the wonderful violin of Mischa Elman in place of the seductive 'cello, and an audience brimful of appreciation and enthusiasm filling every chair. The occasion began with Beethoven's Fifth Symphony, played as the Boston only can play it, carrying the immortal score on the wings of its marvelous strings, with a rich background of wood-wind and contra-basses, till it seemed as if but little more would float the soul to Paradise. In mere technique the first movement surpassed perhaps any performance ever heard here; it was flawless in its art and its energy—somewhat more impressive, possibly, than the popular Andante. Yet on this occasion both paled before the magnificent Scherzo, which, in its strange savagery, so skillfully brought forth by the conductor and his men, made a profound impression, despite its familiarity.

The heavenly beauty of Beethoven was followed, after the intermission, by the brilliant Tschaikowsky concerto, said to be the most difficult composition for the violin in existence, and undoubtedly entirely new to almost everybody present. Repudiated by the violinist to whom it was dedicated, Leopold Auer, for many years, as impossible to play, it was finally undertaken by the distinguished virtuoso Adolph Brodsky, and last evening was used as the vehicle for young Elman's amazing talents. Certainly Elman was not conquered by the exactions of the Concerto, and a churl he must be who would not admit his undoubted triumph. The audience gave way to the wildest enthusiasm over his masterly treatment of the bizarre harmonies and technical problems, which seemed to resolve themselves with promptness and ease. It was one of the few cases when the emotional excitement over a soloist, in the presence of a great orchestra, itself far more wonderful than any single player, could be understood and sympathized with, so youthful was the player and so stupendous his task.

The young man, short, but with the exotic Slav look in his face, under a smooth, healthy skin, at first seemed restless, if not distinctly nervous, swaying from foot to foot. But once at the heart of his music he forgot everything, the vast throng of listeners before him, the hundred skilled musicians, each evidently deeply interested, in whose midst he stood. He threw himself at white heat into his task, with the certainty of a master, but the zeal of nineteen. Not once did he falter or slip, and when at the end they called for him again and again, his stocky little body went back and forth as if constructed on steel springs, instead of the sensitive mechanism of a musical wonder.

Mischa Elman was the climax of an evening which closed with a spirited performance of the overture to "Der Freischutz."

RATHER PRACTICAL QUESTION.

To the Editor of The Standard Union:

In accordance with the announcement on the front page of the front cover of the Boston Symphony Orchestra programme, we yesterday asked at the news counter in the Long Island Railroad depot, Flatbush avenue and Ashland place, for programme books of the evening's concert, only to receive from the thing in charge, which looked like a man, a rude and insulting answer. What can we do except to tell you and through you the public, that other women may be spared a similar indignity?

TWO WOMEN.

WORLD,

New York City.

BOSTON SYMPHONY PLAYS 'KALEIDOSCOPE.'

Works of Noren, a New Composer, and Beethoven and Strauss, Make Notable Programme.

By Reginald de Koven.

Heeding the advertised warning that thirty-five in a draughty corridor awaited the careless latecomer, I was promptly in my seat for the concert of the Boston Symphony Orchestra at Carnegie Hall last night to listen to the new "Kaleidoscope" variations by Noren that the management had been at such pains to allow the audience to hear undisturbed.

From what I could discover Noren, a composer unknown in this country save through this work, which has been performed in Boston and Chicago, a Moravian by birth, was a little teacher in minor music schools in Crefeldt and Berlin, born in 1863, and now residing in Gratz.

But this work, with which he burst upon astonished musical Germany at a concert of the Allgemeiner Deutscher Musik Verein, in Dresden, in July, 1907, is neither little in size or interest, nor of minor artistic importance. I generally despite "themes with variations," where an unoffending theme is taken and contorted and distorted out of all recognizable shape. Mr. Noren spared us that, for after the first two or three of his eleven variations he cleverly made his original theme do the vanishing act, which was a pity, as it possessed decided quality.

Mr. Noren, who struck me as a bearable ultra-modern mixture of Schumann and Brahms, is interesting when gay and rather dull and cumbersome when serious. Gems of the variations, the scherzo, Slav dance and mazurka—all with the original theme twenty miles away—fairly sparkled with brilliant cleverness, orchestral ingenuity and strikingly varied color, while "In the Cathedral" and "From Far-Off Days," in sober and sentimental vein, grew frankly tedious.

In the now celebrated variation No. 11, "to an esteemed contemporary," in which Noren used two themes from Strauss' "Hildenleben" and was sued by the composer, is so complex and chaotic with its double fugueing and "antagonistic" melodies in opposition, that I am inclined to agree with the learned judge who tried the case and who held that Noren could use Strauss' themes as he pleased, as they were in no sense "melodies" within the meaning of the law, as I do not think Noren's own musical utterances either very melodious or highly interesting. The number was played with that orchestral virtuosity which distinguishes the Boston players who, however, under Mr. Fiedler play with less finesse and more heavily than formerly.

I have been waiting to hear Mischa Elman, the soloist of the concert, in something classic and sober and serious, like the Beethoven concerto, where the glamour of his wonderful tone and dash and enthusiasm would count for less and real artistic interpretation for more. To play this concerto well is a test of matured musicianship for any violinist, and I was certainly disappointed, if not wholly surprised, to hear Elman play Beethoven much as he would Vieuxtemps or Paganini. There was an almost entire absence of dignity and classic elegance and repose in his playing of the first movement, and his irreverence in introducing into a master work of this kind a paltry, showy cadenza which was not Beethoven cannot be too strongly reprehended.

The larghetto was almost mawkish in its over-sentimentality, and the finales, played with a graceful appreciation, alone came near expressing the true Beethoven tradition and spirit.

Elman is already a great artist, nay, a very great artist. But to attain the greatness of which he is capable, he should remember that the artist must at times forget the virtuoso and never let mere virtuosity overshadow and obscure true artistic feeling. Hurrah Sunday concerts are a poor preparation for legitimate and balanced artistic work.

A noble performance of Strauss' mighty tone poem, "Death and Transfiguration," brought an interesting concert to an impressive close.

NEW YORK PRESS,

New York City.

IN THE REALM OF MUSIC

Kaleidoscope by Boston Players.

It is doubtful that Noren's variations, "Kaleidoscope," which had its first performance in New York last night in Carnegie Hall, would have been heard by so huge an audience had it not been for the appearance of Mischa Elman as soloist. But the big crowd attracted by the Boston Symphony Orchestra's third evening concert of the season gave a far better reception to the new work than these estimable gatherings of the social and musical elect usually see fit to bestow on novelties.

This composition is not nearly as great an achievement as many other works that have suffered a less agreeable fate from the Boston Orchestra's New York subscribers. Still the spirit of interest shown toward the variations was decidedly encouraging.

The full title of Heinrich Gottlieb Noren's opus 30 is "Kaleidoscope: original theme and variations for orchestra." It contains eleven variations; but of these only nine were performed last night, the third and sixth being omitted. There is a decided growth in interest as the work proceeds. The first variations, though they contain pleasing moments, are rather superficial. Somewhat startling is the short introduction to the work, which opens with the growlings of a snare drum. The theme, proclaimed in E minor by horn and bassoon, offers a good subject for treatment. Its old church-mode flavor gives it a charming tinge of melancholy.

The first variation, "Praeambulum," sounds too much as if it had been made at the piano and then orchestrated. In the next variation, "Elegischer Reigen," there is an effective passage, decidedly Tschaikowskian in character, in which a theme for violins and horns is reflected against the leading melody sounded by 'cellos, violas and bassoons. Variation No. 3 is daintily pretty; No. 5 has noble sonority; No. 7 is a vigorous funeral march; No. 8 represents a Slavic dance, and No. 10 is a wild mazurka. The most interesting variations are the ninth and eleventh. In the ninth there is exceedingly skillful part-writing, but the division of the strings into as many as sixteen parts presents a difficult problem in pure intonation.

Variation No. 11 is dedicated "To a Celebrated Contemporary," meaning Strauss, from whose "Heldenleben" Noren made almost literal quotations. It was this part of "Kaleidoscope" that made Strauss's publishers ask for an injunction, but the court ruled in favor of Noren. With all respect to the German jurists, it must be said the strongest and most impressive material in this variation is due directly to Strauss's genius. Noren not only quotes slightly varied forms of the "Hero" and "Critics" themes of Strauss's tone-poem, but makes similar use of the material thus borrowed.

It is an interesting musical experiment, however, and Noren has accomplished the task with surprising eloquence, particularly in the double fugue, the first theme of which is that of the "Heldenleben" "Critics" and the second Noren's original theme. The work ends with the triumph of Noren's musical idea and the subjugation of the critics.

Altogether this composition must be set down as an interesting and often effective composition, but one successful rather through clever workmanship than because of originality of invention.

Mischa Elman's playing of Beethoven's violin concerto was greeted with much enthusiasm. The sturdy young violinist had to acknowledge the applause more than half a dozen times. There was lack of repose in the first movement; but maybe that was due rather to the conductor, who adopted too fast a time at the outset, than to the soloist. Elman's intonation was not always impeccable, but his tone sounded noble, eloquent and vital. He played cadenzas by Leopold Auer, his St. Petersburg teacher. These, however, were distinguished by difficulty rather than by appropriate beauty.

The concert ended with a performance of Strauss's "Tod und Verklaerung," which had admirable points, but was not perfectly balanced dynamically. The orchestra, under Fiedler's baton, accomplished the best results in the Noren number.

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EVENING POST,

New York City.

JAN 9

MUSIC AND DRAMA.

A Musical Kaleidoscope.

An audience can indicate by its applause that it does not like a composition, but is pleased with the performance. This was the case at Carnegie Hall last night, when the Boston Symphony Orchestra played Noren's "Kaleidoscope." After the last bars there was no outburst of enthusiasm such as follows a piece that has made a deep impression, but the applause grew as the conductor turned to bow, and it kept on growing till the players had all got on their feet and made their bow, too.

In thus making a difference between the piece and its performance, the audience showed its intelligence. Mr. Fiedler and his men certainly played the new German piece in a manner worthy of the best traditions of this orchestra; but the novelty itself was not worth importing. It got a certain notoriety through a lawsuit brought against its publisher, because Noren had borrowed some themes from Strauss; but even this notoriety did not save the piece from being condemned by mild applause in Berlin, as it was here last night. Noren is another one of the Germans of whom Tchaikovsky wrote that they "strive to atone for their extraordinary poverty of invention by exaggerated coloring." The composer himself called attention to the importance he attached to the coloring by choosing the name "Kaleidoscope" for this set of variations. He is not so offensively dissonant and noisy as some of his colleagues, but his inability to create a new, individual melody is quite as manifest. Music like this is interesting to write and to play, but to listen to it is wearisome, except to professionals who admire constructive skill and feats of fugal juggling, even when not associated with melody and emotion, which are the essence of music.

The doors were closed last night so that late comers had to wait nearly forty minutes before they were admitted. While those who were left out were doubtless anxious to get in, there were probably not a few of those within who would have been glad to be out. But the end came at last, and the second number was music with melody and emotion—Beethoven's violin concerto. It was not played as well as the Noren piece, the orchestra being frequently at odds with the soloist. Mischa Elman did not make so good an impression as at some of his earlier appearances. He lacked the breadth required in the first movement, and he sentimentalized the second. His tone was beautiful and his technic marvellous, but more is required for a satisfactory interpretation of Beethoven Hans von Bülow said there were three stages in the development of an artist. he must first play correctly, then beautifully, then interestingly. Elman plays correctly and beautifully, but he will need years of growth before he can play this concerto as interestingly as Kreisler plays it. Some day he will perhaps realize this, and then maybe he will not any longer pose before an audience as if he thought he was the greatest musician that ever lived.

The last number on the programme, Strauss's "Death and Transfiguration," is one that the Boston Orchestra never fails to play well. Concerning this piece and its composer, it is interesting to read what Grieg wrote from Christiania on January 1, 1906, to his friend Dr. Roentgen (whose Reminiscences, with 199 Grieg letters, are to be published soon in Leipsic); "Heaven knows, his fame is hardly commensurate with his renown. I must confess, however, that when I heard his 'Death and Transfiguration,' two weeks ago, I was moved to tears. I find it a delightful work. But afterwards it ceased to arouse my sympathy, when I discovered the object with which it was written, which is not an ideal one."

SUN,

New York City.

THE BOSTON ORCHESTRA

NOREN'S "KALEIDOSCOPE" IS HEARD HERE.

First Performance of a Novelty Long Delayed—Splendid Piece of Composition—Mischa Elman Essays the Beethoven Concerto With Little Success.

The programme of the third concert of the Boston Symphony Orchestra at Carnegie Hall last night contained but three numbers, but it was nevertheless too long. The three numbers were "Kaleidoscope," an original theme and variations by Heinrich Gottlieb Noren; the Beethoven violin concerto, with Mischa Elman as the solo performer, and Richard Strauss's tone poem "Death and Transfiguration." The first of these three was a novelty and was heard for the first time in this city.

Its first performance anywhere was at a concert of the Allgemeiner Deutscher Musikverein in the Dresden Opera House on July 1, 1907, Ernest Schuch conducting, and THE SUN's reviewer, who was present at the performance, can testify to the enthusiasm with which an audience of musical experts from all parts of Germany received the composition. That an audience of New York concertgoers should have been less certain that they had heard something of uncommon merit is not astonishing, but there was a goodly anount of approval last night.

There are eleven variations of the theme, which is in itself simple and well conceived for its purpose. The variations are entitled, "Preamble," "Mournful Dance," "Canon," "Scherzo," "In the Cathedral," "Pastoral," "Funeral March," "Frisch," "From Far Off Days" mazurka, and "To a Celebrated Contemporary."

This last variation, out of which the finale of the work is developed, was the cause of the long delay in the publication of the composition and its introduction in this country. The celebrated contemporary is Richard Strauss, and Mr. Noren quoted two themes from "Ein Heldenleben," the hero theme and the theme of the critics, using both in counterpoint to his own theme.

The German copyright law forbids the borrowing of melodies in this manner, and a legal action was begun to prevent the publication of Noren's music. But the learned Judge, as full of the resources of the law as old Bellario himself, decided that the borrowed themes were not melodies and that hence there had been no transgression of the law. It is a pity that the point was ever raised, for Mr. Noren's treatment of the themes was surely an honor to Strauss. He has used them with extraordinary ingenuity, developing even the cackling of the critics into real music, and learned fugal music at that.

But this is not the only excellent achievement in this composition. It is one of the finest sets of variations written since those of Brahms. It has invention, learning, resource in orchestration and withal musical imagination from beginning to end. The variations are in some instances whole movements developed out of the fundamental thematic material and possessing picturesque and delineative powers within themselves.

This is especially the case with the variation called "From Far Off Days," which was not heard at the Dresden performance. The effect of the solo trumpet playing the theme softly under a wonderfully rich harmony of divided strings is most beautiful. So, too, the "Mournful Dance" and the "Cathedral" variation are deeply charged with fancy and alive with character, while the scherzo, humorous as its name implies, is a splendid specimen of absolute music exquisitely scored.

But to enter into detailed description of this composition is impossible within the limits of a newspaper account. Musicians will gather some notion of its masterly workmanship from the statement that the double fugue of the finale is built of the critics theme as a first motive and Noren's own theme as the second, and that the development of the fugue leads to a gradual rise of the Noren theme to supremacy and its final proclamation in a superbly written choral. Perhaps it was this conquest which aroused the ire of the celebrated contemporary.

Mr. Elman is a great violinist, but he is also a very young one. His artistic experience has not yet led him into the realms of the purest classicism. At any rate that was the inference to be gathered from his remarkably sentimental and inadequate reading of the Beethoven concerto. At the best one could say of it only that the young man read Beethoven as a Euripides and not as an Æschylus. Those who remember how Aristophanes ridiculed Euripides for making his heroes pitiable and clothing them in rags in order to excite factitious sympathy will better understand the application of this comment.

There were beauty of tone, clarity of enunciation and brilliant finish of technic in Mr. Elman's performance, but there was neither depth of insight nor reality of emotion. His inability to conceive the true meaning of Beethoven was lamentably illustrated by his choice of cadenzas.

Those which he played, particularly the long one of the first movement, were as far removed from the spirit of the work into which they were rudely thrust as Leoncavallo's "Pagliacci" from the spirit of the elder Greek tragedy. The orchestra played most admirably in the Noren composition, and Conductor Max Fiedler deserves hearty praise for his conscientious study of the work and his intelligent presentation of it.

EVENING MAIL,

New York City.

MISCHA ELMAN PLAYS WITH BOSTON ORCHESTRA

Gives an Inspired Reading of the Beethoven D Major Concerto—Noren's "Kaleidoscope" Arouses Interest—Dr. Wullner's Recital.

By EMILIE FRANCES BAUER.

At the third Boston Symphony orchestra concert at Carnegie hall last night Mischa Elman was the soloist and the audience was unusually large. The well made programme included a work by Noren, heard for the first time here; "Death and Transfiguration," by Richard Strauss, and between them Elman played the Beethoven D major concerto for violin. Noren is a German of Moravian descent who lives in Dresden, and this work bears the opus number 50.

Its general characteristics are not unlike those of the balance of the young German school, and there is much that is interesting in his style and in the treatment of his orchestra. There is a good firm hand and the evidence of an easy flow of ideas. The name "Kaleidoscope" precludes criticism on the basis of the fragmentary nature of the composition, which consists of a theme and eleven variations, of which Max Fiedler presented nine. They are not equally interesting, but all are strongly representative of the idea which the composer intended them to depict.

Of these the second, "Mournful Dance," the ninth, "From Far-off Days," and the eleventh, "To a Celebrated Contemporary," are the most replete with musical interest. The last was the cause of a lawsuit brought by the publishers of Richard Strauss's "Heldenleben" because the composer used one of the Strauss themes upon which to build the variation. After delaying the publication of Noren's work for a year, the suit was lost, upon the claim that there was no appropriation of melody because there was no melody.

It is probable the audience agreed that there was no melody. It is, however, a clever piece of work and deserved the time and attention received at the hands of the great orchestra which appeared to a better advantage in the wonderfully beautiful and impressive work of Richard Strauss.

Elman, who has shown so many sides of his marvelous equipment and intellect, again aroused the audience to a high degree of enthusiasm by his reading of the Beethoven concerto, which gave him every opportunity to show his musicianship as well as his superb control of the instrument. His interpretation was commanding, well poised, and he showed both breadth and spirituality, the latter to a marked degree.

The second movement was played with a wonderful legato and the melodic line stood out not aggressively, yet clearly defined and with well measured dynamic effects. His intonation was without flaw, especially in the harmonics, which he handles with uncanny dexterity.

The third movement was played with the joyousness of youth but without its immaturity, and his double stopping, especially the intonation at these movements, has never been surpassed. He used cadenzas by Leopold Auer, his teacher. These were not worthy of the work, and are not to be compared to the cadenzas of Helmesberger.

Elman was recalled six or eight times. He will play the Tschaikowsky concerto with the Boston Symphony orchestra tonight in Brooklyn, and to-morrow in Carnegie hall at the afternoon concert he will play the Brahms concerto in D major.

NEW YORK AMERICAN,

New York City.

JAN 10 1909

BOSTON SYMPHONY IN SUPERB CONCERT

Mischa Elman, as Violin Soloist, Gives Ultra-Brilliant Performance.

Another brigade of the music-mad army of New York crowded into Carnegie Hall yesterday afternoon. The occasion was the third afternoon concert of the Boston Symphony, and the programme was as follows:

Three dance pieces from "Cephalus and Procris," by Gretry (given in New York for the first time); Beethoven's Fifth Symphony, in C minor; Brahms's Concerto in D major for violin and orchestra; and the overture to "The Flying Dutchman," by Wagner.

As a usual thing, the feature number in the programmes of this orchestra is the symphony, but yesterday afternoon the Brahms concert, Mischa Elman playing the solo violin, was the chief attraction.

It was the masterful handling of this very composition in London that capped the growing popularity abroad of this Russian youth, and in it at yesterday afternoon's concert he exhibited such an amazing brilliancy, such power, and gave so excellent an example of his mental grasp of the composer's intent that one wonders to what heights this nineteen-year-old artist will reach.

The first movement ends with an unaccompanied cadenza, and Elman played one composed by Joachim, full of almost hopeless difficulties, but overcome with a rare ease which was little short of marvellous.

The opening number of the afternoon was the excerpt from "Cephalus and Procis," an eighteenth century composition, written just previous to the marriage of the Count of Artois and Princess Marie Theresa, in 1773, and given as a ballet on that occasion. As it was played yesterday (an arrangement by Felix Mottl) it consisted of three movements—Tambourin, Minuet and Gigue.

The symphony followed and received a superb reading. It is said that Beethoven named this symphony "Recollections of a Life in the Country," and as nearly as music can describe sadness, or joy, or rage, or visions, so nearly has this master of exquisite melody and great harmony gathered the essence of these emotions and put them into his Fifth—and, as some critics claim, his greatest—symphony.

The applause that followed this number was so great that Mr. Feidler, the conductor, was recalled five or six times and took the last call with the members of the orchestra standing.

The overture to "The Flying Dutchman" closed the programme.

The next pair of concerts by the Boston Symphony will be given the evening of February 18 and the afternoon of February

NEW YORK HERALD,

New York City.

JAN 10 1909

Boston Orchestra Concert.

Enthusiasm marked yesterday's matinee concert of the Boston Symphony Orchestra in Carnegie Hall, given before an audience that filled the auditorium to its capacity. As at the Thursday evening's concert, the soloist was again the violinist, Mr. Mischa Elman. On this occasion he played the Brahms concerto. So far as the technical difficulties were concerned he tossed them off as though they were child's play.

Years ago, when this concerto were new, some musical wag said it was not one for the violin, but against the violin. With Mr. Elman the work sounds distinctly as though it were written for the violin. He played it superbly. There was the same assurance that characterizes all his playing, and the beauty of tone was delightful. At the end he was recalled many times, most of his auditors applauding, while some shouted their "Bravos."

The remainder of the programme contained these Gretry dances:—Beethoven's Fifth Symphony and Wagner's Overture to "The Flying Dutchman." The Gretry numbers are from the composer's ballet "Cephalus and Procris," and the arrangement played was one that was made by Mr. Felix Motti. They sounded well, even if they did suggest the thought that they were modernized a bit by the arranger, and the Beethoven symphony was given a very effective interpretation. Mr. Fiedler again conducted with authority, and the orchestra played wonderfully.

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Daily Times,
Brooklyn, N. Y.
JAN - 9 1909

MUSICAL.

Third Concert of Boston Symphony Orchestra Introduces Mischa Elman, the Violinist.

For the third time this season the Boston Symphony Orchestra last night added appreciably to the significance of Brooklyn's first winter of musical enjoyment at the Academy of Music, and again the occasion illustrated how firm a hold of popular approval these concerts have taken. The programme offered three notably fine specimens of concentrated excellence in musical composition, and furthermore distinguished itself by introducing to Brooklyn a soloist of rare efficiency, the young Russian violinist, Mischa Elman.

The orchestral numbers were the Beethoven Symphony No. 5, in C minor, and Weber's "Der Freischutz" overture, two works that may be classed among the "stand-bys" of orchestral programmes. The symphony in particular is well known as one of the loviest and most ingratiating symphonic works ever written and this conviction regarding it was materially fortified by last night's rendering. Mr. Fiedler's conducting followed up the impression made at the former two concerts with a further suggestion that he is given to precise, business-like methods of interpretation which is quite positive in results through a hearty, earnest devotion to bringing out desired effects. He has not, as yet, given any definite intimation of particular originality in conception or of aspiring idealism in interpretation. He is content with the certainty of a wholesome unity in ensemble. In this respect the performance of the symphony was thoroughly enjoyable, and the overture as well.

Young Mr. Elman gave a startling revelation of skill and quickly satisfied his hearers that he is one of the exceptionally gifted and accomplished artists who now and then come to the front and demonstrate that they seem to possess superhuman power. He played the Tschaikowsky Concerto in D, Op. 35, a work of tremendous difficulty, especially in its complicated and ornate first movement, and gave an astonishing display of interpretative perception, executive surety and exquisite tone. It was an exhibition to make the listener marvel how this young man of nineteen could compass such difficulties, and do it with the accompaniment of the polished refinement he displayed. Truly young Elman illustrates wherein violinists are born, not made. The experienced players in the orchestra seemed to take as much delight in showing admiration of the young player as did the audience, who recaled him again and again, presumably in the hope that the rule against encores at these concerts might be set aside this once, but it was not.

The concerto itself is a work of rare quality. The first movement is a somewhat elaborate test for the performer. In the second movement (Canzonetta) we have one of those melodies of melancholy tinge into which Tschaikowsky's personality infused itself from time to time, and the last movement he makes brilliant use of Russian folk song melodies. As a whole the concert was a very satisfying and really inspiring offering to the intelligence and good taste to a host of listeners who filled the auditorium as it has not been filled for any important musical event this season.

TIMES,
New York City.
JAN 10 1909

THE BOSTON ORCHESTRA.

Gretry, Beethoven, and Wagner Played—Mischa Elman Again Soloist.

At the Boston Symphony Orchestra's second concert yesterday afternoon, a large audience derived much pleasure from the beautiful playing of the orchestra in three dance pieces from Gretry's ballet, "Cephalus and Procris," Beethoven's fifth symphony, and Wagner's overture to "The Flying Dutchman;" and was much absorbed in the remarkable playing of Mischa Elman in Brahm's violin concerto.

Gretry's three dance pieces have been arranged for concert performances of a modern orchestra by Felix Mottl, and were heard here for the first time. They are very charming music of the older spirit, especially the minuet, and most of all the third, a gigue. They are full of a blossoming melody, and there are many delightful instrumental touches in them. Whether these proceed wholly from Mr. Mottl's work or are in part to be found in Gretry's original score; passages for the wood wind instruments, as the flute and oboe and bassoon, were exquisitely phrased and passed from one to the other.

Mr. Fiedler's performance of Beethoven's symphony was one to be enjoyed for its sincere reproduction of Beethoven's music, without exaggerations or attempts to find new effects. Some of the tempos were somewhat fast, as that of the last movement. The much discussed preliminary measures at the opening of the symphony were taken with an emphasis somewhat deliberate, though not with the exaggeration into which some have fallen in treating them. There was much life and a fine rhythmic quality in Mr. Fiedler's performance; and the tone of the orchestra glorified the music.

Mr. Elman's performance of Brahms's concerto was the finest he has given since his first appearance here. It had fewer of the faults of conception that marred his playing of Beethoven the other evening, and the music is in some ways better adapted to his present style. There would still have been a gain if he had played with more poise and repose; and in certain passages, as in the last movement, with a greater firmness of rhythm. But his playing was, on the whole, something to bewilder and to delight. It was wonderfully full of fire and vitality, and it was in tone, throughout, of that incomparably rounded, rich and poignant quality that is one of the most notable features of Mr. Elman's art. He mastered all the technical difficulties of the concerto with an amazing security and apparent ease; and the difficulties are very great in the way of double stoppings and arpeggiate passages. His wonderful bowing, so elastic, so free and potently energetic, sent the pulse of life through his playing from beginning to end. There were places where a little less portamento and sentimental turn of the phrase could have been wished for, and it might be too much to say that the player has at present the breadth of view and the ripeness of feeling to make him an absolute master of this composition, one of the higher summits of modern art. Yet there was a sense of mastery in his performance as well as a sympathetic and magnetic quality that took captive the listener, as there has been in hardly anything else he has hitherto done here. He has before shown plenty of defects, some that seemed fundamentally rooted in his artistic nature; he has never revealed so much of the potentiality of great and supreme artistry as he did yesterday—an artistry that shall be able to clear itself of the slag of the virtuoso and the prodigy with advancing maturity and ripening intellect.

From Daily Citizen,
Address Brooklyn, N. Y.
Date JAN - 9 1909

BOSTON SYMPHONY CONCERT.

Mischa Elman, as Soloist, and Max Fiedler, as Conductor, Render Excellent Programme.

A noteworthy programme formed the attraction offered last night at the Academy of Music by the Boston Symphony Orchestra. The incidental Brooklyn debut of Mischa Elman, the young Russian violonist, who won American fame with his first American appearance, added particular importance to the event, and it had best be stated at the very beginning that no exaggeration was contained in the advance reports which described the youthful virtuoso as a budding Paganini. Elman is a great artist whose youth has been no drawback to a marvelous development, nor a bar to a deep understanding of his art.

The great Tschaikowskly concert in D major served Elman as medium for his production. Once upon a time the composer called it "an ungrateful piece," and Leopold Auer, the man to whom it was dedicated, hesitated long before matching his technique against its difficult passages. There is power almost amounting to violence in its first, the allegro moderato movement; too much perhaps for musical comfort, but the right quantity to afford the artist opportunity to show his virtuosity. Elman took advantage of the chance with astonishing verve and an assurance that was justified only by his supreme ability. It is the second movement, the Canzonetta, which constitutes the real beauty of the composition. Its tender, enchanting melody swings in the lofty measure of a rhapsodized national melody, and while the first movement taxes the physical power of the player, the second puts to test his mind and his heart and yields its fragrant charm only to the artist who fully appreciates its meaning. At this task Elman showed himself a player of almost poetic inspiration. His strings sang under the pressure of his bow and when the finale, the boisterous allegro vivacissimo followed the soothing Polish air, it was as though a sigh of regret, the impatient movement of a sleeper being awakened from a fairy dream, passed through the vast auditorium.

Max Fielder was the conductor of the orchestra. The latter's interpretation of Beethoven's Fifth Symphony is not new to Brooklyn music lovers. It is a masterly presentation of one of the greatest compositions of all times, and Mr. Fiedler's control of his musicians, especially in the difficult and almost disordered first movement, was truly remarkable. In the andante con moto the 'cellos and violas did brilliant work and received clear and resonant support from the wind instruments in the development of the theme.

Weber's rousing Freischuetz overture formed the last programme number. Every seat in the Academy was filled.

GLOBE & COMMERCIAL ADVERTISER,
New York City.

THE BOSTON ORCHESTRA.

HEINRICH GOTTLIEB NOREN'S "Kaleidoscope," an original theme and variations for orchestra, which was much discussed on account of the curious lawsuit of which it was the subject about a year ago, was played for the first time in this city last evening at the third concert of the Boston Symphony Orchestra in Carnegie Hall. The composition was announced for performance by the Boston orchestra during the season of 1907-08, but the performances did not take place as the publication of the work had been suspended pending the result of the lawsuit. It was alleged that Noren's use of the Strauss theme was a violation of the copyright law, but the court held that there had been no violation of the law on the ground that the motives were not melodies in the meaning of the law. The other numbers on the programme were Beethoven's concerto for violin in D major, and Richard Strauss's third tone poem, "Death and Transfiguration." Mischa Elman was the soloist.

The Noren composition is a masterly work, in which fancy and invention are happily combined with learning and skill.

MISCHA ELMAN,
Soloist with the Boston Symphony Orchestra at Carnegie Hall.

The variations are of a free character. The composer does not reproduce in them the theme in easily recognizable disguises, but uses it in combination with new material, or merely as a suggestion in making a series of tone pictures or sketches. The theme itself is not especially striking or promising, a rather ordinary theme suggesting an tonality one of the old church modes. The variations, of which there are eleven, are, however, varied and individual in character, now elfish and playful, now solemn and serious, and again contemplative in the mood of reverie. Particularly attractive are No. 4, entitled "Scherzo"; No. 5, "In the Cathedral," an impressive suggestion of great architectural designs; No. 8, "A Slave Dance," and No. 10, a mazurka. No. 7, "Funeral March," is impressive, while No. 9, "From Far Off Days," has a tender reflective charm.

The celebrated variation is the last in which the Strauss themes occur. This is a double figure, ending with a figured chorale, in which Strauss's "Hero motive" and Noren's theme are the subjects. The learning and skill displayed in the construction of this number are such as to excite admiration, especially as they appear to be used not as ends but as means. Apparently Noren has attempted in this variation to depict an artistic combat of rivalry between himself and Strauss, and to prophesy its ultimate result, which, of course, under the circumstances, is the triumph of Noren.

The Strauss "hero motive" is combined with the Noren theme, and later the "hero's antagonistic motive" from the Strauss poem is introduced. In the stretto the Noren and Strauss themes crash together in a mighty climax, and the result is the emergence of the Noren theme as the melody of the chorale with the Strauss themes as accompanying figures. The orchestration, while not especially rich in novel effects, is luminous and richly colored. In the performance the virtuosity of the orchestra was displayed to a marked degree.

Mischa Elman's playing of the Beethoven concerto revealed the fact that he is still young as an artist. The first movement of this work is a supreme test of the artistic development of a violinist, and in his playing of this Mr. Elman was disappointing. His performance of it was lacking in breadth and dignity, and was unsteady in rhythm and deficient at times in clarity. In the second movement he played with better effect, and with beautiful tone, but with unnecessary exaggeration of sentiment. He was at his best in the last movement.

TIME
...ER, N.
JAN

Boston Symphony Orchestra Pensions Its Retired Members

One of the chief factors which makes for the supremacy of the Boston Symphony Orchestra not only in this country, but abroad, is the length of service of its members, showing that there has been a minimum of change in its personnal. An orchestra is a most highly strung organism. To get its best ideals, its members must be not merely accomplished musicians but they must have that musical sympathy with each other which comes only through long association. An orchestra that is constantly changing in its membership cannot hope to attain the highest standards that an orchestra does which perserves the same members, retiring only thos whom age has made unable to keep the pace.

This year the Boston Symphony Orchestra began to pay pensions to 13 of its former members who had been retired from the Orchestra for one reason or another. Before a member of the Orchestra becomes eligible to a pension he must have been in its ranks for ten years. Retiring aften ten years' service he receives a minimum pension, the pension increasing up to 25 years of service which is the maximum pension. The moneys for the pension fund are raised in three ways; by annual assessment on the members of the Orchestra; by the receipts from two special concerts given each winter by the orchestra in Symphony Hall; and by gifts made to the fund by friends of the orchestra.

Some rather interesting statistics were brought out recently regarding the membership of the orchestra. The number of musicians employed is 97. Of these 80 have been in the Orchestra more than four years. There are three mn in th orchestra today who were in it when it was organized, 28 years ago. They are Paul H. Fox, flute; J. Akeroyd, second violin, and Daniel Kuntz, first violin. The average length of service for these 80 men who have been in the orchestra four years or more is just less than 16½ years. The three named men have been in the orchestra since its organization. Two have been in the orchestra 27 years, three 26 years, seven 24 years, three 23 yars, four 22 years, one 21 years, one 20 years, five 19 years, five 18 years, one 17 years, six 15 years, two 14 years, three 13 years, one 12 years, six 11 years, four 9 years, four 8 years, one 7 years, two 6 years, two 5 years. The greatest changes in the orchestra were made in the fall of 1907 when Dr. Muck brought quite a number of new men from abroad to take the place of some who were retired on account of age. It is certain that no orchestra in this country and it is doubtful whether any orchestra in any country can show a table of service to compare with this.

The only appearance of the orchestra in Rochester will be in Convention Hall, Saturday evening, January 30.

From EVENING SUN,
Address New York City.
Date JAN

As Safonoff in Carnegie Hall on Friday showed Fiedler, Hess and Schroeder, of Bostonians present and past, his wonderful and compelling way with the Fifth Symphony of Tschaikowsky, so Fiedler on Saturday invited the Russian to hear his Fifth Symphony of Beethoven.

The matinée audiences might either one have been that million dollar women's committee that to-day announces its two Mahler-Philharmonic concerts on March 31 and April 6.

Elman at the Boston men's matinée not only heard how Beethoven should be played, but also showed that he can play Brahms better. The cadenza was his own fault.

From EVENING TELEGRAM,
Address New York City.
Date JAN

The Boston Symphony concert on Saturday included a masterful performance of Beethoven's "Fifth Symphony," under Fiedler. Mischa Elman again aroused the utmost enthusiasm in Brahms' Concerto.

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STAATS ZEITUNG,

New York City.

JAN 11 19

Bostoner Symphonie-Concert.

Herr Max Fiedler hat sich durch die Wiedergabe der 5. Beethoven'schen Symphonie im Nachmittags-Concert der Bostoner am verflossenen Samstag als ein Dirigent erwiesen, der würdig ist, an der Spitze der berühmten Bostoner zu stehen. Wir haben hier große Dirigenten gehabt und elektrisirende Ausdeutungen von Beethoven's genanntem Werk, aber Herr Fiedler kann den Vergleich mit ihnen kühn aushalten, denn seine Interpretation war nicht nur großen Stils und von echter innerer Antheilnahme getragen, er respektirte auch den Geist des Werkes und enthielt sich aller eigenmächtigen Nüancen, die beim Publikum oft so viel Anwerth finden, der klassischen Tradition aber so gewaltig widersprechen. Schon das machtvoll akzentuirte, pathetisch deklamirte Eingangsthema, wo „das Schicksal an die Pforte klopft", bereitete auf die kommende Leistung vor, und als die letzte Note verklungen war, stand das Publikum im Bann einer machtvollen Verkündigung von Beethoven's Genius.

Wie Herr Fiedler, dem wir anfangs gewaltthätige Akzente vorwerfen mußten, das herrliche Instrument erkannt hat, das er zu spielen berufen ist, zeigte auch die äußerst feinfühlige und charakteristische Wiedergabe von drei Tänzen aus Grétry's reizvollem Ballet „Cephalus und Procris", von Herrn Felix Mottl für den modernen Concertgebrauch sehr effektvoll eingerichtet. „Tambourin", „Menuett" und „Gigue" nennen sich diese entzückend feinen Stücke, von denen namentlich das letztere eine stilvolle geschliffene und herzlich bewegte Ausführung fand, die das Publikum wahrhaften Genuß brachte. Das waren die Bostoner in ihrer glücklichsten Verfassung. Der Beifall klang nach diesen Nummern überzeugt und schallkräftig, und auch eine sehr gelungene Wiedergabe der „Fliegender Holländer"-Ouverture fand die verdiente Anerkennung.

Geradezu begeistert war das Publikum durch die Wiedergabe des Brahms'schen Violin-Konzerts durch Herrn Mischa Elman. Das Brahms'sche Werk ist bekanntlich sehr widerhaarig, geistig schwer zu erfassen und technisch ganz ausnehmend schwierig. Es gehört zu den kleinen Wundern der modernen Musikentwicklung, dieses Stück Musik, das gut und groß zu spielen den Ehrgeiz des gereiftesten Künstlers bildet, von einem 19 Jahre alten Jüngling mit so genialem Schmiß und großem Zug nur so hingeworfen zu sehen. Sichtlich ohne die geringste Anstrengung bewältigte Jung-Mischa diesen Koloß, gestaltete den ersten Satz zu einem wahren künstlerischen Erlebnis, erfreute im Adagio durch den seelenvollsten Gesang und zeigte auch im dritten, der einer noch subtileren Durchgeistigung fähig ist, daß er der Mann der Zukunft sei, dessen glänzende Gegenwart einer noch höheren und tieferen Durchbildung fähig ist. Der junge Künstler wurde geradezu enthusiastisch gefeiert.

H.

GLOBE & COMMERCIAL ADVERTISER,

New York City.

THE BOSTON ORCHESTRA.

A varied programme was presented at the concert of the Boston Symphony Orchestra at Carnegie Hall Saturday afternoon. A novelty from another century, three dances from 'Cephalus and Procris," an heroic ballet by Grétry, "freely arranged" for concert use by Felix Mottl, headed he programme. Then came Beethoven's Fifth Symphony. After this symphony anything is usually an anti-climax, but Saturday Brahms's violin concerto, with Mischa Elman as violinist, followed it, and then the overture to Wagner's "Flying Dutchman" brought the concert to a close. The resulting anti-climax was less marked than if the symphony had been played more impressively and the concerto less so.

The Grétry dances proved charming and seemed to please the audience greatly. The first is a tambourin, the second a menuet ("The Nymphs of Diana"), the third a gigue. No doubt some hearers preferred one and some another, but all are beautiful with their suggestion of Watteau, moonlight, and Versailles, and the orchestration, however the honors are to be divided between Grétry and Mottl, is a delight.

The performance of the Beethoven symphony was particularly notable for the splendid tone of the orchestra in playing it. Some passages, the first measures of the andante, for instance, were of surpassing beauty. But the performance as a whole seemed a little tame in comparison with others the same work has had here in the last few years. And it is not necessary to be an advocate of novel "readings" and "interpretations" to be of this opinion.

The finale of the symphony was taken a trifle faster than is usual. This innovation and the wealth of gesture in Mr. Fiedler's conducting of the work did not add noticeably to the distinction of the performance.

In playing the Brahms concerto—after the Beethoven concerto, the noblest in the literature of the violin—Mischa Elman may have wished to atone for his comparative failure with the latter composition on Thursday. At any rate he achieved an absorbing performance of Brahms's work. Mr. Elman is young and will doubtless gain in repose of style as the years go by. But even to-day he can do wonders in the Brahms concerto. He played it Saturday with wonderful loveliness of tone, with mastery of the technical difficulties, with warm feeling, and with dignity, as well as with the fire of youth. Seldom has such a scene of enthusiasm been witnessed in Carnegie Hall as that which followed the performance of this concerto. The great audience recalled the young violinist with a persistence that suggested a belief in some minds that encores could happen at a concert of the Boston Symphony Orchestra.

None happened, and at last the 'Flying Dutchman" overture had a chance to be heard. It was played with magnificent vigor.

J. P. S.

SUN,

New York City.

JAN 10 19

THE MUSIC OF ONE DAY

MATINEE OF THE BOSTON SYMPHONY ORCHESTRA.

Mischa Elman Plays the Brahms Violin Concerto Better Than He Did Beethoven's—Three Charming Dances Played From an Old Ballet by Gretry.

The third afternoon concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon began with old news. It was a novelty from the treasure house of Grétry, who died in 1813. This novelty consisted of three dances from the heroic ballet "Cephale et Procris," arranged for concert performance by Felix Mottl. This work was not a ballet in the sense understood by theatregoers of to-day, but one of those early French entertainments which utilized much of the material now found only in opera. There was a libretto and singers were needed in the performance, but the graphic dance contributed largely to the telling of the story.

The three dances heard yesterday were a tambourin, a minuet and a gigue. All proved to be charming, as Grétry's dances invariably were, and the gigue in particular captivated the audience by its piquancy and the interesting treatment of the instruments.

The performance of these dances was in accord with the best traditions of the Boston Symphony Orchestra. The other orchestral numbers were Beethoven's Fifth Symphony and Wagner's "Flying Dutchman" overture. The Fifth Symphony was played respectfully, but with little depth of insight. The finale was taken at a lively pace and the balance of the parts was not always perfect.

The sole performer was again Mischa Elman, and this time he played the Brahms violin concerto. His reading of this grand composition went far to atone for his insufficient interpretation of the Beethoven concerto on Thursday night. In the first place it was a delight to find the work in the hands of a violinist to whom its appalling technical difficulties were as ripe fruit.

Elman played every measure of the composition with magnificent sweep, dash, certainty and mastery of the finger board and bow. Further than this it can be said that his reading had dignity and warmth excellently combined. His treatment of the slow movement was reposeful and yet tender, and his playing of the finale had the uncommon merit of beautiful clarity.

In the first movement Mr. Elman did not play the Joachim cadenza, which is generally employed. That which he did play was not familiar, but it was suspiciously similar in style to that of Elman's teacher, Auel, heard in the Beethoven concerto on Thursday evening, and it fitted just as little the august company into which it was audaciously thrust.

This cadenza was not an artistic development of the thematic matter of the movement, but a smart investiture of it with a variety of finger-board tricks with no finer purpose than to make a fiddler's show. When Mr. Elman has learned to reverence art more and to adore violin playing less he will put aside such cadenzas. That of the first movement yesterday was in sharp contrast to his own playing of Brahms's music.

TRIBUNE

New York City.

JAN 11

MUSIC

THE BOSTON ORCHESTRA AGAIN.

It was an excellent but not a remarkable concert that the Boston Symphony Orchestra, under Mr. Max Fiedler's direction, offered yesterday afternoon to an audience that filled Carnegie Hall. Perhaps its lustre was dimmed by the glories of last Thursday evening's performance, which will assuredly figure among the season's red letter occasions, and possibly, therefore, those who heard both these concerts were minded to give yesterday's music less than was its due of appreciation. But miracles every day are too much to expect, and, after all, the level which the Boston visitors maintained was a lofty one.

The orchestral programme comprised three dance pieces from Grétry's "Cephalus and Procris," freely arranged for modern concert hall use by Felix Mottl; Beethoven's C-minor symphony and the overture to Wagner's "Flying Dutchman." The soloist was again Mr. Mischa Elman, and he played the Brahms concerto for violin.

The Grétry dance music, from his heroic ballet upon one of the touching episodes of classical mythology, is not unfamiliar here in its original form, and, if memory serves, fragments of this work have figured in the lists of Mr. Sam Franko's concerts of old music. But Mottl's orchestration of the tambourin, minuet and jig, played yesterday, had not before been heard in this city. Of the three pieces, the jig seemed most worth while, and it proved to be a bit of infectious musical gayety, happily simple in its instrumental voicing. The tambourin and minuet endured less well the burden of latter day orchestral raiment, but they, too, exerted considerable rhythmic charm. Mr. Fiedler and the band performed these dances with just appreciation. The C minor symphony brought out strikingly, in its opening measures, the energy and the decision of conductor and orchestra. Throughout the symphony's performance there was a fine sense of tonal values and a consistent beauty of utterance, but there have been more weighty, more significant readings of the work.

In the Brahms violin concerto young Mr. Elman renewed the admiration aroused by his playing of the Beethoven concerto three nights ago, so far as his purity and fluency of tone were concerned. But this music, even more than the Beethoven concerto, demands a tone of large diameter and swelling opulence, and the limitations of Mr. Elman, which are mainly those of youth, and not to his discredit, were felt more than was expected. With these allowed for, the Russian lad's performance was one of sustained loveliness, and it wanted only a multiplication of its dynamic factors to be of complete potency. Not too much, however, can be said in favor of his choice of cadenzas in either the Brahms or the Beethoven concerto.

STAATS ZEITUNG,

rom New York City.

ddress

Bostoner Symphonie-Konzert.

Im gestrigen Abend-Konzert der Bostoner hat uns Dirigent Herr Max Fiedler eine interessante Novität vorgesetzt, für deren Wiedergabe wir ihm dankbar sein dürfen. Noren's „Kaleidoskop", Originalthema und 11 Variationen, ein Werk, das namentlich eine ganz exquisite Orchestertechnik aufweist, womit nicht gesagt sein soll, daß es nicht auch schöpferisch von Bedeutung ist.

Der Titel ist insofern gut gewählt, als er die schillernde Buntheit der einzelnen Stücke gut charakterisirt; andererseits nimmt er den Abtheilungen etwas von ihrer Bedeutung, denn es handelt sich um mehr als blos geschickte Variationen. Die meisten dieser Abwandlungen könnten auch vom Ganzen losgelöst auf Beachtung Anspruch machen. Das Thema ist gut erfunden, prägnant und ausdrucksvoll, wenn auch etwas fragmentarisch klingend.

In dessen Verwendung und Verarbeitung macht sich bei aller blühenden Phantasie die große Klarheit und Bestimmtheit der Zeichnung und des Kolorits bemerkbar. Den gewaltigen Kontrapunktiker zeigt besonders die Doppelschlußfuge. Bei aller Gelehrtheit sind manche der Variationen aber geistreich, und auch Humor steckt darin. Die Instrumentation arbeitet mit den blendendsten modernen Effekten, ohne den eigenen Zug zu verleugnen.

Herr Fiedler holte aus diesem dankbaren Werk große Wirkungen hervor. Er dirigirte mit einer Freiheit und einem Schwung, den wir nicht oft an ihm bemerkt haben und erwies sich als bedeutender Kolorist. An dem Orchester konnte er seine Freude haben. Auch wir hatten sie, denn glänzender und geistreicher kann das kein Orchester der Welt behandeln. Die Novität hatte sehr freundlichen Erfolg, und Herr Fiedler konnte wiederholt für den warmen Beifall danken.

Der Solist des Konzerts war Herr Mischa Elman, der uns einmal ganz klassisch kommen wollte und sich mit Beethoven's Violin-Konzert als ein Virtuose von überraschender Vergeistigung und Reife erwies. Es lag etwas unendlich Sonniges und Heiteres in der Art, wie er dieses Wunderwerk behandelte, das man gewöhnlich nur von reifen Männern spielen hört. Es glänzte die hoffnungsfrohe, freudige Jugend des Künstlers darin. Mag sein, daß er den dritten Satz in einigen Jahren noch überlegener, vertiefter bringen wird — an der Wiedergabe der beiden ersten Sätze ist wahrhaftig nicht viel mehr zu ändern.

Es vibrirte etwas Lerchenhaftes in den holden, jubelnden Passagen des ersten Satzes, und die weitgespannte Kadenz Prof. Auer's wurde in der Art einer freien Improvisation gebracht. Ruhiger, seliger Friede schwebte über dem Larghetto, dem er den süßesten Ton der Nachtigall lieh. Daß er die schwierigen Doppelgriffe und vollgriffigen Akkordpassagen des Rondos sicher meisterte, das bedarf wohl nicht erst der ausdrücklichen Versicherung. Der Erfolg des jugendlichen Künstlers war ein durchschlagender. Er mußte immer und immer wieder erscheinen und danken.

Strauß' Tondichtung „Tod und Verklärung" schloß in würdiger Weise ein genußreiches Conert ab.

H.

TIMES,

New York City.

THE BOSTON ORCHESTRA.

Noren's "Kaleidoscope" Variations Played for the First Time—Mischa Elman, Soloist.

The Boston Symphony Orchestra came to New York yesterday on its third visit this season, and at its concert in Carnegie Hall gave a programme consisting of three works—the "Kaleidoscope," variations of Heinrich Noren; Beethoven's violin concerto, played by Mischa Elman, and Strauss's tone poem, "Death and Transfiguration." Noren's variations have been much spoken of recently because of an absurd lawsuit of which they have been the subject in Germany—the point at issue being the use in them of two themes from Richard Strauss's tone poem "Ein Heldenleben," which was claimed to be a violation of copyright, but declared by the court not to be such on the ground that these themes are not melodies.

But the variations themselves are much better worth considering from a musical point of view. The work created a deep impression at its first performance in Dresden a year and a half ago, (before the lawsuit had been thought of,) and has made a name for the composer since. It is a remarkably fine composition, and is all the more notable as coming from a composer already in middle life of whom nothing had ever been heard before.

There are eleven variations in which the composer has worked with the freedom that the moderns have developed in this form, making of the theme only a starting point for free and unrestrained fancy, and keeping no firm hold of it in molding and shaping the successive movements to which it gives rise. These variations are full of a rich and vigorous imagination, and are the product of a remarkable musical skill. There are in them a dexterous command of the learned forms of musical art and of the most modern applications of thematic treatment; but these are employed with an art that conceals art, and with a freshness and spontaneity of musical invention that make the music alive with interest from the beginning to the end, with a rapid shifting of mood and a wide reach of imagination.

The composer is a master of orchestration, and falls into few of the extravagances of the modern use of that art; his color is restrained, yet full and rich, and he commands great resources of instrumental combination. Their merit is that which must be accounted the supreme merit of giving the right and inevitable expression of the musical thought.

The most notable of these variations are the nobly beautiful ninth, entitled by the composer "From Far Off Days," elegiac and tender in feeling and full of lovely instrumental effects, and the final one, the eleventh, in which the composer pays homage to Richard Strauss, entitling it "To a Celebrated Contemporary." It is in this that he has used the two themes from "Ein Heldenleben," in combination with others of his own. It is a tour de force of musical learning and skill; but is much more, in that it is music of absorbing interest and moving power.

The attentive listener wondered at the manner in which a truly musical effect is wrought from the treatment of the unpromising cackle of the theme, representing in Strauss's own music his critical antagonists; the manner in which it is made to yield further effects from its inversion; the adeptness with which Strauss's themes are polyphonically developed with Noren's own material, and, finally, the ease and flexibility with which all this is worked into a double fugue that, while it is full of contrapuntal skill, is treated with the freedom of the modern art, and is made splendidly sonorous and stimulating to the musical intelligence. Such a composition is the work of an artist of no mean power; and it cannot long remain his only contribution to the modern literature of the orchestra. It was superbly played, with much finesse on the part of the orchestra, and conviction on the part of Mr. Fiedler.

Mr. Elman's performance of Beethoven's concerto was in many ways remarkable, but it showed the limitations that still hedge the playing of this extraordinarily talented artist. There was the rich, rounded, and searching tone that he commands, the vitality and energy of bowing, the dexterity and accuracy of his left hand—and on this occasion Mr. Elman reached much nearer to perfect intonation than he did at his recent recital here. There were many beautifully played passages. What was missed was the lofty serenity of the music, the repose and breadth that are of its essence. There was still the trace of restlessness in Mr. Elman's playing. There was not always the perfect security of rhythm that this music needs above all other.

While there were certain exquisite bits of cantilena, he did not keep it always on the plane of high nobility. These are things that, with all the brilliancy and remarkable talent of this bewildering young man, disconcert those who would see him reach the place to which his rare gifts and accomplishment entitle him. Mr. Elman played cadenzas by Prof. Leopold Auer, his master, that are not worthy to be inserted in Beethoven's music, even in those places that are supposed to be reserved for the artist's unrestrained fantasy; they are cheap and trivial in their employment of Beethoven's themes.

Mr. Elman was most enthusiastically applauded for his performance and was recalled to the platform time and again.

Richard Strauss's "Death and Transfiguration," which closed the programme, was played with much impressiveness.

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BOSTON EVENING TRANSCRIPT
SATURDAY, JANUARY 16, 1909

THE SYMPHONY CONCERT

FRENCH AND GERMAN MUSIC, OLD AND NEW

Debussy for a Modern and Berlioz for a Classic on the French Side—Schillings and Schubert for Germans—A Rather Empty Fragment of Schillings's "Moloch"—"The Afternoon of a Faun" Again

Schubert in heroic size, Debussy refining his musical phrases into the most elusive subtleties, an excerpt from an opera of Schillings, and the riotous rhythms of Berlioz's overture, "The Roman Carnival," composed the programme of the twelfth rehearsal of the Symphony Orchestra. The piquancy of the contrasts it presented was an ample substitute for the personal interest usually aroused by the entrance of a soloist. Schubert in an Olympic mood (not unstreaked, be it confessed, with the sentiment common to Germanic notions of Greek deities) and Debussy at the opposite end of the scale—not only harmonic, but mythological—the two are as far apart as the formal symphony and the subjective fantasy, as the faun from the deity. But the antithesis demands this modification; that the scale must be regarded as horizontal rather than vertical. These divisions would have been still more emphatic had the pieces been played in the order in which they appeared on the programme, which would have made Debussy follow Schubert directly after the intermission. This, however, was announced as an error in the printing, and the order observed was:

Schubert: Symphony in C major, No. 7.
Schillings: "The Harvest Festival," from the Opera "Moloch."
Debussy: Prelude to "The Afternoon of a Faun."
Berlioz: Overture, "The Roman Carnival."

From the number of those who departed before the beginning of the Overture by Berlioz, it might be gathered that a generous share had come to share the reveries of Debussy and that not a few declined to subject them to the possible blur of Berlioz's exuberant scoring. And the filmy grace and lightness brought to the eclogue by the players instilled sympathy with such a retreat. Debussy, in common with other moderns, clears a space for individual virtuosity, less that of technique than of tonal coloring. It is not enough that the flute in its bend of chromatics announcing the chief theme, should sound the bucolic note. Debussy is not content with the conventional symbols—staff, pipes and a grazing herd in the prospect. His notes must convey what they conveyed as played yesterday afternoon in tones of warm rich languor—the silken shimmer of still air, trembling glow of yellow sunlight, the peace of wild things undisturbed, the peace of wild, half-divine beings, unvexed with notions of right or wrong. Golden afternoon; greenery, rich and luxuriant in ripe, midsummer growth, spots of wavering sunshine on cushiony turf, the tinkle of a stream, and the faun lying in a swoon of drowsiness among golden-headed lilies; the catlike grace of his supple body in repose, tips of hairy ears with their peep of the animal, the hint of a smile—playful without viciousness—the longish look under half-closed eyelids—such a faun as looked down from one of the niches of the hall; such a faun lay among the golden-headed lilies of Mallarmé's verse; such a faun breathed out of the strings and wood winds of Debussy's score. Creature of vague, wistful passions, rolled in the embrace of the thick turf—shall he yield to the soft persuasion of the hum that pervades the wood, or urge his drowsy senses to recall a visit of nymphs, swan-white—or was it a visit, or was it a dream? If reality, he would resign his divinity to search it out and claim it for his own. But the yellow sun grows too bright for these twilights of memory; the air palpitates with its golden radiance. His eyes turn to smoking Etna, and his thoughts not to a nymph, but a goddess. And while he trembles at such presumption, the day again exerts its spell; his long lashes meet and the smile of wild innocence melts into the curves of the slumber smile and a deep sigh as of 'cello notes comes from the parted lips. Flakes of sunshine tremble in the golden air.

These, or something next of kin, were the images which haunted the mind of the composer, and these were what he sought to convey, and does convey, in the measures of his ejaculatory score. Its melodies come in jets and spurts out of billowy tones which stretch the silken strands of their weaving. The throb of the initial flute notes is developed in masses of writhing and crawling chromatics; a solo violin speaks in pensive soliloquy, with flute reminiscent; up sweep the chromatics, and down; and in passionate undertones the sustained background of wind notes—a parenthesis of sound, always expressive, and often explicit. All at last—visions, harp glissando, sigh of cellos, solo violin—melt into silvery mist and fade to gray silence. Such music may or may not "last." It is. And considering the difficulty of predictions, it cannot well be overlooked.

With Shubert's symphony (still-born, but christened with a rhapsody from the critical pen of Schumann) the case is far otherwise. In lateral dimensions, at least, the work is gigantic. The same might be said of its melodic proportions. The fertility of invention, responsible for so much that is best in Schubert, and much also that is commonplace, did not desert him here. He practises no husbandry with his themes. Material that would have prompted a score of his peers to niggardly hoarding, he lavishes in ornamental detail. He sings with a score of throats. He is, moreover, magnificently deliberate. Here is no deference to suburban trains and dinner hours; but the rounded episode, the complete development of his idea, orderly and loquacious, if you like, with the pregnant loquacity of the elder novelists like Fielding, who "brought his armchair into the proscenium to chat in the lusty ease of his fine English." As Schubert paced the four-square paths of the Academe in this [illegible] Mr. Fiedler was heard at his best—scholarly, robust and apt in his sense of the contrasts in which the work abounds. As an illustration, consider his generalship at a certain climax of the second movement. It grew in volume and in import, like the preparation for great events, it gathered head and gained intensity; it became a vial of tempests, burst, and smote a dead silence of human stupefaction, after the manner of great historical climaxes. A few measures of philosophic comment and the preceding themes picked up their routiné employments to go on as before, also after the manner of what follows historical climaxes. All these and other matters of moment came in response to the minatory flourishes of Mr. Fiedler's baton—sharp accentuations of rhythm which told like a bold line, military blares of brass, abrupt thunders, remote horn calls, Schubert's dropped stitches of melody in obscure nooks of the band, caught and thrust on the ear in their fleeting phrase; themes briefly announced and finely amplified, and always the string choir's limpid undercurrent of sound. To scan the pages of this symphony is to see at a glance how Schubert relied on this last device, the chanting of strings, as a mass against which to build his themes. Increasing in volume as the end is approached, never perfunctory, but always vitalized with melody, these members mount like clustered columns, springing their light tracery into the upper recesses of groining where all is rich, intricate and dim. Considered as the music of tracery, still all is disciplined—pure design before the inroads of the flamboyant, when still for every member in the column exists a member in the arch, interrupted, it may be, by the flowers and foliage of the capital, but resuming above in firm continuity of line. Such music was born of a reverence for the schools. Perhaps do not write that way now from choice. Perhaps we cannot.

For the rest, the prelude to the third act of Schillings's "Moloch," bearing the label of "The Harvest Festival," frank and full-lunged, gave a demonstration of how to perform intricate orchestral evolutions, to avoid the extravagances of "distinguished contemporaries" and keep within the law up to within half a score of measures from the end, there to admit a riot of strange [illegible] which may be supposed to follow in the train of Moloch. The overture of Berlioz, heard many a time at these concerts, freely exhibited its kaleidoscopic colors from the red of brasses to the blue of muted strings in its thick instrumentation. Again the English horn (deliciously appropriate) arrogated to itself the singing voice of Benvenuto in his melody, "O, Teresa, vous que j'aime," in strains that would have left that worthy completely bewildered and inexpressibly flattered. Berlioz and Cellini; indeed, why not? The fervid romanticist pouring the rich glow of his fancy about the image of the glorious, æsthetic thug? If it succeeds, as in this case we are bound to admit that it does, so much the better for art and biography. Benvenuto mounts from the naive to the heroic. A failure can be attributed not to romanticism but to the romanticist, whose wings were weak (or to the librettist whose fable was silly). But Berlioz and Benvenuto, romanticist and romantic, thinker and thing thought—the two were ordained twins in a metaphysical heaven. A psycho-picaresque overture remains as fruit of the union.

ELGAR'S SYMPHONY

MR. FIEDLER TO UNDERTAKE IT NEXT WEEK

The Expectancy and the Admiration That the Music Kindled in England Last Month—A Symphony Without a Programme—The Form, the Course and the Mood of the Piece—Elgar's Traits as They Play in It—A Dissenting Voice from Chicago

At the Symphony Concerts of next week, as another column announces, their public will hear for the first time Elgar's new symphony that has excited English audiences for six weeks past and that American audiences in New York and in Chicago, have already heard. At the least, it is notable music provoking to wholesome debate, if not always to admiration. Here, then, follows a hint of the unusual mood of English hearers toward it; a summary statement of its form and contents and the highly divergent impressions that two American reviewers received from the music.

ENGLISH ADMIRATION

Discussing a few weeks ago the amount of interest which had been excited by Elgar's first symphony, a cultivated lady of foreign birth who has long been settled in London caused much mirth by the innocent inquiry: "Has not any other English composer ever written a symphony?" The remark was illuminating. For the speaker was not only highly cultivated, but also a keen lover of music and a regular concert-goer well acquainted with the condition of musical affairs in this country. But though she had attended many concerts here, she had never happened to hear a British symphony, and was consequently unaware that such a thing even existed. Of course, she had to be told that many of our native composers have written symphonies, some of them of much excellence; but also it had to be confessed that not one had so far succeeded in establishing its hold upon the public, or was ever performed in the ordinary way. No wonder, therefore, that a symphony by Elgar was awaited with no ordinary amount of interest.

Ever since he wrote his "Enigma" variations his powers as a writer for the orchestra have been widely recognized. But, unfortunately, he has been strangely tardy in redeeming his early promise in this regard. Instead he has preferred to devote his attention to a long-drawn series of oratorios which, if conceived in lofty spirit and testifying on every page not only to his earnestness of purpose, but also to his abounding skill, have none the less had only a limited appeal so far as the general musical public is concerned. There has, indeed, been something of irony in the situation. At last, after many years, we have produced a composer capable of holding his own as an instrumental writer with eminent foreign masters. Yet what does this provoking composer do but steadily refuse to devote his talents to the field which they were most conspicuously fitted to adorn, and prefer instead to expend them in another direction altogether. Glance over the list of Elgar's compositions, and it is equally astonishing and deplorable to note how few are the purely instrumental pieces. The aforesaid variations, the overtures "In the South" and "Cockayne," the introduction and allegro for strings, and a few marches, these, with the juvenile "Wand of Youth," practically exhaust the list. About half a dozen compositions, mostly in the smaller forms, all told—and these from one who is by general admission a master of the orchestra! Small wonder that there were rejoicings when it became known that at length he had put his hand to a symphony, and that hope and curiosity ran high when the time for its performance arrived.

Last summer Elgar finished the symphony and it was played for the first time on Thursday, Dec. 3, by the Hallé Orchestra at Manchester, under Richter, to whom it is dedicated, and was repeated on Monday by the London Symphony Orchestra under the same experienced guidance in London, in each case with unqualified success. In the few weeks that have since elapsed London has heard the symphony no less than five times. Long ago Elgar expressed the conviction that music of the highest kind was that which was self-sufficing, and it is such music that he has written. His symphony, he has explicitly declared, has been conceived apart from any definite programme, though this has not availed, of course, to prevent many from discovering in it all sorts of esoteric meanings. In this particular matter, the position of the modern composer is really rather helpless. Apparently he must write "programme symphonies" and music with a meaning whether he likes it or not. Elgar has declared that this is not a "programme symphony." He has expressed his own decided conviction that music of the highest class requires no such basis. None the less, his critics know better, and so we are bidden on all hands to regard the music as what its own author has expressly said it is not. I have heard of an irascible old gentleman who was so incensed by the obstinacy of a fellow-diner at a restaurant who declined his proffered condiments that he eventually burst out: "Damn it, sir! you shall take mustard!" The attitude of certain modern musical critics seems to be much the same. In Manchester the rumor was rife that in some mysterious manner General Gordon's life was depicted by Elgar in terms of music, but this was emphatically denied by Elgar himself, and it may be added that neither Gordon nor any other concrete hero was called to mind by the music as it passed. [London Truth.

MATTERS OF FACT

The symphony bears no motto; it gives no indication whatever of a hidden meaning. For its title there stand these words, and these only: "Symphony by Edward Elgar. To Hans Richter, True Artist and True Friend." (Why, in these circumstances, the "inventor" of the Gordon myth did not suggest Hans Richter as the hero it is not easy to say.) It has been made public that Elgar denies having set out to illustrate any particular story or phase of life. He has written in the fulness of a life's experience, and such "poetic basis" as he has used is implied by the statement—I believe, Elgar's own—that, roughly, there is expressed here the contrast between the actual and the ideal in life, the innumerable phases of joy and sorrow, struggle and conquest. Emphatically, joy is triumphant.

Whatever the aim, the result is unity of idea as of material. One theme dominates the entire symphony yet it is in no sense to be regarded as a "fixed idea" in the sense in which Berlioz applied the principle and the words. This strong, healthy, diatonic melody (or some member of it) is seldom completely out of sight—a fact which in itself makes for unity—though in its full form it reappears only in the finale. Again, let him whose mind flourishes on conundrums seek the "solution" of the composer's use of the identical notes of the scherzo for the theme of the slow movement, but with the rhythm and phrasing entirely different). The solver of conundrums will find much to his taste here. But for myself I am content to marvel at the inventive power which created the central melody, and at the ingenuity which evolved the slow movement from the piquant scherzo. But the note of almost tragic emotion which dominates much of the symphony is by no means the only note. There is a manly vigor, a concentrated power, a persistency of strongly masculine rhythm that are equally noteworthy. The theme of the opening Allegro, for example, strenuous and passionate, yet smooth and graceful, is no less characteristic and striking than the march-like theme with which the concluding movement begins. [The London Telegraph.

THE COURSE OF THE MUSIC

Elgar has substantially followed the accepted symphonic form in four movements. He has packed them full and very closely with matter; and the listening demands the most concentrated and sustained attention. It may be said at the outset that the impression left by a first hearing is of a fine and nobly sustained ideal. It is music of profound seriousness, strong, severe, much of it even stern. Sir Edward rarely yields to a contemplation of the lighter side of life in his music; though he has done so on occasion. This symphony is assuredly not one of the occasions. There are no lascivious pleasings, even in the scherzo, and there is little of the sensuous or of warmly spontaneous song even in the adagio. We feel ourselves in the atmosphere of "The Apostles" or of "The Kingdom," with little even of the mystical idealism of "The Dream of Gerontius."

The melodic material of the music is wholly characteristic of the Elgar that has previously been made known to us, except that certain of the melodic phrases have a longer breath, a larger flight. Many such phrases of Elgar, plastic though they are under his hands, lack absolute musical beauty and freshness, the quality of poignantly reaching the heart and transporting the imagination. They sometimes, indeed, seem a mere collocation of notes that have a meaning only by adept devices of employment. The composer has followed a significantly modern tendency in the "community of theme" he has given to the several movements, the use of transformed and transfigured versions of one and the same melodic phrase in different connections and contexts. It is a device which has been used by Schumann, Liszt, Brahms, Dvorak and many more modern composers. It has the advantage of a unifying power, the establishing of a strong logical connection between the different movements of a symphonic work; it has also the danger of turning homogeneity into monotony. The result all depends on the skill and resource with which the device is treated, and in Elgar's symphony these are ample to gain the advantage, with little sacrifice to the danger. Thus there is a "central idea," stated broadly, heroically, at the outset, returning in part through all the movements, and completely in the finale; the theme of the adagio is note for note the same as that of the rushing scherzo (but with an almost complete transformation of its musical significance), and there are other similar borrowings.

The first movement, with a noble and dignified slow introduction, is the most elaborate portion of the work, the richest in thematic material, the most elaborately developed. There is a wonderful wealth of instrumental color in it, and there are innumerable touches that only a master of orchestration could have evolved. Yet the movement as a whole lacks the broad sweep of development, the sense of inevitable progress. It is episodic, and though many of these episodes are of beauty, the result fails to carry the listener along with an unceasing absorption in the music. The second movement, the scherzo, though not so entitled, has a rushing, piquant theme, and a truly beautiful trio. It leads directly into the adagio, ingeniously developed from the same theme. Here is perhaps the fullest blossoming of purely musical beauty that the symphony can show, the embodiment not only of the deepest thought, but also of the deepest feeling. The finale is noble music truly, but perhaps the most austere and inaccessible of any in the symphony. If it is marred at all, it is by the appearance of a theme that uncomfortably suggests one from the second act of "Aida," a suggestion more or less trivial, as such reminiscences often are. There can, of course, be no question of plagiarism here, since the spirit and the treatment are so different. Much more subtle, more elusive, is the suggestion of "Parsifal" that in more than one extended passage of the symphony can hardly fail to strike the listener fresh from a hearing of Wagner's solemn drama; but here, too, there is no question of plagiarism, beyond an assimiiation of the mood and the instrumental color that saturates the music. [The New York Times.

A DISSENTING VOICE

The symphony is rich in melody, the melody of one who says to himself, "Go to; I will contrive a multiplex message. It shall be a message of profound prolixity and intensely discursive sapiency." It is all that, and more. But as to "the greatest symphony since Brahms," let us not be too hasty with our loud Hosannas. Give us D'Indy or Bruckner or the martinet Mahler; for this music of Elgar's manufacture is more "tone-poem" in thought and in treatment than four-movement symphony. There are sections of transcendent beauty. Two middle parts of the second movement are of wonderful effectiveness. Part of the long-drawn adagio seemed to prophesy the real Elgar, the poet of virile melody. The last movement is grandiose, especially the coda. But, like all things grandiose, it sounds too big to be true.

The orchestration is of course done with a sure mastery. Elgar is too finished a craftsman to permit one detail to escape him. Elgar is of the moderns very modern; hence it naturally follows that the work is rich harmonically. It is bursting with melody, several melodies at a time, sensuous, strong, suggestive, platitudinous melodies. In these senses, the new symphony is an epic work. But as for striking a definite note, as for proclaiming a definite personality among symphonists, one racks his memory in vain for a single scrap of evidence. It was therefore a grievous disappointment. One went to the hall prepared for a soul-compelling performance of a new symphony. The orchestra [Mr. Damrosch's] did not compel. Neither did the symphony. Not that, like the Athenians, one goes only to hear some new thing; the music of this giant among latter-day composers has given proof of his great endowment before this year of grace. But one went to hear a master's voice in an expression of supreme wisdom, and heard platitudes. [The Chicago Record-Herald.

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BOSTON POST,
SATURDAY, JANUARY 16, 1909

SYMPHONY REHEARSAL

BY OLIN DOWNES

The 12th public rehearsal of the season by the Symphony Orchestra took place yesterday afternoon in Symphony Hall.

Mr. Fiedler gave an individual and engrossing reading of Schubert's glorious symphony in C major. We make this general statement trustfully, courageously, for we heard some 30 measures of the andante on the wrong side of the entrance doors and the remaining two movements. Those 30 measures were moving more quickly than they usually do. There were drastic tonal contrasts, and the effect was highly dramatic.

It is generally conceded that the unfinished symphony in B minor stands at the head of Schubert's creations in this form. It is certainly more concise than the work heard yesterday, but consider the tremendous scale upon which the C major symphony is evolved, the colossal and inexhaustible ideas that fill the mighty mould.

Now there will probably be many to find objection to this reading, which wandered from the beaten track. We are thankful that we have not detailed knowledge of the wonderful and familiar symphony. Sometimes such knowledge is an encumbrance, for it is very liable to result in previously formed conceptions, and a set point of view is a deadly foe to appreciation of other ideas. Mr. Fiedler bore to us the message of that incomparable music. He struck the Olympic note. The famous Cs in the finale were as the stamping of a god. The horns are gloriously employed throughout the score, and they were permitted to show as much as possible. The whole work was bathed in glorious color. The rhythms bore one on upon a rushing stream of joy.

"The Harvest Festival," festival music in dance rhythms from Max Schilling's opera "Moloch," was played for the first time in Boston. The scoring is superlatively brilliant, the melodies and rhythms are pleasing. The music made a good impression, though it is primarily conceived as the accompaniment of a scene on the stage, hardly as a work for the concert room.

Then there was an estimable performance, though not, to our thinking, absolutely what Debussy would have desired, of that composer's marvellous, elusive and intangible "Afternoon of a Faun." Finally, Mr. Fiedler gave the best performance that has been heard here for years of Berlioz' flashing overture, "The Roman Carnival."

THE BOSTON TRAVELER,
SATURDAY, JANUARY 16, 1909

MUSICAL EVENTS

For next Friday afternoon and Saturday evening Mr. Fiedler announces for the Symphony concerts the first performances in Boston of Sir Edward Elgar's new symphony in A flat. These concerts will also mark the first appearance in Boston of Miss Germaine Arnaud, the young French pianist. She will play Saint-Saens concerto in G minor No. 2. Weber's overture to "Euryanthe" will close the concerts.

* * *

The fourth Symphony concert in Sanders' Theatre, Cambridge, will be given next Thursday evening. The programme will be Richard Strauss' tone-poem "A Hero's Life." Weber's "Der Freischutz" overture and Saint-Saens concerto in G minor, the last-named marking the American debut of Miss Germaine Arnaud.

THE BOSTON JOURNAL
—MONDAY, JANUARY 18, 1909

Symphony Season Is Now Half Over

Saturday's Symphony concert marked the end of the first half of the season. So far as the performance goes, the leading feature was Debussy's prelude to "The Afternoon of a Faun." This strangely beautiful music was most effectively played. The audience enjoyed it greatly. There was also a novelty on the program, the "Harvest Festival" excerpt from Max Schillings' opera, "Moloch." Judging by the perfunctory applause, it made but a slight impression. Evidently it was out of place. The other numbers were Schubert's famous seventh symphony and Berlioz's "Roman Carnival" overture, which were played with rare spirit.

BOSTON EVENING TRANSCRIPT,
MONDAY, JANUARY 18, 1909

Notes of the Day

The orchestral parts for Elgar's new symphony have failed to reach Boston in time for sufficient rehearsal for performance at the next pair of Symphony Concerts. Next Sunday, moreover, the orchestra departs for six concerts in the West and Mr. Fiedler has, therefore, to defer the preparation and the performance of Elgar's music until next month. He has made, accordingly, a new programme for the concerts of Friday and Saturday that keeps Weber's overture to "Euryanthe' and Saint-Saëns's concerto for piano in G miner, with Miss Arnaud for a new pianist, from the pieces already announced and replaces Elgar's symphony by Brahms's in F minor, and a new "Overture to a Comedy by Shakspeare" by a young German composer, Schweinpflug.

[illegible] DAILY ADVERTISER,
SATURDAY MORNING,
JANUARY 16, 1909

SYMPHONY CONCERT WHOLLY ORCHESTRAL

EFFECTIVE PERFORMANCE OF SCHUBERT'S C SYMPHONY

Schillings, Debussy and Berlioz Also Contribute to the Programme.

By Louis C. Elson.

PROGRAMME.

Schubert—Symphony in C.
Schillings—"The Harvest Festival."
Debussy—Prelude to "The Afternoon of a Faun."
Berlioz—"Roman Carnival Overture."

Dvorak, some time ago, wrote in an American Magazine that Schubert was greatest in his instrumental works. It was, we think, an entirely false estimate. Schubert thought vocally and his instrumental works are merely transcriptions of various phases of song. Beautiful melodies, effective contrasts, symmetry of themes are there, but not that development that keeps a large work constantly interesting.

A symphony should be a perfect blending of the melodic and emotional on one hand, and the intellectual on the other. Made up entirely of the first two elements it will pall. Therefore we felt less attracted to Schubert's largest symphony than we had been in previous years. Yet it is well to hear it occasionally. A new generation of concert-goers is growing up and to them the work comes with most attractive freshness, and they are probably ready to vociferously contradict the older critic who has watched some portions of the great symphony grow threadbare.

This fading process is found chiefly in the first two movements. The second might be much benefited by an application of the blue pencil; it requires several amputations to restore its vigor. We of the 20th century are not as patient of repeats as they were at the beginning of the 19th. Mr. Fiedler omitted the first repeat of the work but more "cuts" are necessary, in both movements.

The third movement, however, remains throughout attractive. It is one of the most genial of scherzos and it has a beauty of melody that wears better than the gypsy theme which eternally bubbles up in the Andante. The trio here is the finest part of the work. It received an exceptionally fine reading, but it was scarcely necessary to observe all its repeat marks. The finale, too, with its powerful four strokes (were they copied from the four accents of the chief figure of Beethoven's violin concerto?) is still an exciting bit of composition and it was played with a vigor that drove its points well home.

The performance was very effective. When one remembers that the Viennese Orchestra shelved this work because it was "too difficult," one realizes the advances made in orchestral technique since the classical epoch. The resolute trombone passages in the coda of the first movement sounded as fiery as ever, and the violins dashed through the chief theme of the finale with clearness in spite of the lightning speed taken. One must also chronicle the excellent work of the oboes in the chief theme of the Andante and the perfect ensemble of the great crescendos and diminuendos of the finale. Altogether, then, an excellent performance.

Schillings' "Harvest Festival" was a picture of a merrymaking in ancient Thule. If the old Thulians had "harvest-homes" like that we imagine that they planted bombs and reaped explosions. The music seemed inflated and not very full of ideas in spite of some very skillful orchestration. We hope that Schillings will not imitate the example of the bad penny of the proverb.

From this the programme swept to the opposite extreme and gave the ultra-delicacy of Debussy's Faun. We have now passed several afternoons with this party and have not become reconciled to his melancholy yet. It is an over-refined picture of a mood into which we cannot enter. This may be our misfortune; the noisy minority, who always force the applause when Debussy is played, will undoubtedly think so. They recalled the conductor at the end of the work and he caused the orchestra to rise as accessories in the matter. The careful performance deserved the tribute.

Then came a totally different French school. We do not think Berlioz's "Carnaval Romaine" overture one of his strongest works, but it is at least tangible and intelligible. There is some melancholy in this work also, which was finely expressed on the English horn, but this sadness was made into an excellent foil to the hilarity of the Carnival, and the Saltarello was played with much animation.

Yet we have had better performances of this overture. There was a certain forcing of the pace that took away the natural gaiety of the work. It was rather vehement than light-hearted.

At the next concert we are promised the much-discussed new symphony of Sir Edward Elgar. No one can accuse our conductor of not being sufficiently modern. The first half of the season is now over and he has given us as much of the modern school as any conductor of them all. He has also proved himself a careful conservator of the technical excellence of our orchestra—a most important matter, since even the German music journals begin to acknowledge that Boston possesses the "best orchestra of the world."

Mr. Fiedler makes an interesting announcement that on next Friday afternoon and Saturday evening he will give the first performances in Boston of Sir Edward Elgar's new symphony in A-Flat, a work which has been creating something more than a sensation in England and has aroused considerable interest where it has been played in America.

Another interesting feature of the concert will be the first appearance in Boston of Miss Germaine Arnaud, the young French pianist, who has been making such a stir during the past 18 months in France and parts of Germany.

THE BOSTON SUNDAY GLOBE—JANUARY 17, 1909.

MUSIC AND MUSICIANS

Echoes of Yesterday's Symphony Concert.

People's Choral Union Tonight —Geraldine Farrar Coming.

Interesting Recitals of the Current Week.

No soloist appeared at the 12th Symphony rehearsal and concert, the orchestra having things its own way in the following program: Symphony in C major, Schubert; "Harvest Festival," from Schilling's opera, "Moloch," first time in Boston; Debussy's prelude, "The Afternoon of a Faun," and the "Roman Carnival" overture by Berlioz. Schilling's work was the only novelty, a somewhat heavy piece largely in dancing rhythm with once in awhile a note of joyousness suggesting merriment of the dancers, but not specially typical of festive scenes. Unanimity of performance resulting in the usual standard of ensemble playing by the men made the piece effective, even though there was not anything of particular interest to the auditor.

Schubert's symphony is such a glorious composition that the first part of the program really overshadowed the second part. One composer against three, and the one won. From the horn passages in the first movement, through the march themes of the second, the pathos and humor of the trio and scherzo and the brilliant finale, the work of the orchestra was as lucid and expressive as one could desire.

In the first part brasses and woodwinds were in beautiful harmony, and all the complicated "conversations" and elaborated repetitions of the second movement were admirably voiced by the different choirs. The charming scherzo and the trio, with its tinge of melancholy, were each given with fine effect. The well-known "four notes" oft repeated were impressively introduced and the strings managed their terribly difficult score with commendable smoothness. All in all the finale was a notable performance.

"The Afternoon of a Faun" gave the flutist, Mr Maquarra, a chance to reveal an exquisite tone and with his fellow players to set forth the languorous and dainty moods of Debussy's idyl in delightful tonal colors. The Berlioz overture was given with the energy and variety necessary to characterize the ideas of the composer.

This week the orchestra will give the first performances in Boston of Sir Edward Elgar's new symphony in A-flat, a work which has been creating a sensation in England and has aroused considerable interest where it has been played in America.

Another interesting feature will be the first appearance in Boston of Miss Germaine Arnaud, a French pianist, about 18 years old, who will play Saint-Saens' G minor concerto. Weber's overture to "Euryanthe" will close the program.

Fourth Cambridge Symphony.

The fourth Symphony concert in Cambridge will be given in Sanders theatre next Thursday evening at 8 o'clock. On account of the reception to Pres Eliot, which is to be that evening, following the concert, the length of the program will be limited to one hour and a half so that the concert will be ended by 9:30 o'clock.

The program will comprise "A Hero's Life," by Richard Strauss; overture of Weber's "Der Freischutz" and Saint-Saens' G-minor piano concerto, with the French pianist, Miss Germaine Arnaud as soloist. Miss Arnaud will make her American debut at this concert.

Paderewski Coming.

Paderewski sails from England on the Kaiser Wilhelm der Grosse next Wednesday and is due to arrive in New York Tuesday, Jan 26. His stay in this country this year is limited to a few weeks, although the enormous demands made for concerts have made it necessary for him to stay longer than he at first intended. His first concert of the present tour will be in Waterbury, Conn, Jan 28; Jan 30 he will play at Newark, N J; Feb 2, New York; Feb 3, Philadelphia; Feb 4, Washington, and Saturday, Feb 6, in Symphony hall. Tickets are on sale.

The Bonci Concert.

A concert of more than ordinary interest will be given in Symphony hall Tuesday afternoon, Feb 9, by a quartet of opera singers from the Metropolitan opera house of New York, headed by Alessandro Bonci, who shares with Caruso the first honors of modern tenors. The other members of the quartet are Marie Rappold, the soprano, who was heard here with the Symphony orchestra some weeks ago; Marianne Flahaut, a French mezzo soprano, and Herbert Witherspoon, American basso, who this year for the first time has been appearing in opera in New York. The tickets will go on sale Feb 3, but mail orders may now be sent to L. H. Mudgett, Symphony hall.

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BOSTON EVENING TRANSCRIPT.
SATURDAY, JANUARY 23, 1909

THE SYMPHONY CONCERT

NEW LAMPS FOR OLD, BRAHMS AS MAGICIAN

The Discreet Conjuring of His F Major Symphony and the Music of Impassioned Scholarship—Its Symbolic Qualities—A Familiar Concerto of Saint-Saens and a Pianist of a Type New to These Concerts—The Unusual Impression She Created, Together with a Few Reasons Why It Could Not Be Safely Duplicated—A Piano Concerto in the Vein of Impersonation—An Old Overture and a New

A programme which declared a multitude of texts, mostly romantic, was furnished at the thirteenth rehearsal of the Symphony Orchestra yesterday afternoon. Curiosity was piqued by a new name affixed to an overture for an unspecified comedy of Shakspeare; further range for conjecture, especially as the piece bore the parenthesis of "first time in America." It was an afternoon of music in which more is meant than meets the ear. Saint-Saëns's concerto, from being interpreted turned interpreter. It was a season of odd inversions—a strange pianist and a familiar concerto, an old symphony uttering old truths a new way, transfigured by ardent players and impassioned leadership to meanings much wider than those of pure music, even with the purity of Brahms. The symphony became a metaphor. There remained, to conclude, Weber's overture to the opera "Euryanthe," at its familiar task of vitalizing the rattling wooden Byronism of its period. In detail, then, the programme was:

Scheinpflug: Overture to a Comedy of Shakspeare (with use of an old English melody of the sixteenth century) for full orchestra, Op. 15.
First time in America.
Brahms: Symphony No. 3, in F major, Op. 90.
Saint-Saëns: Concerto in G minor, No. 2, for Pianoforte, Op. 22.
Weber: Overture to the Opera "Euryanthe."

The wide range of reference which lurked in this performance of Brahms's symphony can best be gathered by going outside of music for a start. And this is fair, for the music went outside itself. All artists and all arts pause at some turning of the path between the forks of the old and the new. Scholarship to one is a vital issue; nothing of lasting value, he holds, can be accomplished without it; to another it is a burden of dusty tomes; it is a blazed trail or a vexatious thicket. The whole dilemma was once tersely stated in an odd letter from Grimm to Emerson in which he complains that to know the valuable portion of what has already been produced requires the best part of a man's productive years. The application of this is readily seen upon recalling the youthful Brahms who scorned universities and the mature Brahms who celebrated academics in a special work. The ideal, a union between scholarship and imagination, seems to be beyond even most of the "shining ones." But this modest youth, heralded by Schumann like another Baptist, was endowed with a kind of clairvoyance by which he digested and assimilated the vast bulk of what had gone before, made it his own, and reared his work upon it in the relation of figure to pedestal. This feat is the badge of intellect. Mere lyric rapture smothers or surrenders in the press of traditional forms. Long before the inception of his third symphony, then, Brahms had outgrown his apostasy and thought as a man and understood as a man. His passion for expression was fiery as ever, but his reverence for the old models exercised a firm controlling power. This lofty and rarified music was played by the orchestra as by a company of impassioned scholars—if such a thing can be imagined. The band enunciated, both as a unit and by groups, its unique and vivid phraseology—unsuspected timbres as of some instrument not yet invented, deep commotions of 'cellos and wood wind, melodies in sober ecstasy, and the haunting horn call of three chords, repeated throughout the first movement with an odd insistence. Both the playing and the conducting expressed what the symphony expresses, a quiet man deeply moved. Rarely, while Mr. Fiedler has sojourned in Boston, has a symphony given such a summons to his ripest qualities as a leader. Here was no marshalling of bold contrast, or forcing of effect, but a fineness and firmness of judgment which assigned to each nuance its due emphasis. This score of surprisingly sparse notation, for pages apparently little more than a duet of wood wind and strings, expressing itself to exact shades of meaning, intricate and orderly, was taken for exactly what it is—an impassioned paradigm. Great actors have recited alphabets in strange tongues and moved their audiences to tears. The parallel fails because Brahms dealt in terms more complex than an alphabet. But his symphony and its structure have the same elements of the simple and the arbitrary. Its restatement of orchestral truisms in novel forms, its skimming chromatic runs, sharp but edgeless in their clarity; its choirs of hymning wood wind; its subtle orchestral colorings, show the hand of a draughtsman who left vast omissions without vacancies. Whether he works with a sculptor's chisel, as in the heroic proportions of the finale, or in the Andante, where he turns his hand to the minute reliefs of a medal, there is the same chastity of design. As the work was conceived so it was played at Mr. Fiedler's behest, with a kind of intellectual passion. Brahms began where his predecessors left off, and carried on the torch. It has seldom burned more brightly than it burned yesterday afternoon, fanned to a steady glow by the sober enthusiasm of Mr. Fiedler and his players.

The next, by every token, was a portent. Most of those in Symphony Hall had heard at one time or another Saint-Saëns's piano concerto in G minor, knew its polish and glitter as they knew the high polish and black glitter of the instrument which shouldered in among the players on the platform. Not so many seasons ago its voluble fleetness had been heard from the same station at the hands of the composer himself. The deep-throated prologue, the lilt of the merro allegro scherzando, and the finale alternating trills and triplets were tolerably familiar matters. What, then, had Miss Arnaud to utter in this brilliant and tricky medium? Those who went predisposed to hear a conservatory graduate of some distinction heard something quite different and considerably more—just what it requires some qualification to declare. The first movement was uneven. Miss Arnaud was plainly asked to talk in an alien tongue. The result was that she could see in part and prophesy in part. When her hands swept the treble the instrument throbbed and sung with the joy and freshness of birds in a shower, and with much the same quality of tone, evoken by that singular deftness of a feminine touch. But the excursions into the instrument's bass bore corresponding resemblance to that shower when it strikes the dusty road. The pianist was here in the enemy's country, and fortunately for the balance of her performance these excursions were brief, infrequent and confined almost wholly to the first movement. For the flash and sparkle of the two remaining movements called for no such masculine sonority. It was thus that the soloist found her true voice in the matchless scherzo. Her playing became impersonation. Its irresistible rhythms, now shy, coy, modest or hoydenish, laughed like the chatter of a maidenly frolic. Up went its serpentines in spouts of holiday fire—the white fire of Saint-Saëns, which gives out radiance without sultriness. Up went its spirals, tuneful as larks. Still in the finale Saint-Saëns was the songster—in the triplet roulades which advance the themes; in the warble of trills which the pianist rippled off her nimble finger tips, while the wind choir drowsed and droned woodsy noises. Her appearance at a concert of these proportions partook of the nature of an experiment. Such experiments, on frequent repetition, are likely to prove detrimental. It is equally certain that Miss Arnaud was either wise or lucky in her choice of a concerto. It would be idle as well as unjust to pretend that she has attained any thing like her full stature of artistry. It befell yesterday afternoon that, in a concerto happily attuned to her range and endowments, and accorded a chivalrous deference by the band, she started thrills of surprise and delight. She left her audience pounding its palms with a general smile, and it was good to see the players beam paternally on her reappearances as they whacked the backs of their instruments. Hitherto no one had suspected that Saint-Saëns could be so jaunty.

The formal novelty of the afternoon, Scheinpflug's "Overture to a Comedy of Shakspeare," gave challenge by its venture of heavy instrumentation on a thin old English melody. If the overture is to remain Elizabethan in spirit, the scoring of Strauss and Mahler hints the anachronism. The work, for its first half, hugs its principal rhythm with some anxiety. When this is finally cast off the synthesis seems to have departed. English tune and chief theme of the introduction reappear, but in structure which is less architectural than stratified. Its chief virtue is that of dominant, if interrupted, melody. Again and again the voice of the orchestra bursts into lusty song which does suggest the bluff jollity of the crew in doublet and hose. If the overture is to match edges with Shakspeare, however, it must be with the Shakspeare of early work—preferably "Taming of the Shrew."

For the end came the overture to "Euryanthe," which it is the custom to lament as the well-preserved portico to a mansion fallen into decay because the contractor was dishonest, or, which is the same thing, the librettist nodded. But on its romantic side alone this overture has enough individual character to commend itself to the programmes of the future. For a musical restatement of that romanticism of the supernatural which ran riot in the beginning of the last century, which is responsible for the worst of Byron and the best of Scott, we shall probably continue to turn these pages. They sublimate its melodrama and vitalize its crude symbols. There is little prospect of shelving Weber while he so persistently refuses to be shelved.

BOSTON POST, SATURDAY, JANUARY 23, 1909

GIRL PIANIST AT SYMPHONY

BY OLIN DOWNES

Miss Germaine Arnaud, pianist of 17 or thereabouts, who has been making herself known in Europe since she took the first prize for piano playing at the Paris Conservatoire in 1907, made her debut in this city at the public rehearsal of the Symphony Orchestra yesterday afternoon in Symphony Hall.

Miss Arnaud played the Saint-Saens G minor concerto with elegance and swiftness and authority, with not a little of the fire of the conquering and experienced virtuoso as she sped over the keys.

She has accomplished much, and there is much that she will yet accomplish. Her frank, though demure, enjoyment of her own playing and the applause that it roused was not the least pleasurable feature of the performance.

She played her prelude with breadth and sure conviction, and, in fact, her conception of the work as a whole was admirably free-from preponderance of detail.

She had always the main structure of the concerto in mind, and her attention to it was never distracted by passing episodes or taxing difficulties which often demanded every ounce of her ability.

Miss Arnaud has the requisite fleetness and elegance of technique, so requisite for the middle movement.

This young lady took the finale at a pace nearly twice as fast as that taken by the composer himself, when he played the concerto here three years ago; but her guardian angel was on hand, she emerged, triumphant, though rather breathless. She had often been compelled to hammer, to force tone, but her enthusiasm, tempered by presence of mind, had carried the day, and there was loud applause.

Play Scheinpflug's Overture

An overture to a Shaksperian comedy, by Scheinpflug, a young German, hitherto unhonored and unsung in Boston, was played for the first time here. The composer uses his orchestra with taste and with brilliance.

We are not informed as to which comedy he had in mind.

Among some of those present there was contention as to the likelihood of its being "Much Ado About Nothing" or "Love's Labor Lost." There is humor and there is lightness of mood, but this is usually a trifle manufactured.

Like the man who saw things, Scheinpflug is most humorous when he does not make a special point of being so. We shall remember the piece chiefly for its sparkling instrumentation.

The greatest moments of the afternoon were provided by Mr. Fiedler when he read the F major Symphony of Brahms. Then, indeed, it was not difficult to understand Hans Richter's thought when he dubbed this symphony "Heroic," yet in the two following sections there is the tranquillity, the impersonal, pitying philosophy of the later Brahms. And in the finale—how big—there is the invigorating sensation as of great heights, and clean, wide spaces, and Homeric laughter. Mr. Fiedler's performance revealed the spirit of the music as it has seldom been revealed.

The same cannot be said for the viciously modernized version of Weber's "Euryanthe" overture.

But it was in the Scherzo that Mlle. Arnaud was at her very best. No one could have made more of the piquancy and the delicacy of this movement. She was well seconded by the orchestra and the result was a Scherzo that ought to be long remembered.

The Finale has less to say for itself intrinsically, but is also hampered by coming after such a perfect movement. It comes in the nature of an anticlimax. Nevertheless, Mlle Arnaud carried it to success, and the young miss was recalled with much enthusiasm three times.

The concert ended with a very fiery performance of Weber's "Euryanthe" overture. It may have seemed a trifle overdrawn in the very soft passages, but Weber demands just this treatment. He was of the theatre, and something of the odor of the footlights is permissible in his music where it would be out of place in the works of another composer. The abandon and dash of the work was recognized by the audience and was most heartily and deservedly applauded.

BOSTON DAILY ADVERTISER.
SATURDAY MORNING
JANUARY 23, 1909

GIRL PIANIST AT THE SYMPHONY CONCERT

MISS ARNAUD SHOWS HERSELF GREAT ARTIST

Success of Brahms' Third Symphony—A New Overture Produced; Also Weber's "Euryanthe."

By Louis C. Elson.

PROGRAMME.

Scheinpflug—Overture to a Shakespeare Comedy.
Brahms—Symphony in F.
St. Saens—G minor Concerto, for Piano and Orchestra.
Soloist, Miss Germaine Arnaud.
Weber—Overture to "Euryanthe."

By an error of type, the Programme-book stated that Scheinpflug was born in 2872. This might account for his composing Music of the Future. But, as a matter of fact, although he used a thoroughly modern orchestra, he drew no essentially modern effects from it and he was more melodic than most members of the new school. To what play is this an overture? The composer gives no clue. One might sarcastically say,—"Much Ado About Nothing," but it would be fairer to find in its light and chattering style a reflection of the "Merry Wives of Windsor," which has already inspired much music. In fact one could find a few reminiscences of Nicolai's overture to that opera in the present work.

Scheinpflug is more accurate than Volkmann in his introduction of ancient English melody into overture. Volkmann uses a Scottish melody ("The Campbells are Comin'") as an English tune, at the battle of Bosworth, a full century before the music was in existence. But Scheinpflug uses an old Allemande, from the famous Virginal Book, which is preserved in the Fitzwilliam Museum in Cambridge, England. It is a composition of Giles Farnaby, characteristic and tuneful. It was in good taste also to give the tune on two English horns, for the English horn is really of English descent, and such dances were often played on the wooden Shepherd's pipes which originated the instrument.

The tune is well developed through the overture, especially towards the end. There are quaint bassoonings that recall Brahms's excellent treatment of the student's song, "Was kommt dort von der Hoeh," in his Academic Overture. The Glockenspiel solo at the very end is not in good taste, but the work as a whole is a good addition to the modern repertoire.

Brahms's Third symphony is well suited to the middle of a programme, since its end is not of the epic symphonic style. It is a glorious work from first to last. The Andante starts out with an exquisite theme, but its promise is not entirely fulfilled, and this is the only labored movement in the symphony. The second theme of the first movement is one of those calm and serene bits of melody that only Bach and Brahms seemed able to achieve. If ever the line "Sweet day, so cool, so calm, so bright," were set to music, it would be to something like this.

But every movement of this great work displays surety and power. Here are no experiments, no strivings after the unattainable, but a display of the noblest poetic thought combined with the clearest musical logic. And Mr. Fiedler's reading was masterly and the performance a delight to every musical auditor.

The precocity of artists in this present epoch is remarkable. We are not yet over our astonishment at young Elman giving a difficult concerto at these concerts when there comes a slender young French maiden and gives a piano performance that puts her among the great artists of her genre. By and bye, if this goes on, there will be concertos in the nursery, and babes will play themselves to sleep with Chopin's "Berceuse."

Miss Germaine Arnaud needs no concessions on account of her youth. She is 17 and she plays St. Saens second concerto much better than that master played it at 71, a couple of years ago. She gave a massive force to the first movement that was virile enough, and her cadenza work in this was full of brilliancy. Her octave and chord playing was sturdy enough to indicate wrists of steel, and in every part of this movement she showed a full comprehension of the composer's thought and an ability to interpret it. This first movement has the fault that it is too full of display of the soloist, it becomes a piano solo with an obliging orchestra in the background.

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THE SUNDAY HERALD
BOSTON, JANUARY 24, 1909.

CONDUCTOR FIEDLER LEADS 13TH CONCERT

Shakespearean Overture by Scheinpflug Played by Boston Symphony.

By PHILIP HALE.

The Boston Symphony Orchestra, Mr. Fiedler, conductor, gave its 13th concert last night in Symphony Hall. Miss Germaine Arnaud, pianist, played for the first time in Boston. The program was as follows:

Overture to a Comedy of Shakespeare ..... Scheinpflug
Symphony No. 3 ..... Brahms
Concerto in G minor, No. 2 ..... Saint-Saens
Overture to "Euryanthe" ..... Weber

Scheinpflug, a Saxon by birth, now about 34 years old and living at Bremen, is unknown to the great majority in this country, yet he has written a few works that have given him an honorable name in the list of younger German composers. The overture, performed last night for the first time here and probably for the first time in America, is entitled as a prelude to a comedy of Shakespeare. There is no closer identification of its intention. Some may think that a certain deliberately ponderous episode is a reference to Falstaff, but this would be only a rash surmise. Any composer who names his overture a prelude to "As You Like It," "Love's Labor Lost" or "Much Ado About Nothing" runs the risk of a flippant and disparaging jest.

Scheinpflug is a modern of the moderns and he demands a full modern orchestra—one with even two English horns—for the expression of his musical ideas. He furthermore went back to the Fitzwilliam Virginal Book to find an English tune of the 16th century that he might introduce it as one of his themes. This fact should not lead any one to infer that his own thematic invention is weak or halting. His motives have character, and they are not painfully thought out merely for subsequent combination in development.

This overture has buoyancy and sparkle, though a few of the pages are heavily scored. The development of the themes is not forced, and the polyphonic treatment seems natural and not an example of severe scholastic labor. The style has individuality, though there are a few traces of the influence of Richard Strauss. All in all, the overture interested and gave the hearer a desire for further acquaintance with the composer.

The third symphony of Brahms is one of the finest of his compositions. It is characterized by the sturdiness, the granitic force, the elemental rhythmic sweep, the peculiar and not displeasing melancholy that are associated with his nobler works, and there is also true melodic simplicity that gives delight by its frank appeal. The first movement and the third are perhaps the most genial sections of the work, genial in both the German and the English meanings of the word, but there is much that is beautiful in the second movement, and the close of the symphony, with the appearance for a moment of "the ghost of the first motive," as Mr. Apthorp happily called it, is a stroke of genius.

The symphony was read with imagination and warm sympathy for the most part. Perhaps in the second movement the melodic speech was too articulate, perhaps the sentiment was too much insisted on, so that Brahms for once was almost sentimental. But the performance as a whole was warm and glowing, and that of the first movement was appropriately dramatic.

Miss Germaine Arnaud, a pianist who is now in her 18th year, gave an extraordinarily brilliant performance of Saint-Saens' familiar concerto. Going from Bordeaux to Paris, she studied at the conservatory of the latter city, and in 1905 was awarded a first prize. She is remarkable first of all in this; that, although she is comparatively fresh from the school, she does not play with the exasperating precision of a prize pupil. She has freedom and elasticity. She also has an emotional nature, which, in a concerto that is seldom inherently emotional and then only in an elegant manner—for Saint-Saens is always a man "comme il faut"—nevertheless made itself felt.

Her mechanism is highly developed. Her scale passages for fleetness, fulness and richness of color or crystalline purity are a delight. There is no suggestion in her bravura of cloudiness or unsteadiness. She has great strength, which is employed musically, for last night tone was never forced, and in her heaviest chord-playing there was the virility that gives the suggestion of reserve force. She has nuances, not only a fortissimo and a piano, at her command. These nuances are finely graded and she has the ability to shape gradations when she is going at full speed.

In melodic passages she sings the phrase, and she has the art of giving meaning and vitality to measures that often, as played by others, seem more or less agreeable padding. She rises in aesthetic dignity when the music itself has nobility, as in the superb opening and exposition of the first theme. Ornamentation, as played by her, is not something extraneous and showy, but that which is natural and significant. She displayed last night an admirable sense of proportion and genuine musical comprehension.

Let it be added that she has a sympathetic, winning personality; that she plays with delightful self-unconsciousness, and that she is modest and charming in her acknowledgment of applause. Her success last night was instantaneous and unusual.

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Boston Symphony Orchestra.

Paderewski will be the soloist with the Boston Symphony Orchestra at its fourth Baltimore concert to be given in the Lyric on Wednesday evening, February 17. This will be his only appearance in Baltimore this year. Prices will be advanced.

THE BOSTON SUNDAY GLOBE
JANUARY 24, 1909

MUSIC AND MUSICIANS

Young French Pianist Symphony Soloist.

Recitals of the Week Include Two by Dr Wullner.

Czerwonky Quartet—Other Events of Interest.

For the second time this season, Symphony patrons have been pleasantly surprised by the playing of artists yet in their teens whose performances abroad have been heralded in fulsome praises. Many of the so-called wonders have not justified their reputations when heard here; but Mischa Elman's fame was deserved, and at last week's Symphony concerts the young pianist, Miss Germaine Arnaud, a French girl, created great enthusiasm by her splendid performances of Saint-Saens' second piano concerto. Miss Arnaud made her American debut last Thursday evening with the Symphony orchestra at Cambridge.

Another agreeable feature was an overture by Paul Cheinpflug, played for the first time in this country. The other selections were the third Brahms symphony and the overture to Weber's opera, "Euryanthe." Elgar's new symphony had been announced, but owing to the impossibility of securing the orchestral parts in time, Mr Fiedler rearranged the program, and will give the new work later.

The concerto gives great prominence to the piano part, as if Saint-Saens, being a pianist, had considered that instrument first and made the orchestral support secondary. The girlish figure at the piano did not seem able to cope with the physical difficulties of the long score; but she did succeed admirably in this respect and in the technical part her performance was of a nature to warrant encomiums and justify the tumultuous applause.

She opened the first movement with a confidence that presaged an interesting performance, at least, for the introductory cadenza was given with commendable vigor and led up to brilliant and crisp finger work. In the accelerated passages the increase in speed did not impair the clarity of tone and the furious arpeggios and octave runs but slightly lacked the force of a male hand.

And this 17-year-old artist showed dainty and nimble fingering in the scherzo-like second movement, in which delicacy of touch and execution is mainly required. The trills and other figurations of the finale were equally charming, the coda winding up in a dashing bit of pianistic pyrotechnics.

Scheinpflug's overture is deliciously quaint in many instances, his arrangements of wood winds being musically humorous and the whole work one of joyous moods and suggestions. It may be written in a Shaksperian vein, or may not, but it is thoroughly pleasing and is not so lofty and modern in orchestration as to be above the comprehension of the average music lover. The wood-wind choir did its work perfectly and the orchestra as a whole was up to its usual standard.

Mr Fielder conducted the Brahms symphony along traditional lines, with the necessary vigor in the first and parts of the last movement, and held his men to unity of purpose through the intricacies and numerous transitions in the second part. In the third movement the playing by the lighter string contingents was specially enjoyable after so much of a somber nature had been heard in the earlier part of the symphony.

The orchestral association with the solo pianist was inspiring, so sure and perfect was the support, and in the Weber overture the sentiments were lucidly set forth, as usual and none of the fortissimo passages lost in force under the impetus suggested by Mr Fiedler's baton.

The orchestra will be away this week on its western trip. The first part of next week's program will be commemmorative of Mendelssohn's birthday, Feb 3, 1809, and the selections will be the overture, "'Fingal's Cave"; Scherzo from "Midsummer Night's Dream," and the Scotch symphony. The Strauss tone-poem, "Thus Spake Zarathustra," will close the program.

Paderewski's Recital.

Paderewski is due to arrive in New York on next Tuesday, having sailed from England last Wednesday on the Kaiser Wilhelm der Grosse. It was his original intention to play but 20 times in this country, eight times with the Boston Symphony, twice with the Chicago orchestra and once each with the Minneapolis and St Paul orchestras, and limit himself to eight recitals in the larger cities of the east.

This plan, however, has been changed considerably owing to the demand for concerts by him and he will now be in America until the first of April and play about 40 times. His only recital in Boston will be given in Symphony hall

THE BOSTON TRAVELER
MONDAY, JANUARY 25, 1909.

MUSICAL EVENTS

Symphony Hall was filled Saturday afternoon with enthusiastic listeners and the singing of Miss Geraldine Farrar, who, in two selections—from "The Marriage of Figaro" and "Tannhauser"—had the accompaniment of a large body of Symphony Orchestra players. She gave also two groups of songs with piano accompaniment and to the greatest delight of her auditors she added to the liberal encore favors she showed them the singing of "Annie Laurie" and another song to her own piano playing. The orchestra was heard in familiar classic numbers. Miss Farrar's personal triumph was notable and her singing evidently pleased. Arthur Rosenstein was at the piano.

Paderewski is due to arrive in New York tomorrow, having sailed from England last Wednesday on the Kaiser Wilhelm der Grosse. It was his original intention to play but 20 times in this country, eight times with the Boston Symphony, twice with the Chicago orchestra and once each with the Minneapolis and St. Paul orchestras, and limit himself to eight recitals in the larger cities of the east. This plan, however, has been changed considerably owing to the demand for concerts by him and he will now be in America until the first of April and play about 40 times.

It is his purpose to give not more than one recital in each city and his only recital in Boston will be given in Symphony Hall on Saturday afternoon, Feb. 6. Later in the season he will play with the Symphony Orchestra.

The concert which is to be given in Symphony Hall on Tuesday afternoon, Feb. 9, by the Metropolitan Opera House quartet promises to be one of the most attractive affairs of the winter. It will be in the nature of an old-fashioned operatic concert, for all the selections to be sung will be from standard operas. Such concerts as these have seemed somewhat to go out of fashion in recent years, yet there is no doubt that when the singers are of first quality the public likes nothing better than such a programme as will be presented at this concert.

The Symphony Orchestra left last evening for its annual tour in the Middle West. Monday night it plays in Buffalo with Mischa Elman as soloist; Tuesday night in Detroit without soloist, Wednesday night in Cleveland without soloist, Thursday night in Indianapolis with Prof. Willy Hess as soloist, Friday night in Columbus without soloist, and Saturday night in Rochester with Mischa Elman again as soloist. From Rochester it returns directly to Boston arriving a week from tomorrow.

CONCERTS NEXT WEEK

The Absent Orchestra—Dr. Wuellner's Recitals—Mr. Czerwonky Again—Mr. and Mrs. Mannes and Sonatas

For a third year the Symphony Orchestra is to devote a week to concerts in cities of the Middle West and in cities along the way thither. The band leaves Boston on Sunday night, and plays in Buffalo on Monday, in Detroit on Tuesday, in Cleveland on Wednesday, in Indianapolis on Thursday, and then, turning eastward again, in Columbus on Friday and in Rochester on Saturday, travelling thence direct to Boston. Mr. Fiedler will conduct at all six of the concerts; Mischa Elman, the violinist, will play with the orchestra in Buffalo and in Rochester, and Mr. Hess, from its own ranks, in Indianapolis. Needless almost to say, there will thus be no concerts by the orchestra in Boston on Friday and Saturday of next week.

Newspaper Cutting Bureau in the World

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Mischa Elman, the young Russian ist, is to be the soloist with the L Symphony Orchestra when that famous organization pays its annual visit to Buffalo on Monday evening, January 25th, so its manager, C. A. Ellis, announced by telegraph yesterday to Mrs. Mal Davis Smith, the local manager, and the announcement has created a sensation.

Elman's career has been meteoric in a century rich in sensations. He is only eighteen, but at fourteen he had conquered Europe. He came to America a few weeks ago and after his first recital New York bowed down before him. The first day of a seat sale ends with a sold out house when Elman plays in New York. In Boston the story is the same and now he will give Buffalo a glimpse of his art, which is matchless. The son of Russian peasantry, Elman at four years old was playing the violin. He wrests from it today every bit of melody, of passion and of beauty that the instrument can produce.

Under Max Fieldler's baton, the Boston Symphony Orchestra's concert at Convention Hall will be a great musical event in the season's history. The program will be announced within a few days.

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Date

BOSTON SYMPHONY

Famous Orchestra to Play at Convention Hall Three Weeks From To Night—Secret of Its Success.

One of the chief factors which make for the supremacy of the Boston Symphony Orchestra not only in this country but abroad, is the length of service of its members, showing that there has been a minimum of changes in its personnel. An orchestra is a most highly strung organism. To gain its best ideals, its members must be not merely accomplished musicians, but they must have that musical sympathy with each other which comes only through long association. An orchestra that is constantly changing its membership cannot hope to attain the highest standards that an orchestra does which preserves the same members, retiring only those whom age has made unable to keep the pace.

This year the Boston Symphony Orchestra began to pay pensions to thirteen of its former members who had been retired from the orchestra for one reason or another. Before a member of the orchestra becomes eligible to a pension he must have been in its ranks for ten years. Retiring after ten years' service he receives a minimum pension, the pension increasing up to twenty-five years of service, which is the maximum pension. The moneys for the pension fund are raised in three ways: by annual assessment on the members of the orchestra; by the receipts from two special concerts given each winter by the orchestra in Symphony Hall, and by gifts made to the fund by friends of the orchestra.

Some rather interesting statistics were brought out recently regarding the membership of the orchestra. The number of musicians employed is ninety-seven. Of these eighty have been in the orchestra to-day who were in it when it was organized twenty-eight years ago. They are Paul H. Fox, flute; J. Akeroyd, second violin, and Daniel Kuntz, first violin. The average length of service for these eighty men who have been in the orchestra four years or more is just less than sixteen and one-half years. The three named men have been in the orchestra since its organization. Two have been in the orchestra twenty-seven years; three twenty-six years; seven twenty-four years; three twenty-three years; four twenty-two years; one twenty-one years; one twenty years; five nineteen years; five eighteen years; one seventeen years; six fifteen years; two fourteen years; three thirteen years; one twelve years; six eleven years; four nine years; four eight years; one seven years; two six years; two five years. The greatest changes in the orchestra were made in the fall of 1907 when Dr. Muck brought quite a number of new men from abroad to take the place of some who were retired on account of age. It is certain that no orchestra in this country, and it is doubtful whether any orchestra in any country can show a table to compare with this.

The only appearance of the orchestra in Rochester will be in Convention Hall Saturday evening, January 30th.

NEWS

JAN 10 1909

It would seem as if it were privilege enough to have the Boston Symphony Orchestra alone for its long-anticipated Buffalo concert at Convention Hall on Monday evening, Jan. 25, but when this is coupled with the announcement that the soloist will be Mischa Elman, the young Russian violinist who has been the musical sensation in America this winter, the completeness of perfection is attained.

Mischa Elman is only 18. At 5 he was playing with an orchestra. At 14 he was touring Europe and had a continent at his feet. The American newspapers were full of his triumphs, but even then Elman refused to be criticised as a prodigy. "I am Mischa Elman, a violinist," he said sturdily, and he was judged for his art without counting his youth. This all happened four years ago. It is only a few weeks since he crossed the Atlantic and made his debut in the New World, which he conquered in a night with his opening recital in New York.

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ADVERTISER UNION

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REPUBLICAN.

SPRINGFIELD, MASS.

JAN 10 1909

OF MUSIC AND MUSICIANS.

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ENQUIRER.

BUFFALO, N. Y.

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TOWN & COUNTRY.

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From
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Date

BOSTON SYMPHONY

Famous Orchestra to Play at Convention Hall Three Weeks From To Night—Secret of Its Success.

One of the chief factors which makes for the supremacy of the Boston Symphony Orchestra not only in this country but abroad, is the length of service of its members, showing that there has been a minimum of changes in its personnel. An orchestra is a most highly strung organism. To gain its best ideals, its members must be not merely accomplished musicians, but they must have that musical sympathy with each other which comes only through long association. An orchestra that is constantly changing its membership cannot hope to attain the highest standards that an orchestra does which preserves the same members, retiring only those whom age has made unable to keep the pace.

This year the Boston Symphony Orchestra began to pay pensions to thirteen of its former members who had been retired from the orchestra for one reason or another. Before a member of the orchestra becomes eligible to a pension he must have been in its ranks for ten years. Retiring after ten years' service he receives a minimum pension, the pension increasing up to twenty-five years of service, which is the maximum pension. The moneys for the pension fund are raised in three ways: by annual assessment on the members of the orchestra; by the receipts from two special concerts given each winter by the orchestra in Symphony Hall, and by gifts made to the fund by friends of the orchestra.

Some rather interesting statistics were brought out recently regarding the membership of the orchestra. The number of musicians employed is ninety-seven. Of these eighty have been in the orchestra to-day who were in it when it was organized twenty-eight years ago. They are Paul H. Fox, flute; J. Akeroyd, second violin, and Daniel Kuntz, first violin. The average length of service for these eighty men who have been in the orchestra four years or more is just less than sixteen and one-half years. The three named men have been in the orchestra since its organization. Two have been in the orchestra twenty-seven years; three twenty-six years; seven twenty-four years; three twenty-three years; four twenty-two years; one twenty-one years; one twenty years; five nineteen years; five eighteen years; one seventeen years; six fifteen years; two fourteen years; three thirteen years; one twelve years; six eleven years; four nine years; four eight years; one seven years; two six years; two five years. The greatest changes in the orchestra were made in the fall of 1907 when Dr. Muck brought quite a number of new men from abroad to take the place of some who were retired on account of age. It is certain that no orchestra in this country, and it is doubtful whether any orchestra in any country can show a table to compare with this.

The only appearance of the orchestra in Rochester will be in Convention Hall Saturday evening, January 30th.

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BULLETIN, PHILADELPHIA, Pa.

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Cable Address, "HOMELIKE" NEW YORK

The First Established and most Complete Newspaper Cutting Bureau in the World

From UNION & ADVERTISER, ROCHESTER, N. Y.

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Newspaper Cutting Bureau in the World

COURIER, Buffalo, N. Y.

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Mr. Fiedler is in every respect a worthy successor to the great musicians who have preceded him in this, the most important musical post in America. As an interpreter he has a thorough knowledge of tradition and routine and added to this is an imagination necessary to bring out the poetic value of the works performed. No conductor of the orchestra has had a more popular success than he and not a small part of this has been brought about by his extraordinary ability as a maker of programs.

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INQUIRER

JAN 17 1909

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Mischa Elman Will Be Heard with Boston Symphony Orchestra.

Mischa Elman, the young Russian violinist, who recently made his debut in New York City, came heralded fro... abroad as one of the most powerfu...

geniuses of the age. His first appearances have fully borne out all that the European press have said of his wonderful playing, and New York has placed him at the head of all violinists heard there since his distinguished countryman, Wieniawski, played there more than twenty years ago.

Elman was born in Russia some nineteen years ago. He first studied violin with his father at the age of four. At the age of five he played in public. At seven he entered the Imperial Conservatoire in Odessa, and there won his first prize, a free scholarship, at his entrance examination.

In 1902, Leopold Auer, the professor of violin in the Royal Conservatoire of St. Petersburg, was making a concert tour in Southwest Russia, when young Elman was brought to his notice, and he had him play. That he was astonished, must be adduced from the manner in which their lives have been linked since then. Auer immediately telegraphed the Czar of all the Russias, that he must give permission for young Elman and his family to come into St. Petersburg, or to accept his resignation as head of the Royal Conservatoire. The Czar wired his consent and when Auer returned he brought young Elman and his entire family along with him. Elman was then accepted as a free pupil at the Royal Conservatoire, and here he spent several years at work. In 1904 Auer prevailed upon an orchestra in St. Petersburg to allow Elman to appear as soloist, predicting a sensational success for him at that time. His prediction came true with the first concert, and since then it has been of steady growth, until now he is placed at the head of all the world's greatest violinists known to fame.

Auer took young Elman to Berlin, introduced him there, and from Berlin Elman went to London, where his successes the past four years have dimmed the lights of all other violinists of note. He played over 130 concerts in London alone since his advent there, which is a record unsurpassed. His debut in New York on December 10 was a duplication of what he had undergone in other important centers. It was eagerly awaited, and though he had only sixty hours in New York in which to prepare himself for this, he captured the critics and the public before he had played a dozen bars of his opening selection. Elman's magnetic personality aids him considerably in his great success with his audiences. His technique surpasses that of Kubelik, and he never exploits it, as does the Bohemian, while his tone is of such ingratiating sweetness that he carries his hearers along with him.

Mischa Elman will be heard in Rochester at Convention Hall on Saturday evening, January 30, when he comes as soloist with the Boston Symphony Orchestra.

MISCHA ELMAN, RUSSIAN VIOLINIST, SOLOIST WITH BOSTON SYMPHONY ORCHESTRA.

...per Cutting Bureau in the World

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...ess .....

JAN 17 1909

MISCHA ELMAN.

Wonderful young violinist whose American tour is bringing him one continued succession of brilliant triumphs. He will be the soloist at the coming concert by the Boston Symphony Orchestra at Convention Hall.

Paderewski's Return.

Paderewski is to give one recital in Washington, the date being Thursday afternoon, February 4, at 4:30 o'clock, and the place being the New National Theater. Paderewski sails for America the middle of this month for a stay of only a few weeks. His primary reason for coming is to have his new symphony performed by the Boston Symphony Orchestra. He will play eight times with the Boston Symphony Orchestra, twice with the Chicago Orchestra, and once each with the Minneapolis and St. Paul orchestras. He will also give a limited number of recitals, not more than one in any city, and will return to Europe some time in March. Mrs. Katie Wilson Greene has the management of the Paderewski recital here, and full details regarding the sale of tickets and the like will be announced in due time.

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Paderewski will be the soloist with the Boston Symphony Orchestra at its fourth Philadelphia concert in the Academy of Music on Monday, February 15. This will be his only appearance with orchestra in Philadelphia this season. Paderewski, who is coming to America for a brief tour this season, sails from England on the Kaiser Wilhelm der Grosse on Wednesday, January 20, and is due to arrive in New York on January 26. His only recital in Philadelphia will be given in the Academy of Music on Wednesday, February 3.

From TRIBUNE

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JAN 16 ...

FIEDLER, AN UPHOLDER OF THE NEW IN MUSIC

AT THE SAME TIME HE DOES NOT NEGLECT CLASSICS.

BOSTON SYMPHONY JAN. 28

Max Fiedler, the new conductor of the Boston Symphony Orchestra which is to give a concert at English's January 28, is a musician of widely catholic tastes. Few men have had such a profound influence on the musical tastes of Germany as he. From the beginning of his career he has been an upholder of the new in music, while never neglecting the great classics of the past.

Germany has been and is exceedingly conservative regarding all except German music, but Mr. Fiedler has done much to break down the prejudice against foreign composers. He has done much for Slavic music. He stands to-day as one of the most notable interpreters of Tschaikowsky, with whose works he is thoroughly in sympathy. He has conducted them often in St. Petersburg. And as with Tschaikowsky, so with the other Russians, Rimsky-Korsakoff, Glazounoff, Balakireff, Rachmaninoff and the others. Bohemian music as represented by the two great Czech composers, Dvorak and Smetana, has found in him a sturdy champion.

The "younger" Frenchmen as represented by Cesar Franck and his followers, D'Indy, Bruneau, Dukas, Debussy, he has followed with sympathetic interest and was the first to play many of their works in Germany. Elgar, the leading English composer, has found in him an influential friend.

Friend of Richard Strauss.

As for the modern Germans he is an intimate friend of Richard Strauss, an ardent admirer of and believer in his genius, and perhaps his greatest interpreter. He has found much to admire in Max Reger and so much does Reger believe in him that last summer he particularly asked Mr. Fiedler to present his new concert overture to America, which will be done later in the season.

He is a profound believer in the genius of Edward MacDowell and he was the first to play the "Lamia" of that lamented composer. Altogether, Mr. Fiedler is one of the broadest and best equipped conductors that ever came to America, and his programs have been models of what is needed to retain the interest of an audience.

Ninety-Seven in the Orchestra.

The Boston Symphony Orchestra is composed of ninety-seven musicians and the conductor and librarian, a total of ninety-nine, but this entire strength is very seldom used, as few works call for so many men.

There are sixteen first violins, fourteen second violins, ten violas, ten celli and eight double basses, these making the string choir. The wood wind-choir comprises four flutes, three oboes, one English horn, three clarinets, one bass clarinet, three bassoons and one contra-bassoon. In the brass choir are eight horns (two quartets), four trumpets, three trombones and bass tuba. There is one harp, and the remainder of the musicians are in the percussion department.

Naturally the greater number of musicians in the orchestra are Germans, meaning by that Germans and Austrians. There are sixty-three of these. Twenty members are of American or English birth; seven are Frenchmen, two are Italians, two Belgians, and Poland, Hungary and Holland each has a single representative.

...Standard Union

...ss Brooklyn, N. Y

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MUSIC NOTES

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NEW YORK PRESS,
New York City.

The next two concerts of the Boston Symphony Orchestra will take place in Carnegie Hall on the evening of February 18 and afternoon of February 20. Paderewski will be the soloist at both concerts, these being his only appearances with orchestra this season in New York.

Clifford Wiley, whose song recital will take place in Mendelssohn Hall on February 4, is one of those who make a specialty of singing in English. His programme will consist entirely of modern English songs and ballads never heard before in this country. It will include a new song by Harry R. Shelley, "Love's Flight," for which the composer will play the accompaniment. Other composers represented will include Cowen, Maude V. White, Tosti, Stephen Adams, Korbay and Amy W. Finden.

For the coming week the Board of Education has arranged an interesting list of free public lectures on music in public schools and rented halls. The lecturers will include Daniel G. Mason, Clarence de Vaux Royer and Dr. Henry G. Hanchett. Here is the schedule: Monday—"Voice Production," Walter H. Robinson, St. Peter's Hall, Twentieth street and Eighth avenue; "Songs of Burns," Mrs. Henrietta S. Seely, Institute Hall, No. 218 East 106th street; "Folk Songs of Russia," Lewis W. Armstrong, Layfayette Hall, Alexander avenue and 137th street. Tuesday—"Composers and Music of Germany," Clarence de V. Royer, library branch, No. 103 West 135th street; "Songs That Never Die," Frank T. Molony, Riverdale Hall, Riverdale avenue and 260th street. Wednesday—"Folk Songs of Russia," Lewis W. Armstrong, public library, No. 331 East Tenth street; "Established Outlines of Tone Poems," Dr. Henry G. Hanchett, Y. M. C. A. Hall, No. 5 West 125th street; "J. S. Bach and Polyphonic Style," Daniel G. Mason, Y. M. C. A. Hall, Ninety-second street and Lexington avenue. Thursday—"Established Outlines of Tone Poems," Dr. Hanchett, Morris High School, Boston road and 166th street; "Songs of Tennyson," Mrs. Seeley, Public School, No. 12, Overing street and Denson avenue, Westchester. Friday—"Scottish Music," Mrs. Katherine Hand, West Side Neighborhood House, No. 501 West Fiftieth street; "Edvard Grier and the Scandinavian Songs," Miss Lennhorn and Miss Charlotte Horman, Public School No. 17, Fordham avenue, near Main street, City Island.

...ess ... BUFFALO, N. Y.

Not since Paderewski first came to this country has any artist so quickly and completely captured America as has Mischa Elman, the young Russian violinist, who will be the soloist with the Boston Symphony Orchestra when that famous organization pays its annual visit to Buffalo on Monday evening, Jan. 25. Convention Hall should be filled to the doors for this concert, which will also introduce to Buffalo the new conductor of the Boston Symphony, Max Fiedler of Hamburg.

Elman's success has been phenomenal. Recently has has been the soloist with the Boston Symphony Orchestra twice in Boston, twice in New York, once each in Philadelphia, Washington, Baltimore and Brooklyn, and on each occasion hundreds were turned away.

Dividing interest with Elman will be the new conductor, Mr. Fiedler, who was the conductor of the Philharmonic concerts in Hamburg and the director of the Hamburg Conservatory, and who came over to this country last fall as the successor to Dr. Muck at the head of the Boston Symphony Orchestra.

He met with instant favor in Boston and has proved a worthy successor to the great musicians who have preceded him, having all the exacting qualifications necessary to make a great orchestral conductor, and at the same time that rare gift of preparing attractive programs.

A wonderful program and one that will appeal to all classes of music lovers has been arranged by Mr. Fiedler, beginning with Smetana's charming symphonic poem, "The Moldau," followed by Tschaikowsky's symphony, "Pathetique," the greatest of modern symphonies and a work which for the last 15 years since it was written has held a firm place in the affections of music lovers.

Mr. Elman will play Beethoven's concerto in D Major for violin and orchestra, one of the greatest of all works of its kind. Both the symphony and the concerto have been chosen in response to repeated requests from Buffalo patrons.

The program in its entirety reads:

The Moldau, Symphonic Poem (No. 2 of the cycle, My Country) .....Smetana
The source, the hunt, the rustic wedding, moonlight and dance of the nymphs; the St. John Rapids, the broad river, Vysehrad motive.
Symphony No. 6, Pathetic, in B minor, op. No. 74 .....Tschaikowsky
Adagio, allegro non troppo; allegro con grazia; allegro molto vivace. Finale: Adagio lamentoso.
Concerto in D major for violin, op. 61.. ..... Beethoven
Allegro ma non troppo; Larghetto; Rondo. Mischa Elman.
Overture to Tannhauser .....Wagner

The seat sale opens on Wednesday morning at 9 o'clock at Denton, Cottier & Daniels', but in the meantime mail orders are being filled by the local manager, Mrs. Mai Davis Smith, 26 Irving Place, who will continue to receive them until Tuesday noon. Prices are as follows: First 16 rows of Convention Hall, $2; next 15 rows, $1.50; next 15 rows, $1; rest of the hall, including the balcony, 75 cents.

MISCHA ELMAN.

The brilliant young Russian violinist will be the soloist at the concert of the Boston Symphony Orchestra to be given at Convention Hall on Monday evening, January 25.

WORLD,
New York City.

The fourth pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Feb. 18, and Saturday afternoon, Feb. 20. Paderewski will be the soloist at both concerts, and these will constitute his only appearances with orchestra in New York this season.

...m NEW YORK AMERICAN,
...ress New York City.
...te JAN 17 1909

The fourth pair of Boston Symphony concerts will be given in Carnegie Hall, on Thursday evening, February 18, and Saturday afternoon, February 20. Paderewski will be the soloist at both concerts and these will constitute his only appearance with orchestra in New York this season.

TIMES,
...ess New York City.

Boston Symphony Orchestra.

The fourth pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Feb. 18, and Saturday afternoon, Feb. 20. Paderewski will be the soloist at both concerts, and these will constitute his only appearances with orchestra in New York this season.

...ress NEW YORK
JAN 17 1909

„La Savoie's" Passagiere.

Der französische Dampfer brachte politische und künstlerische Notabilitäten herüber.

An Bord des gestern hier aus Havre eingetroffenen französischen Dampfers „La Savoie" kamen eine Reihe von politischen und künstlerischen Notabilitäten vom Kontinent herüber. Als demnächstiger Kandidat für das Amt eines Mayors der Stadt New York wurde der frühere Polizeirichter Charles S. Whitman begrüßt, der mit seiner Gattin Frau Olive, geborene Hitchcock, von einer in London und Paris verbrachten Hochzeitsreise zurückkehrte. Herr Whitman lehnte vorläufig jede Diskussion seiner möglichen Kandidatur ab. Unter den Passagieren befanden sich ferner General Jorge Holguin, der frühere Vice-Präsident von Colombia, und Raöuel Dandurand, Sprecher des canadischen Senats. Die Pianistin Fräulein Germaine Armand, welche hier zuerst mit dem Bostoner Symphonie-Orchester auftreten und später eine Reihe von selbständigen Concerten in der Carnegie Hall geben wird, das für die Metropolitan Opera engagirte Ehepaar Crassi und Fräulein Julia St. Lillie, eine amerikanische Liedersängerin, repräsentirten das Künstlerthum an Bord der „La Savoie."

...ess ... JAN 17 1909

One of the greatest charms of Mischa Elman, the phenomenal Russian violinist who is to appear here with the Boston Symphony Orchestra at its concert in Convention Hall next week Monday night, is his complete and absolute simplicity. His art is as mature as that of a man of fifty. His mastery of the technique of his instrument is more complete probably than that of any other living violinist, and perhaps its like has not been known since Paganini. His musicianship is such as to win the admiration of such exacting critics as the musicians of the Boston Symphony Orchestra, with which he has played many times. Yet despite this, in every other respect but art, he is a simple, charming lad, who would rather do anything than talk about his art. As a matter of fact, when well-meaning but mistaken people surround him and try to get him to discuss his art and kindred subjects, he is bored to extinction and always manages to find some excuse to leave the room.

...ress Standard Union,
Brooklyn, N. Y.
...e JAN 17 1909

Mischa Elman, at his next recital in Carnegie Hall, Manhattan, on Thursday afternoon, Jan. 28, will have the Bruch concerto in G minor as the important number on his programme. There will be a number of smaller pieces, including the gavotte by Gessed, which made an immediate hit with the public when he played it on the occasion of his debut and again at his first concert in the Manhattan Opera House. Elman has been engaged by the Boston Symphony Orchestra for additional concerts in Buffalo and Rochester, where he will play with them late this month.

STAATS ZEITUNG,
New York City.

Künstler und junges Ehepaar an Bord.

Mit dem Dampfer „La Savoie" von der französischen Linie ist gestern der frühere Richter Charles S. Whitman mit seiner ihm am 22. v. M. angetrauten Gattin von der Hochzeitsreise, die das Paar nach London und Paris führte, heimgekehrt. Befragt, ob er in der nächsten Herbstwahl der Mayors-Kandidat der Republikaner sein werde, erwiderte er, darüber nicht mehr zu wissen, als was in den Zeitungen über die Sache veröffentlicht wurde.

Die musikalische Kunst war unter den Passagieren durch Frl. Germaine Arnaud, eine Pianistin, die in den Konzerten mit dem Bostoner Symphonie-Orchester auftreten und mehrere „Recitals" veranstalten wird, Herrn und Frau Grassi, die als Sänger für das Metropolitan Opernhaus engagirt sind, und Frl. Julie W. Lillie, eine amerikanische Konzertsängerin, vertreten. Bradford Barnett, Ensign auf dem Schlachtschiffe „Kansas" der pacifischen Flotte, befand sich auf dem Wege nach Washington, um an das Krankenbett seines Vaters zu eilen.

Unter den Zwischendecks-Passagieren waren nur fünf Italiener, die von dem Erdbeben weder etwas gehört, nach Angehörige verloren hatten.

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Newspaper Cutting Bureau in the World

...ess BUFFALO JAN 17 19

A week from tomorrow night the famous Boston Symphony Orchestra with Max Fiedler as conductor and Mischa Elman as soloist, will give its annual Buffalo concert in Convention Hall and the seat sale will open at Denton, Cottier & Daniels on Wednesday morning at 9 o'clock; but in the meantime the local manager, Mrs. Mai Davis Smith, is filling mail orders and will continue to receive them up to Tuesday noon. Prices are as follows: First sixteen rows of Convention Hall, $2; next fifteen rows, $1.50; next fifteen, $1, and the rest of the house, including the balcony, 75 cents. Orders may be sent to Mrs. Smith at No. 26 Irving Place.

It is by great good fortune that the orchestra is able to bring to Buffalo as its soloist, Mischa Elman. In a certain sense the orchestra has introduced him to this country, for he has already played eight concerts with it in the principal cities of the East and in Boston, Brooklyn, Philadelphia, Baltimore and Washington he made his debut with the orchestra. It was largely because of this that his managers were willing to change some of his other engagements in order that he might appear for the first time in Buffalo under such favorable auspices. Elman has had the most remarkable success of any artist in this country since Paderewski first came here and he promises to take a place in the affections of the American public similar to that held by the great Polish pianist. He is to play with the orchestra the Beethoven concerto in D-major, the greatest of all works for his instrument and the one which demands not merely a high degree of technical skill but the highest possible degree of musicianship.

Interest will be divided between him and Max Fiedler, the new conductor of the orchestra, who will appear in Buffalo for the first time. Mr. Fiedler came from Hamburg last fall as successor to Dr. Karl Muck, and it can safely be said that no conductor has had a more popular and genuine success than he.

Music lovers of this city will be glad to see again Prof. Willy Hess, the concertmaster, who has always been a prime favorite in this city. Professor Hess was away from the orchestra last year on a leave of absence, which he spent in Europe, and his return has been welcomed by all patrons of the organization, for, in addition to being one of the really great violinists now before the public, he is unquestionably the greatest concertmaster in the world.

Following is the programme in its entirety:

The Moldau, Symphonic Poem No. 2 of the cycle, My Country.Smetana
The source of the hunt, the rustic wedding, moonlight and dance of the nymphs; the St. John Rapids, the broad river, Vysehrad motive.
Symphony No. 6, Pathetic, in B minor, op. No. 74.....Tschaikowsky
Adagio, allegro non troppo; allegro con grazia; allegro molto vivace. Finale: Adagio lamentoso.
Concerto in D major for violin op. 61 ..... Beethoven
Allegro ma non troppo; Larghetto Rondo. Mischa Elman.
Overture to Tannhauser.....Wagner

Newspaper Cutting Bureau in the World

...ess

GENERAL SEAT SALE FOR BOSTON SYMPHONY

At noon today the mail order sale of seats closed for the Boston Symphony Orchestra concert at Convention Hall next Monday night and tomorrow morning at 9 o'clock the general seat sale opens at Denton, Cottier & Daniels' for the greatest musical event of the season in Buffalo. As everyone should know by this time, the soloist with the Boston Symphony will be Mischa Elman, the sensational young Russian violinist, whose meteoric career is one of the marvels of the musical world. This will be Elman's first apearance in Buffalo and also the first appearance here of the new conductor of the orchestra, Max Fiedler of Hamburg, whose skill as a conductor is no more marked than his wonderful taste as a program maker. The scale of prices is as follows: First 16 rows, $2; next 15, $1.50; next 15, $1; the rest of the hall, including the balcony, 75 cents. Mrs. Mai Davis Smith is the local manager.

...ess

BOSTON SYMPHONY ORCHESTRA.

At noon today the mail-order sale of seats closed for the Boston Symphony Orchestra concert at Convention Hall next Monday night and tomorrow morning at 9 o'clock the general seat sale opens at Denton, Cottier & Daniels' The soloist with the Boston Symphony will be Mischa Elman, the sensational young Russian violinist, whose meteoric career is one of the marvels of the music world. This will be Elman's first appearance in Buffalo. The scale of prices is as follows: First 16 rows, $2; next 15, $1.50; next 15, $1; the rest of the hall, including the balcony, 75 cents. Mrs. Mai Davis Smith is the local manager.

THE BUFFALO EXPRESS,
TUESDAY MORNING, JANUARY 26, 190[illegible]

WAS INDEED A GREAT CONCERT

Famous Boston Symphony Orchestra makes its annual Trip to Buffalo.

WITH A NEW CONDUCTOR

Max Fiedler a remarkable Programme-maker and Mischa Elman is a wonderful Boy.

A splendid and uplifting musical performance was heard last evening in Convention Hall, when the Boston Symphony Orchestra gave its annual concert in this city. A visit from this organization is one of the yearly treats eagerly anticipated by musical Buffalonians, and last night's concert was of special interest in the fact that it introduced the new conductor, Max Fiedler, and a new solosist in Mischa Elman, the famous Russian boy violinist. A magnificent audience greeted the players, who came here under the local management of Mrs. Mai Davis Smith.

Mr. Fiedler is said to be a great programme-maker. 'Certainly, it was a splendid musical offering that he laid down before the listeners last evening. The list comprised Smetana's symphonic poem, The Moldau, from the cycle My Fatherland; Tschaikowsky's Pathetic Symphony, and the Tannhauser overture, as orchestral numbers. Mischa Elman played the D major violin concerto by Beethoven.

The players seemed to be in particularly fine form. Never, perhaps, has the purity and nobility of the tone in the various sections of the orchestra been more apparent or more delightful. When the conductor, after his inspiring reading of the third movement of the Tschaikowsky work, was applauded to the echo, he very courteously, and very justly, waved his hand toward his forces, and motioned his men to rise twice with him, in response to the overwhelming demonstration of pleasure.

The symphony and the overture Mr. Fiedler conducted without score. His readings were beautiful. He revels in sharper contrasts and more incisive outbursts than his predecessors, and there is less finesse, at times, than one is accustomed to hear from the Boston players. But there is a virility and life that is splendid and thrilling, that fairly makes the nerves tingle. Mr. Fiedler's climaxes are stupendous. He has also an unerring sense of proportion, and the melodic themes are always raised into due prominence.

Is a wonderful Boy.

Mischa Elman is a wonderful boy. With him, music is not an acquirement, it is an instinct. He has those "graces which no method teach, and which a master's hand alone can reach." His technical command of his instrument is almost incredible. There is absolute ease in the mastery of all difficulties. His tone is exceptionally large and full, often suggesting in its lower range the tones of a 'cello. It is also of peculiar sweetness, and has the charm that takes the listener captive, soul and sense. After his extraordinary performance of the concerto, for which the orchestra provided an accompaniment of the utmost beauty and perfection of balance, Elman was recalled a dozen times. Indeed, a minority of the audience, evidently ignorant of the fact that encores are never allowed at Boston Symphony Orchestra concerts, kept on persistently applauding, and were taught a much needed lesson by Mr. Fiedler, who, with dignity withdrew, and remained out of sight till the obstreperous ones subsided, when he returned to the stage and went on with the Tannhauser overture. Last night's concert was in its entirety one of the gala musical events of the year, and its appreciation by the public, shown both by the large attendance and the cordial applause, was gratifying to all music lovers and patrons in the city.

THE BUFFALO COURIER.
TUESDAY, JANUARY 26, 1909.

YOUNG VIRTUOSO, GREAT ORCHESTRA, ARE DELIGHTFUL

Superb Offering of Finest Works of the Masters Makes Concert Red Letter Event of Musical Season.

ORCHESTRA PLAYS AS ONE MAN UNDER FIEDLER

Mischa Elman, the Young Russian Violinist, Plays With Genius, Tenderness and Passion and the Divine Joyousness of Youth.

The great audience that filled Convention Hall last evening eager to hear the Boston Symphony Orchestra with its new conductor, Max Fiedler, and the phenomenal young violinist, Mischa Elman, the Russian virtuoso, who has created such a sensation in the musical world, enjoyed a superb offering of the some of the finest works of the masters, and this concert will stand out as one of the red letter events of the season.

It is difficult to speak in adequate terms of the work of this splendid body of musicians who, under the masterly direction of such an eminent conductor as Mr. Fiedler, play as one man, and leave nothing to be desired in the way of technical proficiency, and the artistic skill which emanating from a true instinct for interpreting beautiful music with all its variety of expression, compels an irresistible response to every mood and sentiment.

Inspires His Musicians.

Considerable interest was felt in Mr. Fiedler's first appearance in Buffalo and he proved himself worthy of all that has preceded him. His reading was at all times the essence of dignity and musicianly intelligence, while he has the added gift of inspiring his musicians so that they seem animated with the spirit of the composer. The first number, a symphonic poem, "The Moldau," which is No. 2 of the cycle "My Country," by Smetana, was delightfully played, all the various movements being given with the adequate poetic beauty of phrasing.

Following this was the magnificent Tschaikowsky symphony, "Pathetic" in B minor, op. 74, and which is one of the most exquisite symphonies that has ever been written. All its sensuous, scintillating beauty, its tragic intensity and emotional ardor were brought out with wonderful fervor and fire and the alluring melody of the second movement was irresistible in its appeal. The storm of applause which followed it was ample proof of the delight of the audience.

Radiates Music.

Next came the sensation of the evening, the marvelous Elman, a youth of 18, who is already looked upon as the wonder of the century. Words have long since been exhausted concerning the genius of this marvelous young Russian, to whom the mastery of the most difficult compositions seems an easy matter. He combines tremendous technic with a temperamental fire that is astounding, and he simply radiates music in its most poetic form. He played the Beethoven concerto in D major for violin, op. 61, with a poise and musicianship little short of miraculous for one of his years, and left his hearers breathless with admiration. In the second movement his wonderful legato and flawless intonation were markedly displayed, while the entire nobility of the work received fitting treatment at his hands. He infuses the divine joyousness of youth into his playing and a warmth, a tenderness and passion that is well nigh overpowering. At the close the audience, which had sat spellbound, broke out into tumultuous applause and the young artist was compelled to return at least a dozen times to bow his acknowledgments.

The programme closed with the Tannhauser Overture played superbly by the orchestra.

THE DETROIT FREE PRESS:
WEDNESDAY, JANUARY 27

BIG CROWD HEARS BOSTON SYMPHONY

Not a Dull Note in Great Orchestra's Splendid Program.

Detroit's increasing interest in and appreciation for fine music was evidenced at the Light Guard armory last night, when Max Fiedler and the unapproachable Boston Symphony orchestra drew the largest house that has turned out for a Detroit Orchestral association concert since the organization's first season, when the Boston orchestra's concert was the chief attraction.

Mr. Fiedler is a master-conductor. He is free from the necessity of looking at the score and can therefore give his whole attention to the matter of interpretation. When one considers the limitless resources of the Boston Symphony in responding to a conductor's every shade of feeling for a composer's mood, and that Mr. Fiedler knows how to draw upon the innermost of these resources, it is not strange that last night's audience was delighted by what was offered.

Beethoven Quite Himself.

Weber's "Oberon" overture is no stranger, even to the most casual and occasional concert-goer; but Mr. Fiedler and his men make it a new thing in its freshness, its delicate play and its subtle picturing of fairy frolics.

And the Beethoven! That was Beethoven, quite himself, played with the most loving attention to the details that are inseparable from the best presentation of the master's works. No one can properly choose which of the symphonies is the greatest; with the concert of last evening fresh in mind, the opinion is that the seventh is the most beautiful, for it was that that they played.

No Dull Note.

Poor MacDowell's "Lamia" was played also. The public is indebted to Mr. Fiedler for the first public hearing of this work, never heard by the composer except in mental picture. It is a thousand pities that he could not have lived to hear it played as it was given last night. The "Tod und Verklaerung" of Richard Strauss, certainly not the most ultra of that ingenious composer's works, was heard with evident enjoyment by the audience. Two old and valued friends like the prelude to "Lohengrin" and the overture to "Tannhauser" closed a program that did not have a dull note in it.

It is perhaps too much to expect that there shall be more than one Boston Symphony orchestra in this country. But if there were more concerts given that approached more nearly the individual perfection of the performances that Nikisch and Muck and Fiedler have given here, there would unquestionably be larger audiences.

THE INDIANAPOLIS STAR,
THURSDAY, JANUARY 28, 190[illegible]

COMES IN SPECIAL TRAIN

ORCHESTRA GIVEN COMFORTS

ORGANIZATION MUST HAVE BEST OF EVERYTHING IN ORDER TO PLAY UP TO BOSTON STANDARD—CONCERT HERE TONIGHT.

The Boston Symphony Orchestra, composed of eighty men, will arrive from Detroit at 8 o'clock this morning for its concert at English's Opera House tonight.

The Boston orchestra travels in a special train consisting of three Pullman sleepers and a baggage car. The orchestra always travels most luxuriously, because it is a theory in Boston, the result of many years' experience, that unless the men have all the comforts that money can secure for them in a week of arduous traveling they will be unable to play as well as their reputation demands. Whether the orchestra spends a night in a city or not, rooms are always engaged at one of the best hotels for the men to rest in in the afternoon and to dress in before the concerts—and never more than two men are allotted to a room. If it is possible, traveling is done in the daytime, to avoid sleeping on the cars, but the same train of Pullmans is held throughout the trip. The orchestra will spend the day at the Claypool Hotel.

Never Twice a Day.

Under no conditions does the orchestra ever give two concerts in one day. If there is a concert in the afternoon there is none in the evening, and vice versa. Further than that it is only under the most exceptional conditions that there is ever a rehearsal and concert on the same day, traveling or at home. In the East, among the musicians of New York particularly, a great deal of fun is made of the way the management of the Boston Symphony looks after its men, but the management has found that it pays in the end. It costs more money to treat the members like artists and to provide them with every comfort, but the concerts given by the orchestra tell the story.

TRANSCRIPT
JANUARY 28, 1909

Here in Boston

Mr. Paderewski's symphony will be played for the first times anywhere at Symphony Concerts of Feb. 12 and 13. Mr. Fiedler will conduct, but Mr. Paderewski will supervise the rehearsals. In form, the symphony seeks the freedom of the symphonic poem, and the music runs in three long movements for an hour and twenty minutes. On the other hand, it has no avowed programme, though the finale is frankly built on the Polish national anthem. For the second number of the programme Mr. Paderewski himself will play Saint-Saëns's concerto in B flat. Thus, the whole concert will be his own.

Extremes meet in Mr. Fiedler's programme for the intervening pair of Symphony Concerts on Friday and Saturday of next week. First, the overture, "Fingal's Cave"; the scherzo from the music to "A Midsummer Night's Dream," and the "Scotch" symphony will recall the one hundredth anniversary of the birth of Mendelssohn, two days before. Then follows an intermission that, like those of the theatre, may represent the lapse of two or three musical generations, and thereafter, for the sharpest of contrasts, Strauss's tone-poem, "Thus Spake Zarathustra," the most puzzling, striving and contentious of all his pieces. It is so long since it has been played here that it will be almost new, and after "A Hero's Life" and "Death and Transfiguration," there is no doubting Mr. Fiedler's exceptional power and skill with Strauss's music.

THE INDIANAPOLIS STAR,
FRIDAY, JANUARY 29, 1909.

ORCHESTRA ENDS SEASON

GIVES CONCERT AT ENGLISH'S

BOSTON SYMPHONY PLEASES AUDIENCE, AND WILLY HESS, AS SOLOIST, IS RECALLED TIME AND AGAIN BY APPLAUSE.

The Boston Symphony Orchestra, with a new conductor, Max Fiedler, appeared last night at English's Opera House, sharing the honors of the evening with Will Hess, the concertmeister, who appeared as soloist.

A slight change was made in the program, the tone poem, "Death and the Transfiguration," by Richard Strauss, being substituted for the final number, the overture to "Tannhauser."

The orchestra quite lived up to its reputation, adding to the esteem it is held in here through its previous engagements. In Mr. Fiedler the organization has gained a conductor of firm and convincing manner, and vigorous and intelligent interpretation. He is vigorous, yet dignified and imparted this spirit to the works offered by the orchestra.

Beethoven's overture to Goethe's "Egmont" opened the program, but the best of all was the Tschaikowsky symphony No. 6, Pathetic, which came next. This last work of the Russian composer was more than warmly received. After each of its four movements the applause was long and insistent. At the conclusion of the symphony, Mr. Fiedler was compelled to return many times to his stand and finally asked the members of the orchestra to stand and acknowledge with him the appreciation of the audience.

Hess Also a Star.

The Bruch concerto for violin, No. 1, in G minor, introduced Will Hess, the concertmeister, as soloist. The orchestra accompanied him, and so profound was the impression made by the soloist that he was compelled to return and acknowledge the applause so many times that the count was lost. It seemed that the audience would never permit him to retire. His work was brilliant and masterful. At all times he was at his ease and equal to the demands made upon his skill.

The final number, "Death and the Transfiguration," almost brought the audience to its feet as it reached the climax. It is a dramatic and inspiring work and was interpreted with such skill as to be convincing.

Under Mr. Fiedler the orchestra performed admirably. In its precision, sureness and technical skill the organization is as nearly perfect as men can make it. The seventy or eighty men played as one. The concert was a fitting climax to the season. It ended the subscription series of Mrs. Talbot.

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THE COLUMBUS EVENING DISPATCH,

FRIDAY, JANUARY 29, 1909.

FIEDLER AND HIS ORCHESTRA ARRIVE

Noted Musician Says That Distances in America Are "Appallingly Large."

A TRIP TO EUROPE

He Says He Would Like to Take the Bostonians to London, Paris and Berlin.

The famous Boston Symphony orchestra which is to give its annual concert in Memorial hall tonight, arrived from Indianapolis Friday at noon on a special train. With the orchestra came Max Fiedler, its conductor, Mrs. Fiedler, Professor Willy Hess, the concertmaster of the orchestra, and the whole party in charge of F. R. Comee, the assistant manager.

WENT TO THE SOUTHERN.

Mr. and Mrs. Fiedler went directly to the Southern, where as they were finishing luncheon, they were found by a reporter of The Dispatch, who had a little talk with the distinguished musician, who is now making his first visit to this city.

NOT A TYPICAL MUSICIAN.

The new conductor of the Boston Symphony orchestra does not look like a typical musician. His hair is not long nor are his clothes strange. He is a well-built man of middle height with a stoop to his shoulders. His mustache is gray, likewise his hair, which is brushed back from his forehead, his onl yconcession to his art. He speaks fluent English with more of a British accent than German.

MUCH TIME IN ENGLAND.

That is probably because Mrs. Fiedler is an Englishwoman and he has spent much time in England. His face is kindly, his laugh ready and he wears spectacles through which beam brown eyes. Altogether he strikes one as a modest, unassuming gentleman, but one has not to talk with him long to discover that he is a man of ideas who knows what he wants and the impression is that he knows how to get it.

NOT USED TO NIGHT TRAVEL.

"Yes," he said, "I am a little tired after two nights on the cars for I am not very used to such hard traveling. You know in Europe, until one gets into Russia, where I have been several times, there is not much reason to travel by night, the distances are so short. Yet I must confess that the comforts of traveling in this country have not been exaggerated.

"AN INTERESTING PEOPLE."

"It has been a most interesting trip to me in every way. It has brought me into contact with many interesting and attractive people. It has shown me that here in the middle west the audiences for goood music are as keen and as receptive as those of th east. I understand, of course, that the Boston Symphony orchestra attracts the very best audiences that go to any concerts, and those audiences that I have seen so far in Buffalo, Cleveland, Detroit and Indianapolis have shown as much discrimination as those of New Yoork and Boston, and they have more enthusiasm.

"APPALLINGLY LARGE."

"The country, too, has ben most interesting. And it is so appallingly large! Here I am over 24 hours from Boston by a fast train and yet I am still in the east with the greater part of the country still before me. I think that what impresses the European on his first visit to this country, is the gigantic scale on which everything is built. Your great rivers, great lakes, your great plains, certainly make Germany seem very small to compare that country with this.

THERE ARE NO PROVINCES.

"And another interesting point is that I have learned why in America one never speaks of the 'provinces' as we do in England, speaking of the cities outside of London; in Germany of the cities outside of Berlin, and in France of the cities outside of Paris. There are no 'provinces' in the sense of the people being 'provincial' in this country as far as my small experience goes."

IN A HEALTHY CONDITION.

"What do you think of the future of music in America?"

"Well, you have now practically everything but creative genius and America has already produced some fine talent—MacDowell, Chadwick, Loeffler, Foote, Converse and Victor Herbert. You hear the best singers in the world, the best pianists, the best violinists. You have splendid orchestras. I am told that outside of the great orcchestras in Boston, New York, Chicago, Philadelphia and Pittsburg, there are twenty or more smaller orchestras that are giving concerts regularly in the country. That fact speaks for itself. It shows a very healthy condition for music in America."

A DELICATE QUESTION.

"How do American orchestras compare with German?"

"That," said Mr. Fiedler, laughing, "is a delicate question. But I will say this. I wish I could take the Boston Symphony orchestra to Europe—London, Paris, Berlin, Vienna, anywhere. No one need be anxious about the outcome."

BOSTON EVENING TRANSCRIPT,

SATURDAY, JANUARY 30, 1909

STRAUSS'S ZARATHUSTRA"

MR. FIEDLER TO REVIVE THE TONE-POEM

Its First Performance, Next Week, in Nine Years at the Symphony Concerts—Its Fortunes Among Strauss's Pieces — Nietzsche's "Zarathustra" That Gave the Composer His Programme — The Eight "Chapters" of the Music and the Corresponding Speeches in Nietzsche's Book —The Curious Close and Its Possible Discovery

For the first time in nine years, on Friday and Saturday of next week Strauss's tone-poem, "Thus Spake Zarathustra," will be played at the Symphony Concerts. Mr. Paur, with a discoverer's joy, put it once on his programmes here when it was a new piece, twelve years ago. Mr. Gericke once repeated it, and would have performed it a second time toward the end of his conductorship. As it happened, the first trumpeter, of whom the music exacts much, fell ill. The cautiou Gericke dared not trust a substitute and revised his programme. Dr. Muck, when he made choice of Strauss's music leapt from "Til Eulenspiegel" to the "Sinfonia Domestica." Thus Mr. Fiedler will bring "Zarathustra" back to the Symphony Concerts almost as so much new music. Admittedly, its place in the orchestral repertory, alike in Europe and in America has been precarious. It may be the boldest, and it certainly is, the most baffling of all Strauss's tone-poems. None has stirred more controversy; none has so often given pause and doubt to those who are eager to understand, feel and admire Strauss's music. Here in Boston we are fortunate in that Mr. Fiedler is to undertake the piece. His reading of "Ein Heidenleben" was remarkably lucid and persuasive. His performance was no less eloquent. The music —and again in "Death and Transfiguration"—seemed to speak with its full and its true voice. Above all the other tone-poems of Strauss, "Zarathustra" needs such vivid and vital utterance. It should put Mr. Fiedler to his mettle. It should confirm his distinction as the most persuasive conductor of Strauss's music that has yet come to our orchestra.

It is the custom to call "Thus Spake Zarathustra" philosophy set to music, with the "prose-poem" of like title, by Friedrich Nietzsche for its source, inspiration and "programme." Not at all, retorted Strauss in one of his rare remarks about his own work. "I did not intend to write philosophic music or to portray Nietzsche's book musically. I meant to convey musically an idea of the development of the human race from its origin, through the phases of its upward course, religious as well as scientific, up to Nietzsche's idea of the 'Superman.'" There is no adjective for such an undertaking, whether it end in achievement or in failure. "Only a musical epitome of the creative processes of the cosmos!" writes Mr. Huneker succinctly and then sets himself to rhapsodic analysis. "The sneer against metaphysics set to music" —the favorite sneer against "Zarathustra" of those who dislike Strauss and all his works—"will not meet the case," remarks Mr. Baughan, the English reviewer, "for it is quite evident that Nietzsche's philosophy contains plenty of emotional 'stuff' as Wagner would have called it. It makes as good a programme as any other." Nietzsche had no mind to the logical upbuilding of a "system of thought." In "Zarathustra" his "Overman" quickly possessed his imagination and he spent a world of feeling upon him. For once, however, Strauss himself seems to suspect the need of explanation, and he makes Nietzsche give him a preface printed on the fly-leaf of the score and quotable in English in the translation of Alexander Tille. It is a part of the "introductory speech" that Nietzsche himself prefixed to his own "prose-poem."

"Having attained the age of thirty," it runs, "Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned. One morning he got up with the dawn, stepped into the presence of the sun and thus spake unto him: 'Thou great star! What would be thy happiness were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning, and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth, as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' Thus Zarathustra's going down began."

Who Zarathustra was, and what manner of "philosophy" Nietzsche contrived for him, Mr. Tille indicates in his own preface: "The book," he says, "takes its title from the mythological founder or reformer of the Avestic religion. Zarathustra, whose name in its Greek mutilated form, Zoroaster, is familiar to British readers. . . . Nietszche has made some studies in Oriental religious literature, . . yet he either neglected Persian religious tradition or purposely in his 'prose poem' made no use of any knowledge he possessed in that field. The modern Zarathustra is neither killed in battle nor has he any sons who might carry on his work after his death. He stands quite alone, his only permanent companions being two animals, an eagle and a serpent. He is neither a historical nor a mythical person, but a 'ghost,' as Nietzsche would have called him, a type existing nowhere, and yet the incorporation of wishes and aspirations; an ideal reflected in a human image; a man as man should be in Nietzsche's opinion, and as he would have liked to be himself. . . . The scene of 'Thus Spake Zarathustra' is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives—the struggle for existence. Zarathustra has not to work for his bread, but has it without effort. His eagle and his serpent provide him with all he needs; and whenever they are not with him, he finds men who supply him. True, in his story there appear cities and mob, hinds and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks and whence he thrice goes to men to teach them his wisdom, pointing away from all that unites and separates men at present. This 'Nowhere' and 'No time,' over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude."

Strauss's tone-poem begins with an introduction that is one of the noblest passages in the whole range of ultra-modern music. The trumpets give out a theme—Zarathustra's—of sonorous majesty and strength, and Strauss marshals it in long-drawn and surging measures to a climax of tonal splendor. It is the rising of the great sun upon Zarathustra's mountains, and he also is rising in the might of the Over-man to solve the riddle of the universe and to proclaim the solution to all men. Then, presumably, Zarathustra "goes down" to be the teacher and the exemplar of mankind. Here Strauss begins to scatter short captions through the score, which are no other than the titles of sundry chapters (or "speeches") in Nietzsche's book. In the substance of those chapters, again presumably, lie the programme and the intended suggestion of the music. Thus, immediately after the introduction, Strauss inserts the caption "Of Back-Worlds-Men"—those who seek consolation in religion, and to whom Zarathustra has gone down to teach the "Beyond-man." Now Zarathustra had himself once been a dweller of the "back-world." . . . "Then the world seemed to me the work of a suffering and tortured god. A dream, then, the world appeared to me, and a god's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that god whom I created was man's work and man's madness, like all gods! Man he was, and but a poor piece of man. It did not come unto me from beyond!"

Thus was "The Great Longing"—the second caption—strong upon Zarathustra, and it became yet stronger. ". . . O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! Thy fulness gazeth over roaring seas and seeketh and waiteth. The longing of overabundance gazeth from the smiling heaven of thine eyes! And, verily, O my soul! who could see they smile and not melt into tears? O my soul, thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have to sing, O my soul!"

Then would Zarathustra sate his longings with "Joys and Passions"—the third caption—and in this wise he speaks of them to men. "Once having passions thou calledst them evil. . . . Thou laidest thy highest goal upon these passions; then they became thy virtues and delights. . . . At last all thy passions grew virtues and all thy devils angels."

Zarathustra recoiling in wild disgust and brooding solitude sings his "Grave-Song" —the fourth sub-title to Strauss's oboe: "'Yonder is the island of graves, the silent. Yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart, I went over the sea. Oh ye, ye visions and apparitions of my youth! Oh, all 'ye glances of love, ye divine moments! How could ye die so quickly for me?' This day I think of you as my dead ones. From your direction, my dearest, dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest and he who is to be envied most—I, the loneliest! For I have had you, and ye have me still. . . ."

Zarathustra turns for wisdom and solace to learning. "Of Science"—is Strauss's caption for a fugal episode—and these are Nietzsche's words in the preaching: "Thou seducest, thou false one, thou refined one, unto unknown desires and wilderness. . . . Alas for all free spirits, who are not on their guard against such wizards! Gone is their freedom. Thou teachest and thereby allures back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable be to know we are different. We seek different things, . . . ye and I. For I seek more security. . . . But, when I see the eyes ye make me thinketh almost ye seek more insecurity. . . ."

Still tonal tortures rack Zarathustra; but the orchestral violence begins to subside. His eyes are opening. Not through learning in the old sense, but through the new Nietzschean gospel of joy will he set himself free. Behold him "The Convalescent": "One morning . . . Zarathustra fell down like one dead, and remained long like one dead. But, when he again became conscious he was pale and trembled and remained lying, and for a long while would neither eat nor drink. . . . At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odor sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn singing from them! . . . Speak no further, . . . rather, thou convalescent one, make first a lyre, a new lyre! Sing and foam over, O Zarathustra; heal thy soul with new songs.'

"A god danceth through Zarathustra," and forthwith he breaks into his song of joy—"The Dance Song"—of Strauss's subtitle—"when Eros and the wood nymphs danced together in the meadow: One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words:. "Cease not to dance, ye sweet girls! . . . And I think ye will also find the tiny god whom girls like best." Beside the well he lieth, still with his eyes shut. Verily in broad daylight he fell asleep, the sluggard! Did he, perhaps, try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny god! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.' . . . And this is the song sung by Zarathustra when Eros and the girls danced together. And there is 'holy laughter.'

And last, Zarathustra sings his own song of solemn triumph—"The Night-Wanderer's Song." Twelve times the bell sounds heavily:

ONE!

O man! Lose not sight.

TWO!

What saith the deep midnight?

THREE!

"I lay in sleep, in sleep;

From deep dream I woke to light.

FIVE!

The world is deep.

SIX!

And deeper than ever day thought is might.

SEVEN!

Deep is its woe—

EIGHT!

And deeper still than woe—delight."

NINE!

Saith woe: "Pass, go!

TEN!

Eternity is sought by all delight—

ELEVEN!

Eternity deep—by all delight!"

TWELVE!

The hour of midnight is the hour of death, and in the final measures of the tone-poem it is Strauss for himself rather than Nietzsche or Zarathustra who is speaking The theme of death struggles with that of earthly strife, and both succumb in a broken chord of C major. Then without any modulation the theme of the Ideal sounds in B major and the transfiguration is achieved. The theme of the ideal sways aloft in the higher regions in B major; th trombones insist on the cryptic unresolved chord of C-E-F sharp; and in the double basses and celli is repeated C-G-C—the World Riddle, and in this mysterious discord the music ends. Nietzsche is quite sure that he—and Zarathustra—have solver the world Riddle. Strauss is not nearly so certain. Plainly he doubts whether anyone ever

solve it. Perhaps after much reading of Nietzsche and meditation upon him, he also has discovered that obscurity is not necessarily profundity. Some have said as much of the second half of Strauss's one tone poem.

Mr. Fiedler is solicitous of anniversaries; and he will commemorate the centenary of the birth of Mendelssohn, which falls on Wednesday next, at the Symphony Concerts of Friday and Saturday. The chosen pieces from the composer are the overture, "Fingal's Cave"—Mendelssohn the artist in musical landscape—the Scherzo from the music to "A Midsummer Night's Dream"—Mendelssohn the fanciful tone-poet—and the "Scotch" Symphony—Mendelssohn the academic composer. Then Mr. Fiedler clears at least two musical generations, and ends the concerts with a performance of Strauss's tone-poem, "Thus Spake Zarathustra," an article about which is printed in another column. Admittedly it is less often played than much of Strauss's other music, and here in Boston it has gone unheard for nearly nine years.

The Virtuosi

Mr. Paderewski, who is certainly the most distinguished of living pianists has departed from custom and returned to America, though he made a long tour of the whole country only last year. He has come primarily for the rehearsals and the performance by the Boston Orchestra of the symphony he has lately finished. Incidentally he will give recitals in a few cities, and one to each. In Boston he will reappear next Saturday afternoon, at 2.30, in Symphony Hall, and he will not return here for further recitals during his present visit. His programme comprises Bach's "Chromatic Fantasia and Fugue," the last Sonata that Beethoven wrote for the piano and Schumann's "Symphonic Studies" for solid substance and for the maturity of the pianist's power. Then follow four pieces—a Nocturne, a Mazurka, a Barcarolle and a Polonaise—out of Chopin; an "image" by Debussy, "Reflections in the Water" and a Hungarian Rhapsody by Liszt. Not before has Mr. Paderewski played any of Debussy's music here.

GLOBE & COMMERCIAL ADVERTISER

...ber 23 ..... New York City.

NOTES.

THE Boston Symphony Orchestra, seventy-six strong, carries its evangel of good music into the middle west next week. Fred R. Comee, the assistant manager of the orchestra, is in charge of the expedition, and the soloists are Mischa Elman, violinist; Mrs. Seabury C. Ford, soprano, and Prof. Willy Hess, concert master of the orchestra. Buffalo, Detroit, Cleveland, Indianapolis, Columbus, and Rochester will be visited in the order indicated. Tschaikowsky's "Pathetic" symphony, and the overture to "Tannhäuser" are Conductor Fiedler's battle horses.

Three of the programmes are peculiarly notable because of their length. Only Mr. Paur of Pittsburg is in the habit of giving such full measure in an evening. Here they are: Detroit, Jan. 26, Weber, overture to "Oberon"; Beethoven, symphony No. 5; MacDowell, "Lamia"; R. Strauss, "Death and Transfiguration"; Wagner, prelude to "Lohengrin," and overture to "Tannhäuser." Cleveland, Jan. 27 (with Mrs. Ford as soloist), Weber, overture to "Oberon"; Schumann, symphony No. 4; MacDowell, "Lamia"; Sibelius, "Finland"; Verdi, aria from "Aida"; Wagner, prelude and "love death" from "Tristan und Isolde," and overture to "Tannhäuser." Columbia, Jan. 22, Beethoven, overture to "Egmont"; Tschaikowsky, "Pathetic" symphony; Smetana, "Moldau"; Sibelius, "Finland"; Wagner, prelude to "Lohengrin," and overture to "Tannhäuser."

THE SUNDAY HERALD,
BOSTON, JANUARY 31, 1909

PADEREWSKI'S NEW WORK DESCRIBED

Symphony Will Be Played for First Time in Boston on Friday, Feb. 12.

THREE MOVEMENTS IN THE COMPOSITION

Fourth in Contemplation—Instruments to Be Used in Production.

BY PHILIP HALE.

The Herald publishes today the first full description of Mr. Paderewski's new symphony, which will be performed for the first time at the concerts of the Boston Symphony Orchestra in Symphony Hall, Friday afternoon, Feb. 12 and Saturday evening, Feb. 13. Mr. Fiedler will conduct the symphony; the composer will superintend the rehearsals.

The symphony op. 24 is in three movements: I. Adagio maestoso; Allegro fuoco; II. Andante con moto; III. Allegro vivace.

The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed, and the parts were copied in December, 1908.

The symphony is written as a patriotic tribute of the composer to his native country, and it was directly inspired by the 40th anniversary of the revolution of 1863-64. There is no absolute program for either the first or second movement. The first movement is free, but classical in form. It seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement, in which the composer endeavors to express the lyric nature of his race.

In the third movement Mr. Paderewski has followed a sharply defined program. It is in effect a symphonic poem, and is peculiarly in memory of the revolution of 1863-64.

In the opening of the movement is felt the spirit of social and political unrest, which filled the country prior to the outbreak of the war; the unrest of the young hot-heads, the youth of the nation, who longed for independence. Older heads, conservative age, counselled patience and caution, urged the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national anthem, from which all buoyancy and joyousness have been taken. The anthem is treated not unlike a dirge; it appears in a subdued, sad mood.

The youth refuse to listen. The atmosphere of restlessness subdues the remonstrances of the elders, and the spark of revolution ignites with the appearance of the second theme, a theme of brilliant chivalric character, which has been heralded by faint distant trumpet calls—the summons to war.

Light-hearted, gay and confident, the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which with their dark, heavy coloring, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous and battling—yet as the conflict progresses, it is gradually lost in the gloom of defeat, finally disappearing in an atmosphere of utter despair.

Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are as shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher—lamentations for the fatherland ascending to heaven.

A quick transition of mood follows, from gloom to brightness. Hope returns and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme on which will be built the fourth movement yet to be written.

The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement which will be a scherzo.

The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets four horns, three trombones, one bass tuba, harp, organ, a set of three kettledrums, side drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone, and the usual strings.

The tonitruone is an instrument of percussion which Mr. Paderewski himself invented. It gives the feeling of far distant thunder in a way which cannot be accomplished with the bass great drum.

The double bass sarrusophone was first used in the orchestra by Saint-Saens for his "Noces de Promethee" performed at the Paris Exhibition of 1867. The first appearance of the instrument in an operatic score was due to Massenet, who introduced the double bass sarrusophone in his "Esclarmonde," produced at the Opera Comique, Paris, in 1889. It was then said that the composer had added two instruments—one the sarrusophone; the other, the high pitched voice of Miss Sibyl Sanderson.

NEWS-DEMOCRAT

PROVIDENCE, R. I., WEDNESDAY, FEBRUARY 3, 1909.

BOSTON SYMPHONY GIVES A SPLENDID ENTERTAINMENT

The only too brief season of the Boston Symphony orchestra concerts for the season of 1908-1909 came to a close at Infantry hall last evening, when the young French pianiste, Germaine Arnaud, came to Providence heralded as a virtuoso of marked ability.

Many thanks and much credit is due to Max Fiedler, the conductor of the orchestra, not only for the excellence of the work done by his players and rich treats afforded by the several soloists, but also for the happy selection of programs, which have unquestionably been sincerely appreciated by lovers of a class of music, which, unfortunately, is heard none too frequently in this city.

Last night's program, which was listened to by a large and representative audience, was of a somewhat popular class of music, if such a term as popular can be applied to music that is of a strictly classical school, or series of schools. The Weber overture to "Oberon" has certainly been popularized, not only by orchestras of all sizes, but by the better class of concert brass bands, and much as it has been played never seems to pall.

The overture to Wagner's "Tannhauser," albeit of a much heavier and complex nature, is much in the same class, having been made familiar by the frequency with which it has been played, sometimes in a manner that has been a cause of suffering rather than delight.

Such, however, was not the case last evening, and the really beautiful music of both compositions was played as Max Fiedler players are able to play it when they really desire to do so, and they so desired last night.

Schumann's D-minor symphony, a work which, while not of great weight, possesses a charm which always appeals to the concertgoer who has a fair understanding of music, was given careful attention by Conductor Fiedler and received the most careful treatment at the hands of the members of the orchestra.

The performance of Saint-Saens' concerto in G-minor, No. 2, for piano by Mlle. Germaine Arnaud came as a surprise to those who were disposed to look upon the young French girl only as a player of some brilliancy, whereas she proved that if she cannot get claim to be in the front rank of virtuosi, she has an artistic future which should more than place her in the coveted position.

Barely over 17 years of age, she is really a remarkable player, and, perhaps, the most remarkable feature of this playing is her definite technic, so clear that her rapid passage work showed not even the idea of a slur. Rhythm and phrasing were as near perfection as possible, and in her whole work there was a suggestion of life and movement that was truly delightful, while there was no lack of delicacy where such delicacy was called for.

It was truly a magnificent performance of a splendid composition, and one that, with its brilliant changes of movements, afforded the young pianiste every opportunity to illustrate her more than marked ability. The burst of applause when Mlle. Arnaud closed her performance was far more spontaneous and warm than is generally heard at the symphony concerts, but it was most fully deserved.

The concert was certainly the best of the season, and there was general regret expressed that the season has been such a short one.

HOLYOKE DAILY TRANSCRIPT,
SATURDAY, FEBRUARY 6, 1909.

STAGELAND.

BOSTON SYMPHONY CONCERT.

The third and last Boston Symphony concert of the season wil be given at Court Square theatre Tuesday evening, the 23d. For this concert the orchestra will make a special journey to Springfield from Boston returning the same night. The success of the two other concerts this year has been most gratifying to all interested in the welfare of the orchestra and there seems to be every reason to believe that another splendid audience will greet Mr. Fiedler on his last appearance. In fact, the success has been such that C. A. Ellis, the manager of the orchestra, is making quite elaborate plans for the concerts next year and it may be taken for granted that the orchestra in the future will give three concerts in Springfield every season.

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Two Musical Sensations.

Buffalo will have two musical sensations when the famous Boston Symphony Orchestra gives its annual concert in Convention Hall next Monday night, for the occasion will introduce for the first time in this city Max Fiedler of Hamburg, the new conductor of the orchestra, and Mischa Elman, the young Russian violinist, whose recitals are the rage of the hour. A boy of 18, Elman has conquered America as he did Europe, and not since the days when Paderewski first came to this country has any artist created such a furore.

THE PROVIDENCE JOURNAL,
WEDNESDAY, FEBRUARY 3.

LAST SYMPHONY CONCERT.

Brilliant Playing by the Orchestra and Mme. Germaine Arnaud, Soloist.

The end of the symphony season came with last night's concert in Infantry Hall by the Boston Orchestra. A fine audience was present, nearly filling the hall, and there was unwonted display of enthusiasm, quite justified, however, by the extraordinarily brilliant playing of the orchestra, the superbly virile readings of Conductor Fiedler and the remarkable performance of Mlle. Germaine Arnaud, a young French girl, who appeared as solo pianist. Brilliancy was, in fact, the keynote of the concert from beginning to end. The interesting and thoroughly satisfactory programme ran as follows:

Overture to the opera "Oberon".....Weber
Symphony in D-minor, No. 4, op. 120..Schumann
Concerto for pianoforte in G-minor, No. 2, op. 22.....Saint-Saens
Overture to "Tannhauser".....Wagner

In the overtures to "Oberon" and "Tannhauser" last night's programme presented at one hearing two of the most beautiful and effective compositions of that class. Popular though they both are as concert pieces, there is this difference between them, that one is attached to an opera familiar from frequent representation, while the other belongs to a work which few people have ever seen upon the boards. The reason is not far to seek. Both "Tannhauser" and "Oberon" are packed full of beautiful music, but whereas the former is a strong and coherent play, the latter is nothing more than a dramatic scrap heap. Designedly so, too. J. R. Planche, the author, wrote many fine librettos and was capable of first-class work. We have it on his own authority that in compiling the text of "Oberon," which he prepared for Weber because the latter had a commission to write an opera for Covent Garden (this was in 1826), he felt that in order to make it a success he must pander to the taste of the day. This was of the lowest, according to his account. "Ballads, duets, choruses and glees," he tells us, "provided they occupied no more than the fewest number of minutes possible, were all that the playgoing public of that day would endure." The patience to await the working out of a dramatic plot was lacking, as indeed were the singing actors to carry it on. "I therefore wrote a melodrama with songs," declares Planche, "instead of an opera." Tastes have changed since that day, and Weber's fine music alone cannot keep "Oberon" on the stage. Fortunately, the remarkably beautiful overture is available for concert use, and when played as Mr. Fiedler and his men gave it last night, it is a thing to linger in memory.

An unlooked-for feature of the concert was the superb performance of Mlle. Arnaud in Saint-Saen's second piano concerto. The young woman is new to American audiences, though for a year or two past she has been winning laurels in Europe. Certainly she is a remarkable player, and when it is considered that she has but just passed her 17th birthday a most brilliant artistic future may be predicted confidently for her. The concerto itself is a fine, interesting work, with a solid first and closing movements between which is sandwiched a rippling scherzo of unique beauty. In the playing of the young artist there were many things to admire, astonishing power, a technic so sure and clean-cut that every note in rapid passage work stood out from its neighbor, plenty of dash and animation, all-sufficient delicacy where that was called for, and an unusually developed sense of rhythm responsible for delightfully perfect phrasing. Seldom has so spontaneous an ovation been drawn out in our concert rooms as followed Mlle. Arnaud's performance. She was recalled again and again, the men of the orchestra joining the applause of the audience, which to the initiated means a great deal.

Schumann's pleasant D-minor symphony and the brilliant "Tannhauser" overture, which completed the programme, received most effective treatment at the hands of the orchestra. It seemed at times, especially in the Wagner overture, as if the splendid band was fairly outdoing itself. It was the apotheosis of brilliancy, the perfection of virtuosity, the very Ultima Thule of style. The concert was an inspiring finish to one of the most enjoyable and successful seasons ever afforded us, and regret must have been universal that it has come to so early a close.

TRANSCRIPT, SATURDAY, FEBRUARY 6, 1909

THE SYMPHONY CONCERT

Mr. Fiedler and the Orchestra Keep the Mendelssohn Anniversary with Three Pieces, Two Living and One Moribund—The Contrasts of the "Scotch Symphony" and the Overture, "Fingal's Cave"—Strauss's "Zarathustra" for Ending

Mr. Fiedler is dutiful to anniversaries, and he began the Symphony Concert yesterday afternoon with due commemoration of Mendelssohn. The pieces he chose were the overture, "Fingal's Cave," the Scherzo written to fill the interval between the first and the second acts of "A Midsummer Night's Dream"; and the "Scotch" symphony—the symphony to which the woful tale of Rizzio, murdered at Mary Stuart's feet, and the shrill and merry piping of competing Highlanders are said equally to have stirred the composer—the latter certainly to the more musical profit. The Overture and the Scherzo are of the enduring and the living Mendelssohn; and if one of his symphonies must be played—shall we say for dignity's sake?—the "Scotch" is oftener interesting nowadays than the "Italian," while the "Reformation" is altogether moribund. The pipers were surely Mendelssohn's friends if they prompted him to a Scherzo that still keeps its snap as of native Scottish music and of the good Scottish air. The tale of Rezzio, the atmosphere of the chambers of Holyrood served him less well. Mendelssohn, pressed by many concerns, deferred long the writing of the symphony, and he found the impulses and the memories of Scotland hard to quicken again. When they came at his call he wrote in the brightness of the Scherzo or the melancholy of the opening Andante. When they would not come, he could only take refuge in such music-making as the linked sweetness long-drawn-out, and without a drop of acid to it, of the Adagio or as the empty Finale. The glory of the overture, "Fingal's Cave," is the enduring freshness of suggestion in it. The Mendelssohn who wrote it had seen the land and the waters of the Hebrides, the dripping rocks, the vivid fields, heard the swish of the currents of the cave and felt the beat of sea and wind. The impression did not dwindle; the impulse did not flag; and the overture remains a tone-picture that the vividest and most suggestive of the moderns might envy.

Mr. Fiedler was abundanly dutiful, and in the symphony in particular he seemed resolved that Mendelssohn should "sound," and "sound" where he was weakest. The conductor had no need of anxieties or obligations with the other two pieces. The scherzo once more exemplified the beautiful irridescence, the gossamer lightness of tone that the orchestra can compass. The strings wrought in cobwebs; the wood winds sent fancy lights tumbling through the web; the conductor had barely to keep a guiding hand. Mr. Fiedler is, they say, enamored of Debussy's music; he has had opportunity to discover it in Boston as he never had in Hamburg; de descants lovingly of it. And meditation up the Nocturnes and "The Afternoon of a Faun" is apt preparation for the playing of "Fingal's Cave." There were kings before Agamemnon; there were impressionists in music before the other day in Paris. Mendelssohn had a certain chameleon-like quality in his nature, which was very sensitive and not very deep. In "Fingal's Cave," in all his wanderings in the Western Isles, he was as truly the impressionist as Debussy over his sea, and much more spontaneously and in much less mannered fashion than is the Frenchman in his "Symphonic Sketches of the Sea." The suggestion, the atmospheric quality—formalist though Mendelssohn was—that the impressionists cultivate is in the overture, and Mr. Fiedler, newly schooled in his Debussy, was the more adroit to express it.

To make the "Scotch" symphony "sound" is another matter. When dry bones must on occasion be rattled, why rattle them vehemently? And it is well to step lightly on the covers of hollows in musical, as well as other ground. To make Mendelssohn sound big and vital in what are really the small and moribund parts of the symphony, Mr. Fiedler made him sometimes sound rude. He deserved at least the euphony and the polish that are always in, even when he is the dryest. Mr. Fiedler might have glossed the cracks in the polish. Instead, he sometimes, especially in the finale, split them wide open. But Mr. Fiedler is one conductor in the music that he loves, that he apprehends to the utmost of his mind and feels to the utmost of his emotions, that stirs him deeply and honestly, and that he can make so stir his hearers. He came to such music in Strauss's tone-poem, "Thus Spake Zarathustra," that made the second part of the concert, and that was revived for the first time in nine years. The composer—and the conductor—began in something very like sublimity. They ended in beautiful and haunting mystery. Many ideas, many emotions, much music that was extraordinarily eloquent and much that was extraordinarily puzzling stood between. A second hearing—for "Zarathustra" was almost new—will clarify impressions that may be left for another article on Monday.

H. T. P.

THE BOSTON TRAVELER, MONDAY, FEBRUARY 8, -

The next Symphony programme may well be characterized as a Paderewski programme, for it will constitute but two numbers, the first of which will present Paderewski, the composer, and the second Paderewski, the pianist. To Boston and to Boston's Orchestra has been given the honor of presenting this long-awaited Symphony for the first time. Paderewski expected to have it ready two years ago and to come especially to this country in order to have the Boston Symphony Orchestra play it, but what with his concert engagements when that time came he had advanced not far beyond his original sketches. Then last year came his long tour of this country, and it was not until the beginning of last summer that he was able to get really at work on it, and the end of last Decembef when he was able to write "Finis" at the bottom of the score. It is this Symphony which brings him to America this year. It will be played eight times by the Boston Symphony Orchestra, twice in Boston, twice in New York, and once each in Philadelphia, Baltimore, Washington and Brooklyn.

BOSTON POST, SATURDAY, FEBRUARY 6, 1909

SYMPHONY CONCERT

By Olin Downes

Mr. Fiedler presented a programme of uncommon significance on the occasion of the 14th public rehearsal of the Symphony Orchestra yesterday afternoon in Symphony Hall.

The Mendelssohn centennial was observed by the performance of the "Hebrides" overture, the Scherzo from the music to "A Midsummer Night's Dream," the "Scotch" symphony. But what a dastardly blow to the gentle composer's memory was the last work on the programme, Richard Strauss' overwhelming, all-embracing tone-poem. "Thus Spake Zarathustra," after Friedrich Nietszche. It is a wonder that the memorable performance did not wake Mendelssohn in his grave.

There are few finer overtures in existence than that inspired by Fingal's Cave. In it Mendelssohn is far more than the formalist in tones, the weaver of perfect patterns. It seems as if, contrary to habit, that adroit and polished workman forgot himself, sat down and said what was in him before there was time to cool.

So we love music that is vivid with color and sensation, salt and spray, and the pulse of the sea, yet is cast in the most symmetrical of moulds—a work that partakes equally and delightfully of the classic and romantic influences that were warring in the consciousness of the artists of Mendelssohn's time.

This and the sparkling fanciful Scherzo, a supreme masterpiece as conceived and scored, are more vital to the ear of today than the historic A minor symphony. The first movement of the latter work has a certain amount of "atmosphere" and pleasant melody, but one is waiting for that snappy Scotch tune of the second movement, and that tune gone, it requires mental effort to keep the attention fixed until the end.

Perhaps Mr. Fiedler desired to enliven the racial but rather superficial finale by a rough and drastic performance. Whatever his intentions, this movement was brutally treated. The beauty of tone upon which Mendelssohn would have insisted, and toward which end he designed his score, was too often replaced by coarse, harsh tone, and a general strepitancy that was uncalled for.

Strauss' colossal and fantastic tone-poem which seems to reach from boundary to boundary of human knowledge, made an immense impression, of which more tomorrow.

THE BOSTON GLOBE—TUESDAY, FEBRUARY 9, 1909.

The Bonci Concert.

The musical event of today will be the Bonci concert in Symphony hall at 2:30 this afternoon. There is great interest in the coming of the greatest of Italian lyric tenors and the concert ought to be one of the most attractive of the season, for Mr Bonci's associates are of the highest class and the program is most interesting, being composed of excerpts from Italian operas.

BOSTON DAILY ADVERTISER, SATURDAY MORNING, FEBRUARY 6, 1909

MENDELSSOHN MEMORIAL AT SYMPHONY CONCERT

BUT STRAUSS WAS ALSO ON THE PROGRAMME

His "Also Sprach Zarathustra," a Great Work, Nobly Interpreted by Dr. Fiedler.

By Louis C. Elson.

PROGRAMME.

Mendelssohn—"Hebrides" Overture.
Mendelssohn—Scherzo from "Midsummer-night's Dream."
Mendelssohn—Scotch Symphony.
Strauss—"Also Sprach Zarathustra."

There are proverbs about yoking the ox and the ass together, also about attempting to mix oil and water, but there is none regarding the mistake of putting Mendelssohn and Richard Strauss side by side. It is said that Politics makes strange bedfellows; so, evidently, does symphonic programme-making. The juxta-position seemed unfair to both.

Of course, at this centennial season, we are having a shower of Mendelssohn, and there is danger of a slight reaction from the overdose. But there is enough of Mendelssohn left, even 60 years after his death, to assure his high rank. Pioneer, with Berlioz and Beethoven, in programme music, beginner of modern conducting (again with Berlioz), founder of the concert-overture, with Weber the chief introducer of the clarinette, there are claims enough on posthumous fame. Only the superficial critic will find his "Songs Without Words" of a saccharine monotony; they are built on one form, as is the human face, but they differ in their features, as does the human face. There are subtle points of workmanship in them that must forever interest the studious composer.

But we are not to write an essay on what Mendelssohn has done, save as it concerns the present concert. The "Hebrides" overture was considered by Wagner a masterpiece, and it is as spontaneous a work as any in the repertoire. The development of the graphic wave-figure gives suggestions not only of pensive loneliness, but sometimes speaks of a Highland storm, and sometimes of a warlike gathering of the clans. Mr. Fiedler read it with some caprice of contrast, especially between the chief and subordinate themes, but this rather helped than detracted from the effect.

Why the ultra-modern should go wild over the delicate suggestions of Debussy's Faun and then shrug his shoulders at Mendelssohn's fairies passeth all human understanding. The Scherzo, a very difficult work to play perfectly, was superbly interpreted. Here we may state that when it comes to musical humor Mendelssohn may fairly head the list. His dainty fun-making puts Beethoven's grotesque Scherzos, and Schumann's earnest ones, and Strauss's Rabelaisian ones, in the back-ground.

The playful overture to "Midsummer-night's Dream," which was composed at 18 years of age, is the only real masterpiece that was ever achieved by so young a composer; and this power of dainty humor never left him. At least in his scherzos he ranks with the greatest masters.

The audience seemed to think so too, for the applause seemed as if it would never end. It was pushed almost to the encore point!

It would be folly to contend that some parts of Mendelssohn's music have not faded out. But if our gentle reader will look out of the lower windows of heaven, a century hence, he will find that some of Debussy and D'Indy, and Richard Strauss and Mahler, and Bruckner and Elgar, will also have faded out.

But how royally well the clarinette is used all through this symphony! More than Mozart's E-flat it deserves the title of the "Clarinette Symphony." Perhaps part of this masterly use of the instrument came from Mendelssohn's friendship with the clarinettist Baermann (the grandfather of our own Prof. Carl Baermann), which led him to study the instrument carefully. The clarinettes were beautifully played in the sombre introduction (chalumeau here), in the brisk Scherzo, and in the lovely and lonely duet with bassoon in the finale.

Of course Mr. Fiedler cut out the repeat of the opening exposition—we do not need such reiteration in the 20th century—but he rather forced the contrast between the two first themes, making the second too rapid.

The Scherzo was the best part of the work. Beethoven, Schumann, Bruch, Volkmann, Robert Franz, and other German masters, have attempted to reproduce the Scotch song, and all of them have failed. Only Mendelssohn has succeeded. Spite of the apocryphal story of Schumann mistaking its meaning, no Scot but would find in this Scherzo the music of his native land. It is as Scotch as a Haggis. Then also the Finale gives a good impression of the Gaelic spirit of War, and a little of the sombre vein of Twilight in the Trossachs as well.

But the faded portions must also be mentioned. The "Storm" of the Coda does not in the least require an umbrella; the whole Adagio is a stream of alternating Eau de Cologne and Molasses; and the Thanksgiving of the final coda is not much better than the thanksgiving music sung at the revivals which are at present going on in Boston. Parts of the "Scotch" symphony have become cold Scotch—and without Soda!

After this, Zarathustra made a few remarks. They came about as pat as Poe or Coleridge would have come after Tennyson. As this tone-poem has been interpreted by commentators in many different ways, let us give our own impression of the real plot.

Zarathustra has been out very late; he is sleeping and snoring (deep tones of woodwind and tubas); the servant knocks firmly at the door (kettle-drums); he finally gets up, but with a severe headache (dissonances on all the instruments); now follows with a stern figure on the trumpets—"Also sprach Frau Zarathustra"—"Thus spoke Mrs. Zarathustra." He attempts an intricate explanation—the "over-man" now becomes the "under-man"—a fugal passage; Mrs. Z. still speaks (the figure of three notes is disagreeably persistent); he finally takes his hat and goes out until evening. He goes to a dance hall then for relaxation (dance themes mixed with bitters); the clock strikes twelve (gong); he now winds his homeward way. Arriving at his door (simultaneous chords in B major, woodwind, and C major, deep strings pizzicato) he finds that he has lost his key. He is left standing by Strauss on the doorstep, and the work ends thus unsatisfactorily.

But, all sarcasm aside, it was a great work and nobly performed. Mr. Fiedler is revealing himself as one of the leading Strauss conductors of the world. The complicated work was made clear in all its details; the insistent figure of three notes, which is so ingeniously developed, was never blurred or indecisive, or smothered out. The fugato was excellently balanced and not over-accented. The brilliant orchestration was made the most of:—

It cracked and growled, and roared and howled,
Like noises in a swound!

For all that, the remarkable applause that had greeted Mendelssohn's Scherzo was not duplicated, although the great performance and the remarkable display of development and orchestration certainly deserved it.

MUSICAL EVENTS TO COME

The next Symphony programme may well be characterized as a Paderewski programme, for it will constitute but two numbers, the first of which will present Paderewski, the composer, and the second Paderewski, the pianist. To Boston and to Boston's orchestra has been given the honor of presenting this long-awaited symphony for the first time. Mr. Paderewski himself will play Saint-Saens concerto for piano in C minor No. 4. These will be the only numbers on the programme.

THE BOSTON JOURNAL—MONDAY, FEBRUARY 8,

Mendelssohn and Strauss Share Symphony Program

Mendelssohn and Strauss shared the Symphony program Saturday night. In commemoration of the Mendelssohn centennial, Mr. Fiedler conducted the performance of the former's "Fingal's Cave" overture—one of the most notable examples of musical landscape painting—the scherzo from the "Midsummer Night's Dream" music and the "Scotch" symphony. Strauss was represented by his tone-poem, "Thus Spake Zarathustra," the work in which the composer pays tribute to the genius of Nietzsche.

The Mendelssohn overture and scherzo were especially enjoyed by the audience. Parts of the symphony also had their delightful effects. Nothing was wanting in the interpretations. Nothing could exceed, it seemed, the graceful beauty of the performance of the scherzo; and this impression must have been in the general mind, for there was applause until the orchestra rose and acknowledged the compliment.

The Strauss tone-poem had not been played by the orchestra since 1900. In fact, this was only the third performance of it at the Symphony concerts since the work was brought to this country in 1897. Mr. Fiedler conducted enthusiastically, and the orchestra played as if inspired; and yet there were dull moments. There was no such overpowering impressiveness, on the whole, as was produced last month when the orchestra played Strauss' "Death and Transfiguration."

BOSTON POST, TUESDAY, FEBRUARY 9,

THE BONCI CONCERT

There is much anticipation of the Bonci concert to take place this afternoon at 2:30 in Symphony Hall. The coming of one of the greatest of Italian lyric tenors of the day and his celebrated associates in an operatic repertoire will prove of exceptional profit to music lovers.

Bonci is to sing some of his best songs, but there will be a strong effort made to persuade him to sing "A te o Cara," from Bellini's "Puritani." Bonci can sing this as no one else can. If the audience lets him get away without singing this they will miss a chance of a lifetime.

BOSTON SUNDAY GLOBE
FEBRUARY 7, 1909.

MUSIC AND MUSICIANS

Mendelssohn Program at the Symphony.

"Elijah" Will be Sung Tonight by Handel and Haydn Society.

Bonci in Operatic Concert—Recitals of the Week.

The 14th Symphony program, commemorative of Mendelssohn's 100th birthday, Feb 3, 1809, was made up of three parts Mendelssohn and one part Strauss. The overture, "Fingal's Cave," the scherzo from "Midsummer Night's Dream" music and the "Scotch" symphony represented the work of the great Jewish composer. "Thus Spake Zarathustra," the tone poem by the more modern musical genius, closed the program. Mr Fiedler certainly managed to associate composers whose style of work furnished plenty of chances for contrast, and though the German giant was shown to be fairly deafening in his wonderful poem, the gentler and charmingly melodic Felix of Hamburg awakened the heartiest applause by his beautiful wrought harmonic schemes.

All the Mendelssohn music is familiar to patrons of the Symphony concerts. The Strauss work has not been heard here since Mr Gericke's time in March, 1900. The dainty undulating measures of the "Fingal's Cave" overture impose a severe task upon the string contingents, the weaving figurations being reiterated at such length that precision of finger work is indispensable for making the "sound waves" clear and harmonious. The clarity of the strings throughout the overture was seemingly perfect, and in perfect accord were the shrieks and calls by the wood-winds, representing wild bird life among the caves.

In the scherzo, that elf-like tone picture of the romp of fairies and gnomes in the "Midsummer Night's Dream," merrily the flutes, horns, clarinets and bassoons chirped and chortled the opening measures. Did Bottom speak in the language of the ass? The bassoons seem to anwer comically in the affirmative and the patter of the bows upon the stringed instruments called up delightful suggestions of the trixey gambols of the sprites around Titania or her lord Oberon. Had encores been allowed Mr Fiedler would have been obliged to repeat the piece.

The "Scotch" symphony was played without a pause between the movement, which, although according to the intention of the composer, was almost resented by an audience inclined to express freely an appreciation of the performance of each section.

An impressive introduction led up to some splendid measures given out by the cellos, after which the ensemble was up to the usual standard. Of course the clarinet made a jolly diversion of the wee Scotch air, and the strings put in a few bars of Al staccato work in the scherzo. In the other two movements, the stateliness of the third and the rollicking, and sometimes pompous, measures of the last were all worked out in characteristic fashion. Mr Fiedler is to be heartily congratulated for his splendid readings of all the Mendelssohn works.

And in a different and almost awe-inspiring vein did he make Strauss speak his musical mind according to "Thus Spake Zarathustra." Massive in structure, incoherent, yet impressive, in its instrumental riot this poem compels admiration for its phenomenal construction and originality in its combinations of instruments and choirs. Pandemonium runs rampant through the score and the orchestra did full justice to all demands.

The new symphony by Paderewski will be played at this week's concerts. He will also appear as soloist in Saint-Saens' fourth piano concerto.

Paderewski's New Symphony.

It will be a Paderewski program this week at the Symphony concerts. There will be but two numbers, the first of which will present Paderewski the composer, and the second Paderewski the pianist. To Boston and to Boston's orchestra has been given the honor of presenting this long-awaited symphony for the first time.

It will be played eight times by the Boston orchestra, twice in Boston, twice in New York, and once each in Philadelphia, Baltimore, Washington and Brooklyn. It will be played twice by the Theodore Thomas orchestra in Chicago, and once each by the St Paul and Minneapolis symphony orchestras.

The work is of monumental dimensions, lasting about one hour and a quarter. The first movement lasts about 25 minutes, so it will be more than usually desirable for all patrons of the Symphony concerts to be in their seats promptly.

The symphony is scored for three flutes, three oboes (one interchangeable with english horn), three clarinets two bassoons, contrabassoons, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, three tympani, side drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone and the usual strings.

THE BOSTON GLOBE—
WEDNESDAY, FEBRUARY 10, 1909.

BONCI CONCERT.

Operatic Arias Sung by Metropolitan Artists.

Large Audience Enthusiastically Insists on Extra Selections.

It is seldom nowadays that concerts of operatic selections are arranged without something from Wagner or Strauss being included so as to make a contrast between vocal declamation and pure melody. This enables the artist, one or several, to demonstrate abilities in different schools of vocal culture and at the same time defer to supposed public taste in these matters.

In the lyric field, according to the true Italian method, beauty of tone, flexibility and expression are required in the voice. In recent years, as newer ideas and abilities have been applied to musical compositions, it seems to be largely the dramatic expression first and foremost that is required, especially in German and the Russian works, the other attributes of the singer's art being of less importance.

But yesterday afternoon in Symphony hall there was a welcome variation from the usual style of concert program, one that recalled old-time affairs when belcanto and the Italian melodies, hand-organ tunes, if you like, were abroad in the field of song and the public heard music which could be hummed, sung, whistled or thrummed on piano and guitar. One-finger airs that appealed to the ear and could be distinguished from the present "babel of sound" frequently heard with resignation, but not too highly appreciated by the general public.

The concert yesterday was given by four artists from the Metropolitan opera house in New York. Bonci, who is generally recognized as the leading lyric tenor of the day, and who has won triumphs here in grand opera roles, was the principal in a group composed of Mme Marie Rappold, the American soprano, who is no stranger to Boston; Mme Marianne Flahaut, contralto, and Mr Herbert Witherspoon, the popular American basso, well and favorably known here in concert and oratorio. Sig Pietro Floridia, composer and pianist, contributed solos and provided excellent accompaniments to the voices. The concert was given under the direction of Mr Ernest Goerlitz, who has long been associated with the Metropolitan.

The program was as follows:

Duet, La ci darem la mano, Don Giovanni ..... Mozart
Mme Rappold and Mr Witherspoon.
Aria, J'ai perdu mon Euridice, Orpheus ..... Gluck
Mme Flahaut.
Aria, Una furtiva lagrima, L'Elisir d'Amore ..... Donizetti
Signor Bonci.
Aria, O tu Palermo, I Vespri Siciliani... Verdi
Mr Witherspoon.
Valse, Je veux vivre, Romeo et Juliette ..... Gounod
Mme Rappold.
Trio, Finale of Prison Scene, Faust.... Gounod
Mme Rappold, Mr Witherspoon and Signor Bonci.
Piano solo: (a) serenade, opus 1; (b) coquette, Valse lente, from opus 15; (c) march sauvage..... Floridia
Signor Pietro Floridia.
Aria, Che gelida manina, La Boheme.. Puccini
Signor Bonci.
Air de Salome, Herodiade..... Massenet
Mme Rappold.
Aria, Non piu andrai, Le Nozze di Figaro ..... Mozart
Mr Witherspoon.
Aria, O ma Lyre Immortelle, Sapho.... Gounod
Mme Flahaut.
Quartet from act IV, Rigoletto..... Verdi
Mmes Rappold and Flaubaut; Mr Witherspoon and Signor Bonci.

The audience was large and very generous in applause, and was rewarded for its enthusiasm with seven or eight encore numbers, each artist figuring in the additions to the program. The dozen selections were standard concert pieces, familiar to nearly all the auditors, whose enjoyment was expressed in unmistakable terms.

Sig Bonci's voice is one of great sweetness, strong in volume limpid and nearly impeccable in tone. In phrasing and tonal coloring his work is delightfully expressive and his skill in shading a long sustained note shows a remarkable command of lung power. Yesterday he sometimes displayed a little evidence of overwork, his voice taking on briefly a bit of cloudiness, but the "top" and other notes were generally beautiful in their melodic quality and opulent throughout the afternoon. And his right good-natured manner on the stage made his fine singing additionally enjoyable.

The pure, elastic and exquisite quality of Mme Rappold's voice made her contributions to the program splendid examples of lyric art. Mme Flahaut, a juncesque contralto, has a rich and powerful voice, with considerable skill in bravura passages, and Mr Witherspoon's deep basso is an organ resonant and melodious. Here were three artistic associates, fitting companions for the great tenor, and the result was an afternoon of great pleasure to many music lovers.

Special mention is due to Mme Rappold and Messrs Witherspoon and Bonci for their impressive rendering of the trio from the prison scene of "Faust," and, with Mme Flahaut, the famous "Rigoletto" quartet. Both magnificently voiced in harmony and sentiments. The solos need only be summed up generally, and that in terms of high praise.

Sig Floridia gave three charming little original pieces for his piano solos, and Mr Witherspoon sang one of his song compositions for an encore.

THE BOSTON JOURNAL—
FEBRUARY 10, 1909.

SYMPHONY HALL'S FINEST CONCERT

Singing of Bonci, Rappold, Flahaut and Witherspoon Pleases Large Audience.

Symphony Hall's finest vocal concert on record took place yesterday afternoon, the singers being Alessandro Bonci, foremost of all the lyric tenors; Marie Rappold, who rivals Eames and Nordica and Farrar for American prima donna honors; Marianne Flahaut, contralto, and Herbert Witherspoon, bass, all members of the Metropolitan Opera House Company. The accompanist was Pietro Floridia, who also appeared as composer and piano soloist. There was a large and enthusiastic audience.

Bonci, of course, was the brightest star. It is one of the great musical pleasures of a lifetime to hear him sing "Che gelida manina" from "La Boheme," the opera in which he made his debut here last year. But Mme. Rappold, fresh from her triumph in "Aida" the night before, gave scarcely less pleasure with her songs from "Romeo and Juliette" and "Herodiade;" also with her thrilling notes in the trio from "Faust." Mme. Flahaut and Mr. Witherspoon won encores, too, and contributed to the more or less successful part singing.

Mme. Flahaut, who was heard here at this concert for the first time, is one of the giantesses of the operatic stage. Mme. Rappold is no midget. The ladies kindly removed their hats when they sang with the diminutive Bonci.

BOSTON POST,
FEBRUARY 10, 1909

Symphony Hall Concert

That the public has not lost interest in operatic concerts of the old-fashioned type was amply proven yesterday afternoon, when the Metropolitan Quartet—Mme. Rappold, soprano; Mme. Marianne Flahaut, contralto; Herbert Witherspoon, bass, and Alessandro Bonci, the tenor—sang together in Symphony Hall.

Every vocal student in the city should have been present to hear Mr. Bonci sing Donizetti's "Una Furtiva Lagrima," and take his high C as easily and as naturally as a bird, in Rodolpho's air from the first act of "La Boheme."

Mme. Flahaut, who followed Mme. Rappold and Mr. Witherspoon after their singing of Mozart's "La ci darem la mano," with Orpheus' celebrated aria from Gluck's opera of that name, is a contralto of unusual power and richness in her lower register.

Mr. Witherspoon was not less applauded than his famous colleague, and the approval he gained was amply deserved.

Mme. Rappold was the worthy soprano of this excellent, though not perfectly balanced, quartet. She created immense enthusiasm with the waltz song from "Romeo and Juliet." This trio was repeated. The "Rigoletto" quartet brought the printed programme to an end. Mme. Flahaut caused merriment by her sympathetic treatment of certain syllables in that noted ensemble piece, which was repeated. Mr. Pietro Floridia, musical director at the piano, contributed some pretty trifles of her own.

THE SUNDAY HERALD,
BOSTON, FEBRUARY 7, 1909

SYMPHONY'S 14TH CONCERT OF SEASON

Mendelssohn's 100th Birthday Anniversary Remembered in Program.

By PHILIP HALE.

The Boston Symphony Orchestra, Mr. Fiedler, conductor, gave its 14th concert last night in Symphony Hall. The program was as follows:

Overture, "Fingal's Cave".....Mendelssohn
Scherzo from the music to "A Midsummer Night's Dream".....Mendelssohn
Symphony No. 3, "Scottch"...Mendelssohn
"Thus Spake Zarathustra".....Strauss

The selections from Mendelssohn's orchestral works were happily chosen. They are characteristically Mendelssohnian, and they show his finer qualities. In the overture he is picturesquely descriptive; there is a freshness of fancy, an appropriateness of color, something more than a suggestion of the scene that made a deep impression on him. The scherzo is an excellent example of the composer's nimbleness and grace. There are pages in the symphony that almost persuade the hearer into the belief that the whole work is a masterpiece, but in this symphony Mendelssohn's inexorable formalism appears and there are measures of the cloying sentiment that disfigures so much of his music.

All composers of rank have their mannerisms, and ironical Time turns into annoying mannerisms things which, when they are first heard, are hailed as original and delightful or impressive. There are few composers who can stand the test of a long program made up wholly of their works. Mendelssohn had his adventures in many fields, so that there is plausible variety in his case; but he seldom escaped from his set ways and his set speech. More aggressive individualities may not fatigue the hearer so thoroughly. The very sweetness and the impeccability of Mendelssohn in matters of form are more tiresome than wild irregularities of the creative and universal genius who is at times rude and coarse.

Mr. Fiedler read the overture, scherzo and symphony poetically and at times, as in the adagio, saved Mendelssohn from himself. The composer in this symphony too often is seen tempting a conductor to be sentimental. The orchestral performance was of the highest order in mechanism, euphony and romantic spirit.

Mr. Fiedler, having thus paid to Mendelssohn the tribute that was meet and fitting in commemoration of his 100th birthday, turned joyfully toward Richard Strauss, and led a stupendous performance of "Thus Spake Zarathustra." This "tone-poem" had been played in Boston only twice, and the last performance was nearly nine years ago. Mr. Gericke wished to perform the work some little time before his second departure, but only four horns were then available and the score calls for six.

On the whole, this tone-poem in purely musical value falls below the others that have made Strauss famous, or, as the more conservative would have it, infamous. The work might be described as a marginal gloss on certain excerpts from Nietzsche's singular book. The music seems episodic, in spite of Strauss' attempt to give it continuity by the repeated use of the motive, which is first announced by the trumpet, and by other technical devices. The opening measures are magnificent in their simplicity, overpowering, as though the heavens were unrolled for some celestial and triumphant vision.

The section that follows is beautiful, but after this and for a long time the music is labored and too often barren. Take, for instance, the section in which a fugued passage may reasonably be supposed to expose the futility, the emptiness of science. The exposure is more jejune than the thing exposed. Nor is the dance song irresistible. The orchestration of it is interesting; it excites surprise; but the chief impression made by it is infinite labor over an inherently vulgar theme. In the close is found again the greater Strauss, the Strauss that wrote the love music of "Ein Heldenleben" and of the "Domestic" symphony, the death music in "Don Quixote," the apotheosis in "Death and Transfiguration," and other superb pages.

It would seem that Strauss in this instance set himself to accomplish an almost impossible task; to comment in music on theories of a philosopher; to translate into musical language that which is not easily grasped in earnest reading. A hearer, if he contents himself solely with the title, must hear the music as though it were practically absolute, with contents only musical. In this case he will often be perplexed and at times bored. If he be saturated with Nietzschean philosophy he will be unable to idenity the majority of the passages translated or commented upon. The noblest program music is effective without the program.

Mr. Fiedler is to be thanked for giving us another opportunity of hearing this work and he and the orchestra are to be thanked for a remarkable performance. In a Utopian concert and with a Utopian audience, a work of this character would be played twice in the same evening. It is better to speak with a certain diffidence concerning the merits of an important work by Strauss when performances are given at an interval of nine years.

ADVERTISER,
FEBRUARY 10

OPERATIC CONCERT JOYOUS SUCCESS

SIG. BONCI BRIGHT STAR OF AFTERNOON

Miscellaneous Programme Delighted Great Audience as in Other Years—The Dolmetsch Concert.

By Louis C. Elson.

A large audience was in Symphony Hall yesterday afternoon, an audience that came prepared to enjoy everything and to encore everything. It was a delight to listen to a "Miscellaneous Concert" of the old-fashioned kind, with no orchestra present, no choristers, no phenomenal player, only an operatic quartette, four singers with good voices and plenty of enthusiasm.

It was pleasant also to listen to melodious numbers which made no pretense to present problems or unresolvable dissonances. The encore enthusiast, the horny-handed used his opportunity. Every singer was recalled three or four times, every number had a postscript. Besides the singers there was the accompanist, euphemistically called the "Musical Director," who also appeared as solo pianist in some of his own compositions. In order to come to vocal matters only, let us first say that Signor Pietro Floridia made a good impression as a composer, especially in his "Madrigal" sung by Mr. Witherspoon, and was agreeably fluent in the Salon-music of his own creation, which he played, while his accompaniments were excellently elastic.

The bright particular star of the occasion was Signor Bonci. His voice was in excellent shape and his fervor apparent in every number that he sang. How direct and enjoyable even old Donizetti sounds given with a good vocal method! After all there is nothing so essential to vocal music as a voice! A man like Dr. Wullner may excite for a little while with the substitution of dramatic effect for vocalism, but after a few thrills, a few hours of excitement, the effect begins to wane, perhaps even to become tiresome, while the charm of the good singer is perennial.

Signor Bonci did not spare himself, took his high notes (B flat and C) with splendid force and purity, in both his solos and in the concerted numbers his fine voice was under perfect control and was used most artistically.

At the beginning the other singers were not quite thawed out. The performance of "La Ci Darem la Mano" from "Don Giovanni" was but icy love-making. Then Mme. Flahaut doled out "I have lost my Euridice" very slowly and reluctantly. She evidently was not a good loser. The later episodes in the Rondo-song were taken more deliberately than we have ever heard it done. Later in the concert she sang the Sappho Stanzas, by Gounod, much better, with broad voice and good delivery, recored.

Mme. Rappold also was not at her best in the first numbers. The Waltz of Juliet by Gounod, was given with a rather too graphophonic quality of voice. Encored. But in the beautiful air of Salome by Massenet, the singer was in good form. There were Salomes even before the day of Strauss, and, in some respects, we prefer this old ditty to the modern nudity.

Mr. Witherspoon was excellent. Next to Signor Bonci he was the most effective vocalist on the programme. He sang Verdi's "O Tu, Palermo" with noble voice, encored. Equally effective and very spirited was Mozart's "Non piu Andrai." Encored. His voice also told out well in the concerted numbers. There were two of these. Encored.

The Quartette from "Rigoletto" was a good culmination of this palatable bill of fare. We wonder how many of the musical impressionists of the present could achieve such a dramatic effect in tones, combine so much of beauty with so true a dramatic effect. The laughing and coquettish Gilda, the heartbroken Gilda, the shattered wooer and the revengeful father are all perfectly protrayed, yet vocal beauty is not in the least sacrificed, nor ugly dissonances employed to emphasize the intense picture. Long ago the conservative head of the Leipsic Conservatory, Reinecke, said to the present writer,—"You may sneer at Verdi as much as we please, but any one of us Germans would have been proud to write the quartette in 'Rigoletto.'"

As the quartette lined up for action one could not but be amused by the grotesque presentation of the long and the short of it, but this physical disparity of size was lost sight of when the glorious singing began. Both this quartette and the closing final trio from Gounod's "Faust," which was sung with an enthusiasm that was contagious to be caught by the audience. The latter had a few suspicious notes in the closing ending at its first performance, but in repetition of it (encored) went perfectly.

Therefore Manager Mudgett has achieved a difficult task; he has resuscitated the "miscellaneous concert," but with some points of difference. We can well remember what this was in the old Maplesonic and Strakosch days. Then it always began at least half-an-hour late. General admission house was nearly empty. If the audience was large there were many parties in the three dollar cloaks in the three dollar seats. Such a concert used to last about four hours. Manager Mudgett can properly say—"Nous avons change tout cela!"

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OPERATIC CONCERT.

Arias Sung by Members of the Metropolitan Opera House Company.

BY PHILIP HALE.

A concert was given yesterday afternoon in Symphony Hall by Mmes. Marie Rappold and Marianne Flahaut and Messrs. Bonci and Witherspoon, all members of the Metropolitan opera company of New York. Pietro Floridia, the musical director, was the pianist. The program was as follows:

Donizetti, "Una furtiva lagrima"; Puccini, "Che gelida manina" (Mr. Bonci); Gounod, waltz song from "Romeo and Juliet"; Massenet, "Il est doux" (Mme. Rappold); Gluck, "J'ai perdu mon Euridice"; Gounod, stanzas from "Sapho" (Mme. Flahaut); Verdi, "O Tu Palermo"; Mozart, "Non piu andral" (Mr. Witherspoon), Concerted pieces; Mozart, "La ci darene la mano" (Mme. Rappold and Mr. Witherspoon); Gounod, Trio from the Prison Scene, "Faust" (Mme. Rappold, Messrs. Bonci and Witherspoon); Verdi, quartet from "Rigoletto." Mr. Floridia played his own piano pieces, Serenade, "Coquette," valse lente and "March Sauvage."

This quartet, now on an extended tour, gave its first concert here. The concert was one of a kind that some had supposed extinct in New York and Boston except on Sunday nights atthe opera houses of the former city. Each singer was of course aimably disposed and each was thoughtfully provided with an extra song or two in case of compelling applause.

These opera singers sensibly sang arias with which they have long been familiar; they did not attempt to give a recital of songs, although songs were heard as "encore pieces." Of course the arias were less effective than they are in the operas to which they belong, and the singers missed the orchestra, the action and the stimulating atmosphere of the opera house. Nevertheless the concert gave much pleasure to an audience of good size, though it was by no means a "prima donna audience."

There was an excellent opportunity of studying the rare vocal art of Mr. Bonci, who is by all odds the most accomplished singer of the great Italian school that has visited us for many years, probably the most distinguished since Adelina Patti was at the height of her glory. Other tenors have had, and have, golden or resonant voices; no tenor of recent years has so flawless a style; no one is so thoroughly a master of the art of "bel canto." In attack, in the management of breath, in the ability to swell and diminish a tone, in maintaining a perfect legato, in musical and expressive phrasing, and in the purity of his style, Mr. Bonci stands alone. He sang yesterday as conscientiously as though he were in a crowded opera house.

Mme. Rappold was heard here earlier in the season at a Symphony Concert. Yesterday her voice was freer and her expression more spontaneous in Schubert's "Haiden-Roeslein" than in the two arias. Her performance of Juliet's waltz-air was labored, heavy-footed. Mme. Flahaut, who sang here for the first time, is a heroic apparition. She is a Belgian by birth, but surely in descent she belongs to the Anakims, called by the Moabites the Emims. Mr. Witherspoon, who is not a shrimp, seems short beside her. She carries herself with dignity and grace. It would be a pleasure to see her as Amneris. Her voice is of a somewhat sombre quality, except in the upper register, where it is shrill; or it might be said that she has two voices. She sang the Stanzas of Sappho better than Gluck's air, and her voice and art were still more pleasing in the song that she added to the program.

Mr. Witherspoon gave a dignified and otherwise effective interpretation of Verdi's air, and a capital performance of "Non piu andral." His sonorous and agreeable voice was well controlled and his phrasing was intelligent. "Mother o' mine" was sung by him with quiet authority and sincere fervor. Mr. Floridia accompanied discreetly. His piano pieces are frankly salon music. A madrigal by him, sung by Mr. Witherspoon, has distinction. The Trio and the Quartet aroused the audience to enthusiasm, as did the singing of Mr. Bonci. The other singers were generously applauded.

CABLE ADDRESS, "ROMEIKE" NEW YORK — NEW YORK

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From .....

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Boston Symphony Orchestra.

The famous Boston Symphony Orchestra with Max Fiedler as conductor and Mischa Elman as soloist will give its annual Buffalo concert in Convention Hall on Monday evening, Jan. 25th. The sale of seats is now in progress at Denton-Cottier & Daniels. Prices are $2, $1.50, $1 and 75 cents. Mrs. Mai Davis Smith is the local manager.

It is by great good fortune that the orchestra is able to bring to Buffalo as its soloist, Mischa Elman. In a certain sense the orchestra has introduced him to this country, for he has already played eight concerts with it in the principal cities of the east in Boston, Brooklyn, Philadelphia, Baltimore and Washington he made his debut with the orchestra.

Interest will be divided between him and Max Fiedler, the new conductor of the orchestra, who will appear in Buffalo for the first time. Mr. Fiedler came from Hamburg last fall as successor to Dr. Karl Muck, and it can safely be said that no conductor has had a more popular and genuine success than he.

Of the orchestra little need be said now to Buffalonians, for they are about to hear it for the fourth time in four years. Now, as since the day it was organized in 1881, it is the leading orchestra in America and it is really a question whether there is an orchestra in Europe which will stand comparison with it. Mr. Fiedler has said that he knows of no orchestra in Europe that has the tone quality and the technique of the Boston Symphony and he has conducted as "guest" practically all the great orchestras of the continent and in London.

Newspaper Cutting Bureau in the World

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BOSTON SYMPHONY AND BOY VIOLINIST MONDAY

It looks as if the record-breaking house of the season would greet the Boston Symphony Orchestra when that famous organiation gives its concert in Convention Hall next Monday evening. Many reservations have already been made by mail from the local manager, Mrs. Mai Davis Smith, and this morning at 9 o'clock the general seat sale opens at Denton, Cottier & Daniels'.

Mischa Elman, the sensational young Russian violinist, will be the solo[illegible]. As he conquered Europe, so now this little Jewish boy of 18 is conquering America. This will be his first appearance in Buffalo and also the first appearance here of the new conductor of the Boston Symphony Orchestra, Max Fiedler of Hamburg, who has made a tremendous impression upon the music-loving public since he came to America three months ago.

From .....

Address .....

Date .....

Boston Symphony Orchestra and Mischa Elman Seat Sale Today.

It looks as if the record-breaking house of the season would greet the Boston Symphony Orchestra when that famous organization gives its concert in Convention Hall next Monday evening. Many reservations have already been made by mail from the local manager, Mrs. Mai Davis Smith, and this morning the general sale opens at Denton, Cottier & Daniels. The prices are: First sixteen rows, $2; next fifteen rows, $1.50; next fifteen, $1. The rest of the hall, including the balcony, 75 cents.

Mischa Elman, the sensational young Russian violinist, will be the soloist. As he conquered Europe, so now this little Jewish boy of eighteen is conquering America. This will be his first appearance in Buffalo and also the first appearance here of the new conductor of the Boston Symphony Orchestra, Max Fiedler of Hamburg, who has made a tremendous impression upon the music-loving public since he came to America three months ago.

SYMPHONY ORCHESTRA ON MONDAY NIGHT

Buffalo will have two musical sensations when the famous Boston Symphony Orchestra gives its concert in Convention Hall next Monday night, for this occasion will introduce for the first time in this city Max Fiedler of Hamburg, the new conductor of the orchestra, and Mischa Elman, the young Russian violinist whose recitals are the rage of the hour. A boy of 18, Elman has conquered America as he did Europe and not since the days when Paderewski first came to this country has any artist created such a furore.

The seat sale for this, the biggest musical event of the year, is in progress at Denton, Cottier & Daniels', prices ranging from $2 to 75 cents.

Newspaper Cutting Bureau in the World

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MUSICAL MARVEL.

The young Russian violinist, Mischa Elman, will be the soloist with the Boston Symphony Orchestra in Convention Hall on Monday evening next.

Those who heard Elman abroad have prophesied that he would prove a great musical sensation. This prophecy seems to have been justified. The little Jewish boy of 18 years has created a furore wherever he has appeared, and it is expected that Buffalo music-lovers also will go wild over his playing, especially when he gives the Beethoven concerto, the truest test of a violinist's art.

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ROCHESTER, N.

JAN 22 1909

THE REALM OF MUSIC

Tuesday Musicale to Give School Concerts—Boston Symphony Orchestra Coming—Musical Notes.

The Boston Symphony concert, which will be given in Convention Hall next Saturday evening at 8:15 o'clock, promises to be especially notable, as it brings to Rochester for the first time Mischa Elman, the astonishing young Russian violinist who has been making a greater storm in the musical world world than any artist that has come to America since Paderewski's debut 18 years ago.

The orchestra will be heard for the first time in Rochester under the direction of Max Fiedler, of Hamburg, who came to America last fall as the successor of Mr. Muck. It may safely be said that no conductor has had more popular success than this modest, unassuming man. He is one of the few really great conductors in the world and in addition to this is one of the very few conductors who has the talent for making always interesting programmes.

The programme he has arranged for Rochester may be accepted as an illustration of this. It begins with Smetana's symphonic poem, "The Moldau," which is followed by the greatest of modern symphonies, Tschaikowsky's "Pathetique." Then Elman will play the greatest of all concertos for violin, that by Beethoven, and the final number will be "Tannehauser" overture.

Smetana's "The Moldau" is one of six symphonic poems written by this Czech genius to celebrate his beloved fatherland, Bohemia. It is inspired by the great river about which is entwined so much Bohemian legend. It is one of the mockeries of fate that the composed never heard this nor any other of his great works, for he became totally deaf when comparatively a young man.

Of the "Pathetic Symphony" of Tschaikowsky more has been written than of almost any other modern work. It is a poor critic who has not attempted his own interpretation of this tone tragedy and yet now we know that however much it might have been an expression of the composer's soul-state, he was never happier in all his life than when he wrote it, never in better health and never had less idea that death was near to him. It is a tragic coincidence that his brother sugegsted the title of the work and still more tragic coincidence that the composer was carried off by cholera just after its first performance. These coincidences have served to build up about it a tradition which will never be quite wholly destroyed.

The Beethoven concerto, unapproachable in beauty and dignity, is today the standard by which all other concertos must be judged and all violinists get their final standing as musicians by their manner of playing it. Elman, youth that he is, gives a performance of this which can be compared only with those of the greatest masters the world has known.

The "Tannhauser" overture needs no ntroduction, save to impress upon the public once more that it is the greatest of operatic overtures.

Mr. Fiedler, director of the Boston Symphony Orchestra, is one of the modern day musicians, who has won fame and distinction, not only by his conscientious work, but by his ability to lead and direct. Assuming his present position of honor as director of one of the most famous organizations of musicians early in the autumn, he won the confidence of his men at once by his keen knowledge of music in general and their individual work. He also has the artistic feeling which enables him to interpret the great masters with satisfaction before the most able critics.

NEW YORK HERALD,

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Miss Arnaud's American Debut.

[SPECIAL DESPATCH TO THE HERALD.]

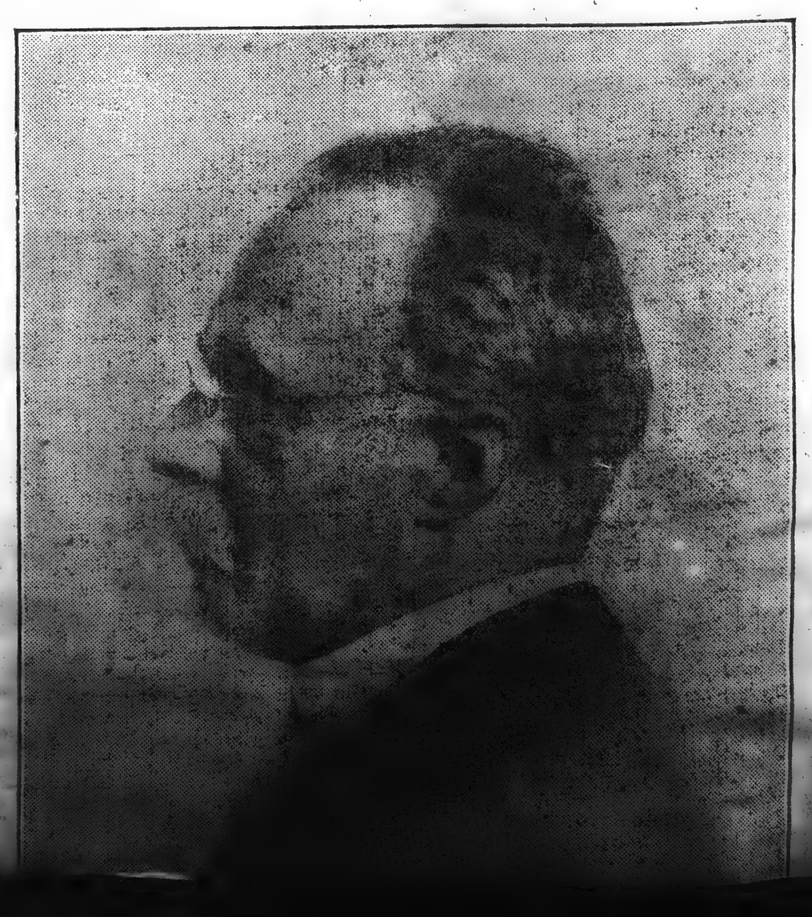
BOSTON, Mass., Monday.—Miss Germaine Arnaud, a talented French pianist, made her début in America this afternoon at a public rehearsal of the Boston Symphony Orchestra. As Miss Arnaud is only seventeen years old, she is said to be the youngest soloist who ever appeared with the famous Boston musicians. She justified her reputation, and especially by her playing of Saint-Saëns' concerto in G minor, No. 2. She was recalled eight times at the conclusion of her performance. In addition to a mastery of technique, she plays with brilliancy.

Daily Times,
Brooklyn, N. Y.
JAN 23 1909

Paderewski is due to arrive in New York on next Tuesday morning on the German liner Kaiser Wilhelm der Grosse, and his eighth concerto tour of America will begin almost immediately. Owing to the great demand for concerts by him, C. A. Ellis, of Boston, his manager, has prevailed upon him to prolong his stay in America until April 1 and in that time he will make forty appearances, twelve of which will be

th orchestras. The others will be recitals. His first appearance here will be as soloist with the Boston Symphony Orchestra on Friday evening, February 19. He will also appear in recital at the Academy of Music on Monday afternoon, March 1.

Max Fiedler



Newspaper Cutting Bureau in the World
Name
Address INDIANAPOLIS, IND
Date JAN 23 1909

AMERICA'S GREATEST ORCHESTRA NEXT WEEK

COMING OF THE BOSTON SYMPHONY THURSDAY NIGHT.

INTEREST IN NEW LEADER

The coming week is made notable by what now may be regarded as the annual concert in Indianapolis of the Boston Symphony Orchestra. This city is one of the favored few, for in its season of thirty odd weeks, this celebrated organization finds time to give only a week to the middle West, and that it has taken the habit of coming to Indianapolis each year, speaks much for the musical loving public of this city. The orchestra leaves Boston Sunday night and goes to Buffalo, where it will give its first concert Monday night. Then it will give concerts in Detroit, Cleveland, Indianapolis, Columbus and Rochester, returning to Boston after the Rochester concert. The sale of seats for the concert opens Monday morning at the box office of English's Opera-house.

Interest in New Conductor.

Interest in this year's concert will center chiefly in Max Fiedler, the new conductor of the orchestra, who came from Hamburg last fall to succeed Dr. Muck. Mr. Fiedler brought with him the reputation of being one of the few really great conductors of Europe, and this reputation he has more than vindicated by his success in America this season. It may safely be said that no conductor that ever came to this country has won popular favor to a greater degree than this modest, quiet gentleman who came without preliminary puffing and was satisfied to let his work speak for itself. Incidentally, Mr. Fiedler has shown that he has, to a rare degree, the faculty of making attractive programs. Curiously enough this faculty is seldom found in great conductors and when it is found it is all the more valuable.

Indianapolis will welcome as soloist, Professor Willy Hess, the concert-master of the orchestra, and one of the great violin virtuosi of the world. Last year Professor Hess was not with the orchestra, being in Europe on a leave of absence, and during that time his services were constantly in demand as soloist in the larger cities of Great Britain and the continent.

Beethoven's "Egmont" Overture.

The program which Mr. Fiedler has made for Indianapolis is a vivid illustration of his success in this direction. It comprises five works. Beethoven's overture to Goethe's "Egmont"; Tschaikowsky's "Pathetic" symphony; Max Bruch's concerto in G-minor for violin; a Richard Strauss number, the love scene from the opera "Feuersnot," and Wagner's overture to "Tannhæuser." Beethoven's "Egmont" overture is one of the imperishable masterpieces of musical literature. It was a part of the incidental music that Beethoven wrote to Goethe's play, which consisted of this overture, four entr'actes, two songs sung by Claerchen and the "Triumph Symphony"—nine numbers in all, which was played for the first time with the tragedy at the Hofburg Theater, May 24, 1810. The tragic story of the gallant Egmont as outlined by Goethe, appealed strongly to Beethoven's imagination, and this overture is regarded as one of the greatest examples of tragic expression in music that the world possesses.

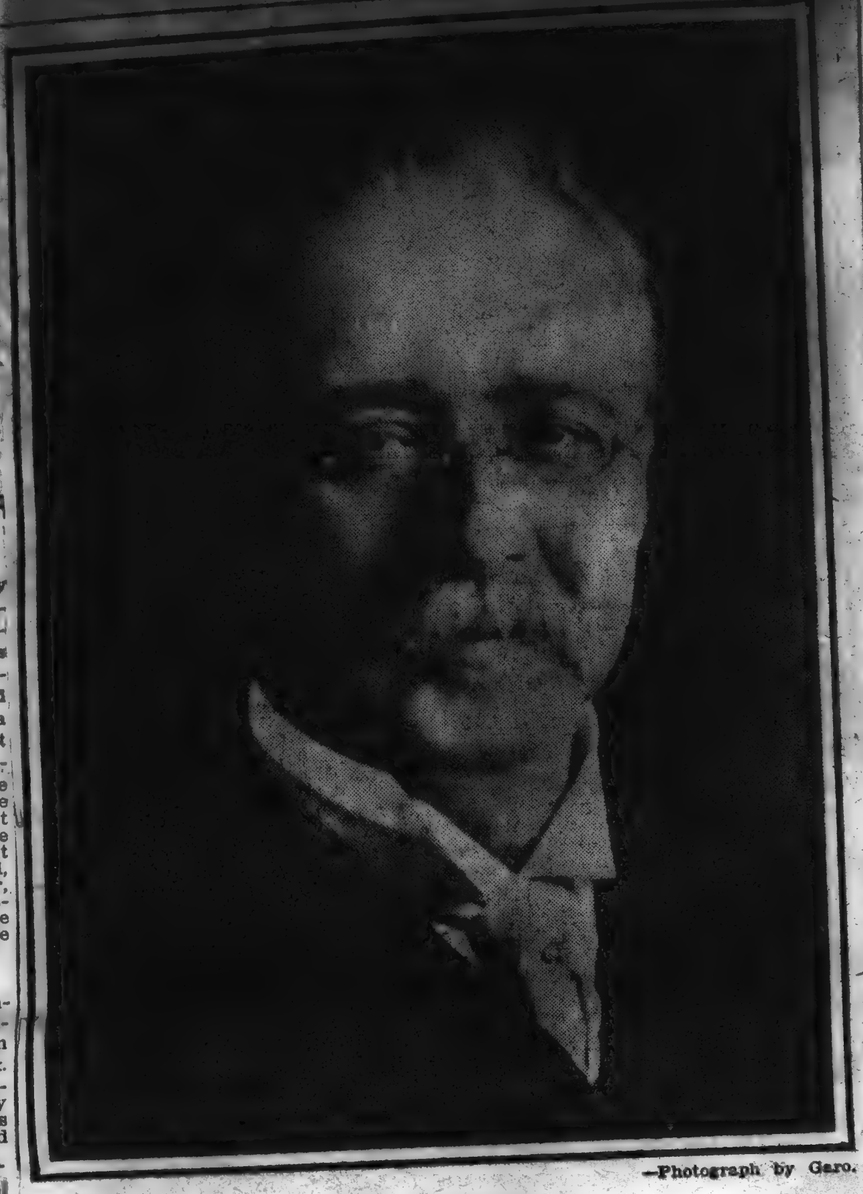
Tschaikowsky's "Pathetic" Symphony.

Tschaikowsky's "Pathetic" Symphony is always welcomed by lovers of the best in music. Although the composer's brother, Modeste, has given a death blow to the fancifully tragic story that Tschaikowsky wrote this symphony in premonition of approaching death, and that this may be regarded as his "conscious swan song," the tradition will endure for long in the popular mind. It will always be difficult to dissassociate the overwhelming despair found in the last movement, "adagio lamentoso," from the fate which so soon after the completion of the work, robbed the world of a great genius. We know now that Modeste Tschaikowsky suggested the name "Pathetic," his brother being at a loss for an appropriate title. We know now that death was never so far distant from the mind of the composer as it was when he wrote the symphony; that he was in better health and spirits than he had been in years, and that he was full of plans for the future. Yet, despite the destruction of the tradition, the fact that the composer lived long enough only to direct the first performance of this, his greatest work, and that he was swept away without warning by the cholera, will make it always in the mind of the public the great tragical work of symphonic literature.

Bruch's concerto in G minor for violin and orchestra is a masterpiece of its kind. It is probably the best example of the "violin concerto" that we have. This does not mean that Bruch, himself, was a violinist, but it means that he succeeded in writing one of the most grateful pieces for that instrument that musical literature contains. It shows every good quality the instrument possesses. It demands of its performer plentiful technique and smooth, flowing cantilena and a round, mellow tone. It is full of rich melody and graceful ornamentation.

The final number, the "Tannhæuser" overture, stands to-day, as when it was written, as being one of the finest specimens of dramatic overtures the world possesses, and its popularity has never been seriously disputed by any other work of its kind.

BOSTON SYMPHONY CONDUCTOR



—Photograph by Gero.

MAX FIEDLER.

Will direct the Boston Symphony Orchestra at English's Opera-house next Thursday night.

From
Address NEW YORK CITY
Date JAN 23 1909

Germany, barring the works of the unique Strauss, continues to produce compositions expert in workmanship and of surpassing unimportance: music which recalls a reference once made by President Eliot to "the intellectual economy of most Episcopal sermons"—save that contemporary Teutonic music exhibits rather an economy of inspiration than of cerebral expenditure. The newest emanation in this field to come under immediate observation is a theme with variations, for orchestra, by one Heinrich Gottlieb Noren (born at Gratz in 1863, now living at Loschwitz, in the neighborhood of Dresden), which the Boston Symphony Orchestra displayed in New York on January 7th, under the guidance of Mr. Fiedler.

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EVENING MAIL
New York City.
JAN 23

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Newspaper Cutting Bureau in the World
NEW
BALTIMORE
JAN 23 1909

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From
Address EXPRESS
JAN 23 1909

Elman, greatest Violinist of the Age, and Boston Symphony.

Buffalo is promised the musical sensation of the year when Mischa Elman appears at Convention Hall next Monday night as the soloist with the Boston Symphony Orchestra. Elman, the mighty young Russian, is the idol of the hour and when Elman and his Stradivarius are to appear, capacity audiences are the rule.

Elman will play with the orchestra the Beethoven concerto in D, the final test of the violinist's art. One could ask for no greater boon than the privilege of hearing the young genius with America's greatest musical organization, especially when that orchestra makes its first Buffalo appearance under its new conductor, Max Fiedler of Hamburg.

Seats for the concert are on sale at Denton, Cottier & Daniels, the prices ranging from 75 cents to $2.

Newspaper Cutting Bureau in the World
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From Standard Union,
Address Brooklyn, N. Y.
Date JAN 24 1909

On Friday last Miss Germaine Arnaud, the young French pianist, arrived in New York for her first American tour. Miss Arnaud is said to be one of the best pianists of the younger generation in Europe, and has appeared with scores of the most prominent musical societies and symphony orchestras abroad. Miss Arnaud will make her first appearance in this country on Jan. 21 as soloist with the Boston Symphony Orchestra in Boston. Miss Arnaud's tour will cover most of the principal cities east of the Mississippi.

Newspaper Cutting Bureau in the World

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JAN 21 1909

AMERICA'S GREATEST ORCHESTRA NEXT WEEK

COMING OF THE BOSTON SYMPHONY THURSDAY NIGHT.

INTEREST IN NEW LEADER

The coming week is made notable by what now may be regarded as the annual concert in Indianapolis of the Boston Symphony Orchestra. This city is one of the favored few, for in its season of thirty odd weeks, this celebrated organization finds time to give only a week to the middle West, and that it has taken the habit of coming to Indianapolis each year, speaks much for the musical loving public of this city. The orchestra leaves Boston Sunday night and goes to Buffalo, where it will give its first concert Monday night. Then it will give concerts in Detroit, Cleveland, Indianapolis, Columbus and Rochester, returning to Boston after the Rochester concert. The sale of seats for the concert opens Monday morning at the box office of English's Opera-house.

Interest in New Conductor.

Interest in this year's concert will center chiefly in Max Fiedler, the new conductor of the orchestra, who came from Hamburg last fall to succeed Dr. Muck. Mr. Fiedler brought with him the reputation of being one of the few really great conductors of Europe, and this reputation he has more than vindicated by his success in America this season. It may safely be said that no conductor that ever came to this country has won popular favor to a greater degree than this modest, quiet gentleman who came without preliminary puffing and was satisfied to let his work speak for itself. Incidentally, Mr. Fiedler has shown that he has, to a rare degree, the faculty of making attractive programs. Curiously enough this faculty is seldom found in great conductors and when it is found it is all the more valuable.

Indianapolis will welcome as soloist, Professor Willy Hess, the concert-master of the orchestra, and one of the great violin virtuosi of the world. Last year Professor Hess was not with the orchestra, being in Europe on a leave of absence, and during that time his services were constantly in demand as soloist in the larger cities of Great Britain and the continent.

Beethoven's "Egmont" Overture.

The program which Mr. Fiedler has made for Indianapolis is a vivid illustration of his success in this direction. It comprises five works. Beethoven's overture to Goethe's "Egmont"; Tschaikowsky's "Pathetic" symphony; Max Bruch's concerto in G-minor for violin; a Richard Strauss number, the love scene from the opera "Feuersnot," and Wagner's overture to "Tannhæuser." Beethoven's "Egmont" overture is one of the imperishable masterpieces of musical literature. It was a part of the incidental music that Beethoven wrote to Goethe's play, which consisted of this overture, four entr'actes, two songs sung by Claerchen and the "Triumph Symphony"—nine numbers in all, which was played for the first time with the tragedy at the Hofburg Theater, May 24, 1810. The tragic story of the gallant Egmont as outlined by Goethe, appealed strongly to Beethoven's imagination, and this overture is regarded as one of the greatest examples of tragic expression in music that the world possesses.

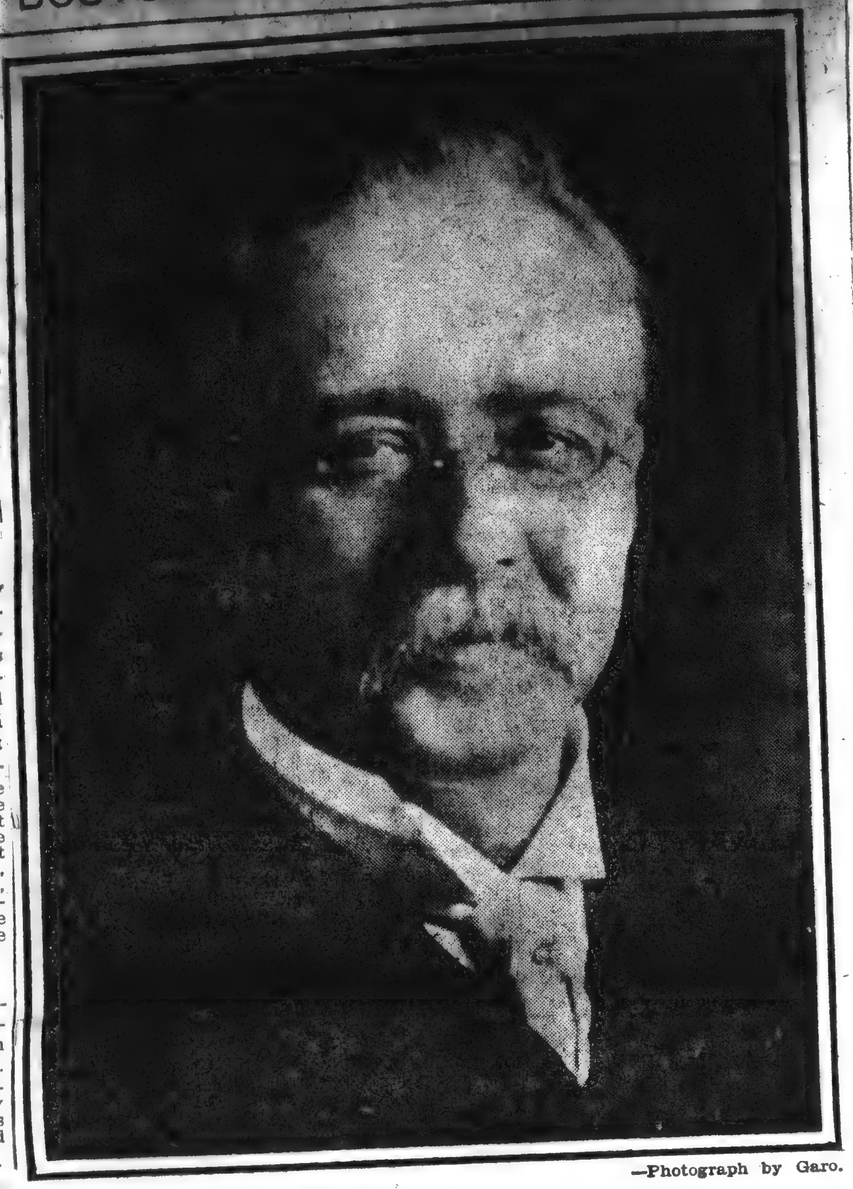
Tschaikowsky's "Pathetic" Symphony.

Tschaikowsky's "Pathetic" Symphony is always welcomed by lovers of the best in music. Although the composer's brother, Modeste, has given a death blow to the fancifully tragic story that Tschaikowsky wrote this symphony in premonition of approaching death, and that this may be regarded as his "conscious swan song," the tradition will endure for long in the popular mind. It will always be difficult to dissassociate the overwhelming despair found in the last movement, "adagio lamentoso," from the fate which so soon after the completion of the work, robbed the world of a great genius. We know now that Modeste Tschaikowsky suggested the name "Pathetic," his brother being at a loss for an appropriate title. We know now that death was never so far distant from the mind of the composer as it was when he wrote the symphony; that he was in better health and spirits than he had been in years, and that he was full of plans for the future. Yet, despite the destruction of the tradition, the fact that the composer lived long enough only to direct the first performance of this, his greatest work, and that he was swept away without warning by the cholera, will make it always in the mind of the public the great tragical work of symphonic literature.

Bruch's concerto in G minor for violin and orchestra is a masterpiece of its kind. It is probably the best example of the "violin concerto" that we have. This does not mean that Bruch, himself, was a violinist, but it means that he succeeded in writing one of the most grateful pieces for that instrument that musical literature contains. It shows every good quality the instrument possesses. It demands of its performer plentiful technique and smooth, flowing cantilena and a round, mellow tone. It is full of rich melody and graceful ornamentation.

The final number, the "Tannhæuser" overture, stands to-day, as when it was written, as being one of the finest specimens of dramatic overtures the world possesses, and its popularity has never been seriously disputed by any other work of its kind.

BOSTON SYMPHONY CONDUCTOR



—Photograph by Garo.

MAX FIEDLER.

Will direct the Boston Symphony Orchestra at English's Opera-house next Thursday night.

EVENING MAIL

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New York City.

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JAN 23

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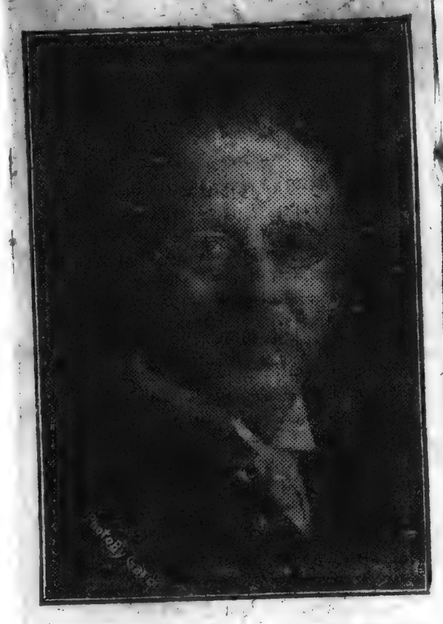
Newspaper Cutting Bureau
POST EXPRESS
From ROCHESTER, N. Y.
Address

In Musical Circles



The first of several musical offerings which will greatly enrich the local season occurs one week from tonight in the ever-welcome coming of the Boston Symphony orchestra, this time with Mischa Elman as its soloist. We are to hear the orchestra under its new director, Max Fiedler, who has been chosen to carry on the work laid down by Dr. Muck, than whom no conductor since Nikisch has won more universal esteem.

The Boston Symphony orchestra has few peers among the great orchestras of to-day and, since the more perfect the instrument, the more completely is revealed the intention of the player, so a director's musical personality becomes of great interest when felt in the work of this great organization. The programme, comment on which is reserved, follows:

PROGRAMME.

Smetana—"The Moldau," Symphonic Poem (No. 2 of the Cycle, "My Country") .....
The source; the hunt; the rustic wedding; moonlight and dance of the nymphs; the St. John rapids; the broad river; Vysehrad motive.
Tschaikowsky (Died Nov. 6, 1893). Symphony, No. 6, "Pathetic," in B Minor, op. 74.....
1. Adagio: Allegro non troppo
2. Allegro con grazia
3. Allegro molto vivace
4. Finale; Adagio lamentoso
Beethoven—Concerto in D Major for Violin, op. 61.....
1. Allegro ma non troppo
2. Larghetto
3. Rondo
Wagner—Overture to "Tannhauser."

Following this event of manifold promise, on February 10th, comes Dr. Wullner, whose song-recitals have proved him to be a musical personality of great dignity and force.

Three days later, on February 13th, a programme is to be given by a quartette from the personnel of the Metropolitan Opera forces, the tenor being Caruso's erstwhile rival and present colleague, Bonci.

Probably no singer of the day more perfectly illustrates in his work the best traditions of Italian singing than does this artist.

Lilli Lehmann in her book, "How to Sing," says that of the men whom she has heard of late years Bonci most excites her admiration for the perfect evenness of his tone, his brilliant technique and perfect phrasing. While no tenor of the day has such a plenitude of gorgeous tone as Caruso, yet even he, so a competent musical authority asserts, has been decidedly influenced, and for the better, by Bonci's singing. Local contributions to musical offerings include the first of the chamber concerts of the Dossenbach String quartette and some interesting things to be found on the programmes of Walter Bentley Ball.

Mr. Ball has issued in attractive form the programmes for three recitals which he announces for January 29th, February 26th and March 26th. The first recital is devoted to songs of Schubert and a reading of Poe's "Raven" with Max Heinrich's musical setting. At his second recital Mr. Ball will sing songs of Schumann and ballads of Loewe, while Brahms, Wolf, Richard Strauss, Mac Dowell and other American composers furnish the musical matter for the third evening. The programme for next Friday's recital follows:

FRANZ SCHUBERT, 1797—1828.
Songs from "The Maid of the Mill" Wilhelm Mueller
Wandering
Wither
Halt by the Brook
After Work
Impatience
Mine
Jealousy and Pride
Withered Flowers
The Miller and the Brook
Night-Piece .....Mayerhofer
Calm at Sea .....Goethe
To Music .....Schober
Postillion Kronos .....Goethe
To be Followed by "The Raven,"
A Melodrama.
Poem by Edgar Allan Poe
Music by Max. Heinrich.

Europe, having lent us Elman, has developed another violin prodigy in the person of a fifteen-year-old Russian-American, Sascha Colbertson, so the Berlin correspondent of the "Musical Leader" announces.

In him we have another product of the Sevcik school in Prague, where he has been hailed as a "second Kubelik."

Vienna has also accorded him a royal welcome, one critic adding to the young man's burden the uncomfortable title, "a young Paganin."

Berlin criticism, if less extravagant in nomenclature, yet accords the violinist warm appreciation and finds in his playing of many of his numbers an astonishing maturity.

One of Colbertson's recent programmes included the Dvorak concerto, Bruch's Scotch fantasie, the Wieniawski concerto, Paganini's "Nel cor pin" and four lesser numbers, a technical task, which, if musically performed, certainly deserves attention.

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A programme received from New York presents two names well known to Rochester, those of Alois Trnka, whose work as soloist and teacher of the violin commanded the sincere respect of local musicians, and that of David Hockstein, whose playing as a student of Mr. Trnka in Rochester excited admiration, not so much because of the extreme youth of the player, as for its own genuine worth.

Both teacher and pupil are at work in New York and Mr. Trnka presents his pupil in recital at Carnegie Chamber Music hall, Monday evening, January 25th, in the following programme.

Quartette in A Minor Op. 16.....Dvorak
Allegro ma non troppo
Andante cantabile
Allegro scherzando
Allegro ma non troppo
A. Trnka D. Hochstein
V. Kolar A. Reiser
Carmen, Fantasie Op. 25.....Sarasate
David Hochstein
Cadenza to 1st Concerto, Paganini.. Sauret
(violin alone)
David Hochstein
a Andante Op. 19 .....Vieuxtemps
b La Capricieuse Op. 17.....Edw. Elgar
David Hochstein
Tarantelle de Concert Op. 2..... Leopold Auer
David Hochstein

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Paderewski will be heard in Philadelphia only twice this season, at the Academy of Music, at a recital which he is to give on Wednesday afternoon, February 3, and as soloist with the Boston Symphony Orchestra Monday evening, February 15.

Illustrated EXPRESS
Address

MUSIC AND MUSICIANS

Splendid Programme by the Adamowski Trio—Miss McConnell's new Songbook—Association Choral Club on Tuesday Night.

BOSTON SYMPHONY AND MISCHA ELMAN

Three reasons combine to make the concert to be given tomorrow night in Convention Hall a crowning musical achievement of the year. In the first place, the Boston Symphony Orchestra is recognized as one of the greatest musical organizations in the world; in the second, tomorrow will introduce for the first time in Buffalo the new conductor of the orchestra, Max Fiedler of Hamburg, who gave up his place at the head of the Hamburg Conservatory and as conductor of the Philharmonic concerts in Hamburg to accept this, the most important musical post in America; third, and by no means last, at tomorrow night's concert Mischa Elman, the sensational young Russian violinist, who has proved the idol of the hour in New York, Boston and the few other cities where he has played, will make his Buffalo debut, coming here as the soloist with the Boston Symphony Orchestra.

More like a fairy tale than reality reads the story of Mischa Elman's career. He is eighteen years old, the son of poor Jewish parents, born in an obscure part of Russia. From a baby his passion for the violin was so pronounced that his fame spread abroad and soon he was taken [illegible] of the Russian conservatories. He went from teacher to teacher until four years ago, when he made his professional debut in Saint Petersburg, and the world was told that a new musical genius had once found.

Since then his rocketlike career has been the marvel of Europe. In December he came to America and captured New York. But it remained for Boston to give him the greatest reception ever recorded any violinist in the New World.

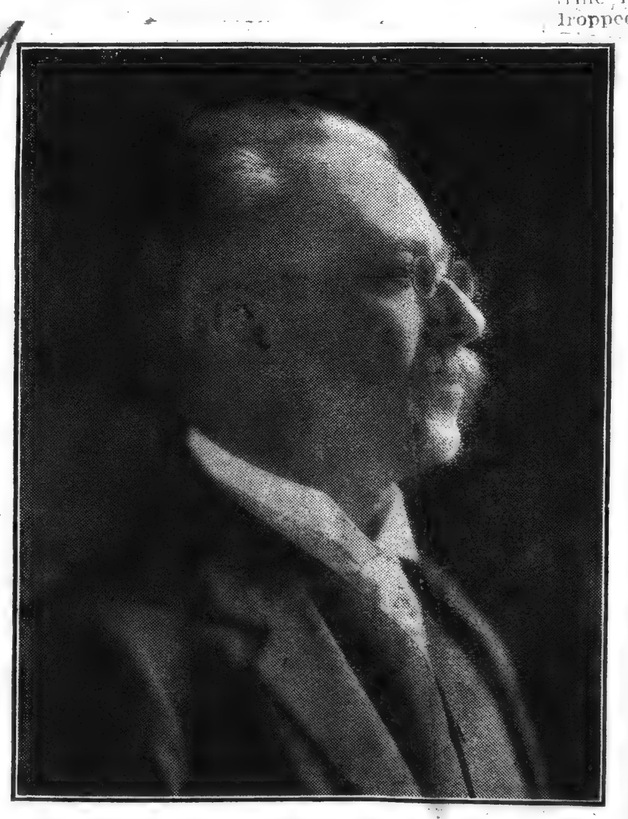
It was on New Year's Day and Symphony Hall was filled with a typical audience, cold, critical, exacting, an audience that was more attracted by its pet orchestra than by the fame of the little Jewish boy who was to be the soloist. At last Elman stepped forward with his Stradivarius and began the Tschaikowsky concerto. The audience listened for a moment with polite indifference, then it began to awake and before the number was half finished it broke into a storm of applause, a thing that never happens in Symphony Hall, where the no-encore rule and no applause during the performance of a number is rigidly enforced.

That was not all. The orchestra, recognizing that it was accompanying a master, played as if inspired and when the concerto was finished and Elman, a trifle flushed and a little weary, had dropped his Stradivarius from his shoulder, that great company of picked musicians, more than 80 strong, led by Willy Hess, the concertmaster, rose to its feet and cheered the boy who had captured the most critical audience in America.

Since then Elman has played again and again with the orchestra, and Willy Hess, himself a solo violinist of no small reputation, says that Elman is the greatest genius among violinists that the world has ever known. It is something to be long remembered to watch Willy Hess when Elman is playing. His admiration for the lad amounts to positive adoration.

Great interest will be felt in seeing Mr. Fiedler at the head of the Boston orchestra. As an interpreter he has a thorough knowledge of tradition and routine, added to which is the imagination needed to bring out the full poetic value of the works performed. He excels as a programme maker and the programme he has selected for Buffalo tomorrow night might well serve as a model. It begins with Smetana's lovely symphonic poem, The Moldau. Then comes that most tragic and the greatest of all modern symphonies, Tschaikowsky's Pathetic. Mr. Elman will play Beethoven's concerto in D for violin and orchestra and the final number will be the Tannhauser Overture.

Tomorrow night's concert begins promptly at 8.15 o'clock and the audience is asked to assemble early. No one will be seated during the performance of a number and absolute silence will be maintained in the hall. Late comers will miss one of the most beautiful selection on the programme.



MAX FIEDLER.

New conductor of the Boston Symphony Orchestra, which will give its annual concert in Convention Hall on Monday evening. This will be Mr. Fiedler's first appearance in Buffalo, and it will also mark the local debut of Mischka Elman, the young Russian violinist, who will be the soloist with the orchestra.

Paderewski is due to arrive in New York on next Tuesday morning, Jan. 26, on the Kaiser Wilhelm der Grosse and his eighth concert tour of America will begin almost immediately. Owing to the great demand for concerts by him, C. A. Mills, of Boston, his manager, has prevailed upon him to prolong his stay in America until April 1 and in that time he will give forty concerts, twelve of which will be with orchestras. The others will be recitals. His first appearance will be as soloist with the Boston Symphony Orchestra on Friday evening, Feb. 19. He will also appear in recital at the Academy of Music on Monday afternoon, March 1. Full details regarding the programme will be published in due time.

NEW YORK PRESS,
New York City.

Germaine Arnaud, a young French pianist, who won a first prize in the Paris Conservatory, has just arrived in America. She will begin her tour with three appearances with the Boston Symphony Orchestra, and eventually will play here and in other Eastern cities.

ORCHESTRA ENDS SEASON

IS LAST OF TALBOT SERIES

BOSTON SYMPHONY, MOST EXPENSIVE ORGANIZATION OF ITS KIND, COMES TO ENGLISH'S THURSDAY—LARGE AUDIENCE EXPECTED.

The sale of seats for the third annual concert in Indianapolis by the Boston Symphony Orchestra will open at the box office of English's Opera House tomorrow morning. The concert will be given in English's Opera House next Thursday evening, Jan. 28, at 8:15 o'clock.

The coming of Boston's famous orchestra is always the climax of the Indianapolis musical season and this city counts itself fortunate in being one of the few which the orchestra visits in the middle West during its brief tour of one week. This means that Indianapolis realizes the value of these concerts and gives them adequate support, for, as the orchestra is one of the most expensive organizations in the world, a full house is necessary wherever it appears.

Interest in this year's concert will chiefly be in Max Fiedler, the new conductor of the orchestra, who came from Hamburg last fall to succeed Dr. Muck. Mr. Fiedler brought with him the reputation of being one of the few really great conductors of Europe, and this reputation he has more than vindicated by his success in America this season. It may safely be said that no conductor that ever came to this country has won popular favor to a greater degree than this modest, quiet gentleman, who came to America without preliminary puffing and was satisfied to let his work speak for itself. Incidentally Mr. Fiedler has shown that he has, to a rare degree, the faculty of making attractive programs. Curiously enough this faculty is seldom found in great conductors and when it is found it is all the more valuable.

To Meet Willy Hess.

Indianapolis will welcome as soloist, Prof. Willy Hess, the concert master of the orchestra, and one of the great violin virtuosi of the world. Last year Prof. Hess was not with the orchestra, being in Europe on a leave of absence, and during that time his services were constantly in demand as soloist in the larger cities of Great Britain and the continent.

The program which Mr. Fiedler has made for Indianapolis is a vivid illustration of his success in this direction. It comprises four works: Beethoven's overture to Goethe's "Egmont"; Tschaikowsky's "Pathetic," symphony; Max Bruch's concerto in G minor for violin, and Wagner's overture to "Tannhauser." Beethoven's "Egmont" overture is one of the imperishable masterpieces of musical literature. It was a part of the incidental music that Beethoven wrote to Goethe's play, which consisted of this overture, four entr'actes, two songs sung by Clarchen and the "Triumph" symphony—nine numbers in all, which was played for the first time with the tragedy at the Hofberg Theater, May 24, 1810. The tragic story of the gallant Egmont as outlined by Goethe, appealed strongly to Beethoven's imagination, and this overture is regarded as one of the greatest examples of tragic expression in music that the world possesses.

Not His "Swan Song."

Tschaikowsky's "Pathetic" symphony is always welcomed by lovers of the best in music. Although the composer's brother, Modest, has given a death blow to the fancifully tragic story that Tschaikowsky wrote this symphony in premonition of approaching death, and that this may be regarded as his "conscious swan song," the tradition will endure for long in the popular mind. It will always be difficult to disassociate the overwhelming despair found in the last movement, Adagio lamentoso from the fate which so soon after the completion of the work, robbed the world of its greatest genius. It is known now that Modest Tschaikowsky suggested the name "Pathetic," his brother being at a loss for an appropriate title. It is known now that death was never so far distant from the mind of the composer as it was when he wrote the symphony; that he was in better health and spirits than he had been in years, and that he was full of plans for the future. Yet, despite the destruction of the tradition, the fact that the composer lived long enough only to direct the first performance of this, his greatest work, and that he was swept away without warning by the cholera, will make it always, in the mind of the public, the great tragical work of symphonic literature.

Bruch's Concerto in G minor for violin and orchestra, is a masterpiece of its kind. It is probably the best example of the "violin Concerto" in existence. This does not mean that Bruch, himself, was a violinist, but it means that he succeeded in writing one of the most grateful pieces for that instrument that musical literature contains. It shows every good quality the instrument possesses. It demands of its performer plentiful technique, and smooth flowing cantilena and a round mellow tone. It is full of rich melody and graceful ornamentation.

The final number, the Tannhauser overture, stands today, as when it was written, as being one of the finest specimens of dramatic overtures the world possesses, and its popularity has never been seriously disputed by any other work of its kind.

rom NEW YORK AMERICAN,

ldress New York City.

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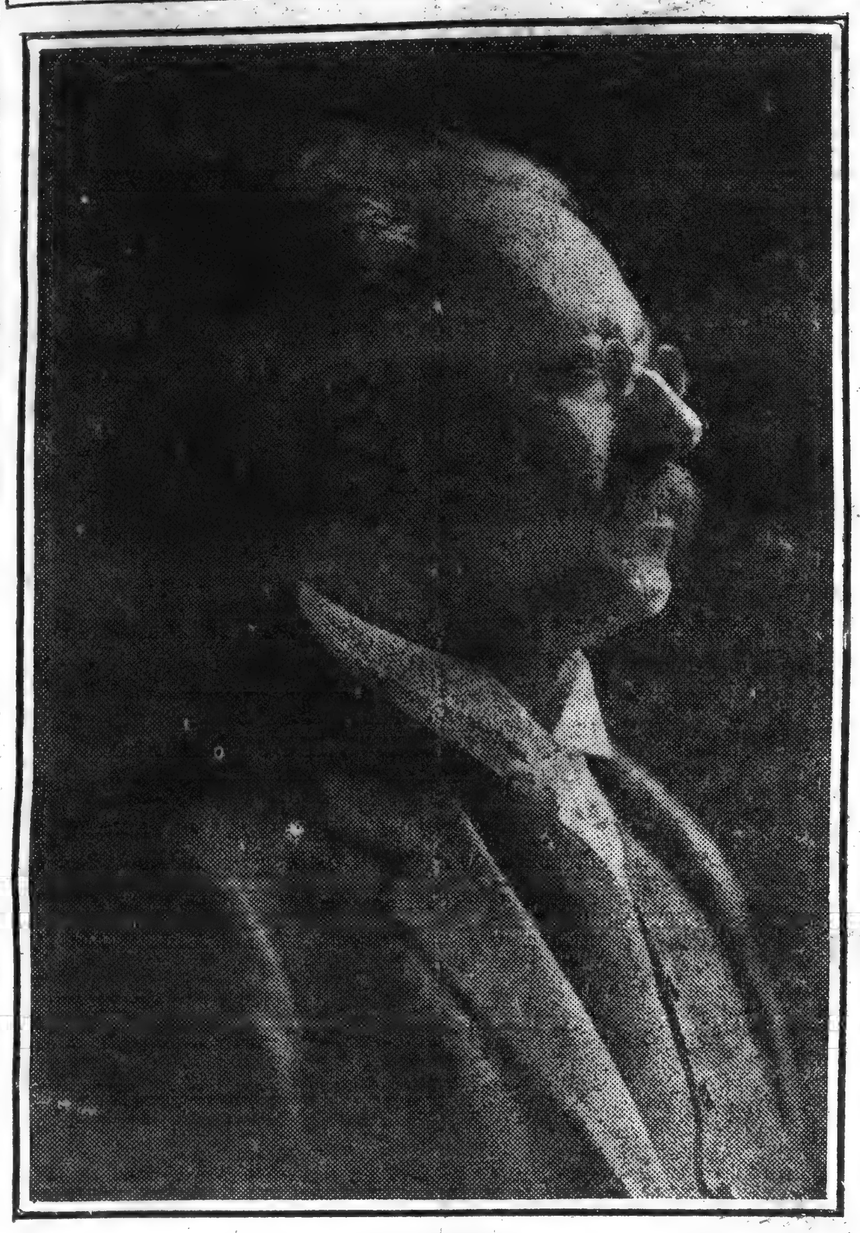
Wields Baton Surrendered by Muck.



MAX FIEDLER. —Photo by Garo.

Max Fiedler, the new conductor of the Boston Symphony Orchestra, will make his first Indianapolis appearance at English's Opera House next Thursday evening. He is a man of wide musical knowledge, and is maintaining the same high standard set by his predecessor, Dr. Muck.

BOSTON SYMPHONY CONCERT.

Tomorrow night's concert in Convention Hall will mark the musical climax of the season, for it will bring to Buffalo America's foremost musical organization, the Boston Symphony Orchestra, and will introduce the new conductor, Max Fiedler of Hamburg, also the musical sensation of the hour, Mischa Elman, the young Russian violinist, who will be the soloist.

Elman's first appearance in Boston was in the Tschaikowsky concerto and before the number was half finished the great audience broke into a storm of applause, while the orchestra played as if inspired. Then, the concerto over and Elman's violin lowered, that mighty organization of over 80 men rose to its feet, forgetting all about the rigid discipline that has been enforced for the last 28 years and cheered the boy until he was completely overcome.

Willy Hess, who after a year's absence abroad is again back at his old place as concert master with the orchestra, is the most enthusiastic of all. He says that Elman is the greatest violinist the world has ever known. This is from a man who is himself a fine violinist. An interesting figure at the head of the Boston Symphony Orchestra is Mr. Fiedler, who gave up his important post in Hamburg at the head of the conservatory and conductor of the Philharmonic concerts to take charge of the American orchestra. His success as a program maker is no less than as a conductor and certainly the most captious music lover could ask for nothing more beautiful than the program he has selected for Buffalo.

It begins with Smetana's lovely symphonic poem, "The Moldau." Then comes that most tragic and one of the greatest modern symphonies, Tschaikowsky's "Pathetic." Beethoven's concerto in D, for violin and orchestra, will serve to introduce Mischa Elman for the first time to a Buffalo public, and the program ends with the beautiful "Tannhauser Overture."

Tomorrow night's concert will begin promptly at 8:15 o'clock and the audience is asked to assemble early, for no one will be seated during the performance of any number and those coming late will miss one of the most beautiful parts of the program. The Buffalo concert opens a week's Western tour by the famous orchestra.

MAX FIEDLER.

Conductor of the Boston Symphony Orchestra, Which Will Be Heard at Convention Hall Tomorrow Evening. Photo by Garo.

Germaine Arnaud, a young French pianist, who won a first prize at the Paris Conservatory, has just arrived for her first American tour. Miss Arnaud will begin her tour in three performances with the Boston Symphony Orchestra, and later on will visit New York and other large Eastern cities.

ublished: London,

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—Germaine Arnaud, a young French pianist, who won a first prize at the Paris Conservatory, has just arrived for her first American tour. Miss Arnaud will begin her tour in three performances with the Boston Symphony Orchestra, and later will visit New York and other large East-ern cities.

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SUN,

s New York City.

JAN 1 1909

The Boston Symphony Orchestra is about to make a short flight into the middle and near West. The tour will begin to-morrow evening in Buffalo, after which the organization will visit Detroit, Cleveland, Indianapolis, Columbus and Rochester. The chief composition to be played will be Tschaikowsky's "Pathetic" symphony, which will be given in Buffalo, Indianapolis, Columbus and Rochester. In Detroit Beethoven's fifth will be the symphony and in Cleveland Schumann's D minor symphony, together with MacDowell's "Lamia," Weber's "Oberon" overture and some "Tristan und Isolde" music, will be heard.

Mischa Elman will play Beethoven's concerto in Buffalo and Rochester, while Willy Hess will play Bruch's first concerto in Indianapolis. Wagner's "Tannhäuser" overture is on all the programmes. Detroit will hear not only "Lamia," but also "Death and Transfiguration." It is interesting to note the kind of music that these cities require to satisfy their appetites.

The growth of musical taste in this country is perhaps not so rapid as some uninformed persons may imagine it to be, for the cities outside of New York, Boston, Cincinnati, Pittsburg and Chicago have by no means just begun to demand the very best kind of music. If any one is laboring under the delusion that he can please these cities by offering them the second best in the domain of the tonal art he is likely to hear of things to his istaste.

If operatic excitements can be kept away from the far West long enough we shall develop widespread and beautiful taste in music there also, for already orchestras in Seattle and other cities are teaching people to love the creations of the mighty masters. Long may the golden West exist without high B'flats, screaming stretti and other delirious joys of the lyric drama.

W. J. HENDERSON.

NEW YORK AMERICAN,

ss New York City.

The Boston Symphony Orchestra this week is carrying its message of light to the Middle West. It leaves Boston to-night (Sunday) on its annual western trip of one week. The cities to be visited are Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester. The orchestra returns to Boston next Sunday.

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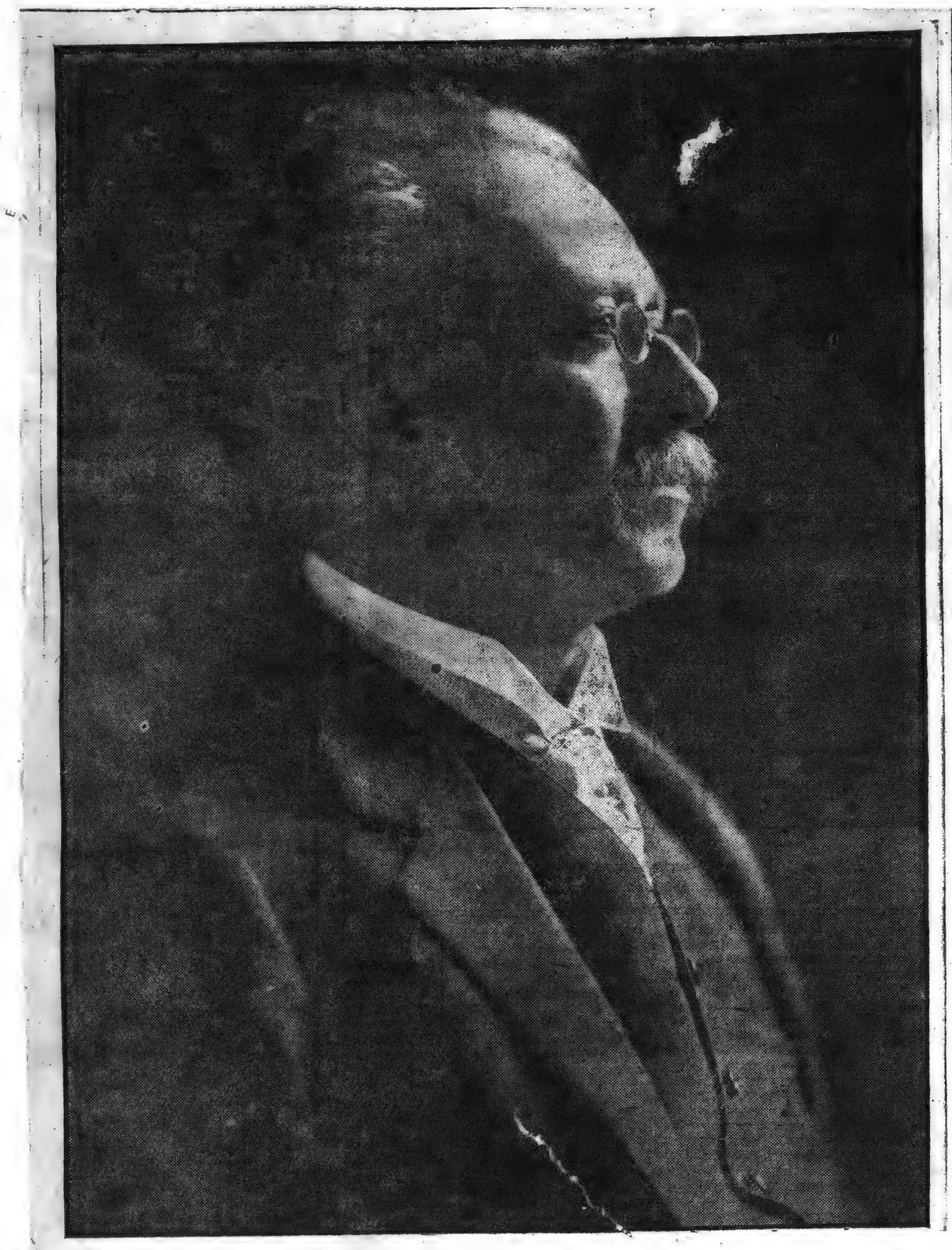

MAX FIEDLER, CONDUCTOR OF BOSTON SYMPHONY ORCHESTRA,
At Convention Hall.

SYMPHONY ORCHESTRA

Famous Boston Organization to Be Heard at Convention Hall on Saturday Evening Next.

The musical event of the coming week will be the concert to be given by the Boston Symphony Orchestra in Convention Hall on next Saturday evening, January 30th, at 8:15 o'clock. The coming of the famous organization must always mark the climax of the musical season and this year the concert gains added importance by bringing to Rochester for the first time Mischa Elman, the young Russian violinist, who seems to be the musical sensation of the present day. The orchestra comes west to give six concerts this week, the other places visited being Buffalo, Detroit, Cleveland, Indianapolis and Columbus. Only in Buffalo and Rochester will Mischa Elman appear. Also with the orchestra comes Max Freidler, the new conductor, of whom much is expected because of his great success in the east.

The first number on the programme is Smetana's symphonic poem, "The Moldau." Smetana is one of the tragic figures in musical history. The greatest of Bohemian composers was born in Leitomischl, Bohemia, on March 2d, 1824, and died in a mad-house in Prague on May 12th, 1884. The clouding of his mind first become apparent about two years before his death, but almost ten years before the end came he became totally deaf and it was his fate not to hear any of his greatest works. At the time his deafness began to show itself he was at work on a cycle of symphonic poems by which he wished to celebrate his beloved fatherland. There are six of them, all grouped under the general title of "My Country."

The second of the series is "The Moldau" to be played here. "The Moldau" written in celebration of the famous river of Bohemia has the following programme: "The source, the hunt, the rustic wedding, the moonlight and dance of the nymphs, the St. John rapids, the broad river, Vysehrad motive."

Following the Smetana number will come what is generally acknowledged as the greatest of all modern symphonies, Tschaikowsky's symphony in B minor, No. 6, known as the "Pathetique." Although the composer's brother Modeste has given a death to the fancifully pathetic story that Tschaikowsky wrote this work inspired by a premonition of his approaching death, that tradition will endure long in the public mind. It will always be difficult to dissassociate the overwhelming despair of the "Adagio lamafter the completion of the work robbed the world of one of its greatest geniuses. We know now that Modeste Tschaikowsky suggested the title, his brother being at loss for a name for the symphony. We know now that his death was never so far distant from the mind of the composer than it was when he wrote the symphony; that he was in better health and spirits than he had been for years and that he was full of plans for the future. Yet, despite the destruction of the tradition, the fact that the composer lived long enough only to direct the first performance of this, his masterpiece and that he was swept away without warning by the cholera, will make it always in the mind of the public the greatest tragical work in musical literature.

Mr. Elman will play the greatest of all works for the violin and orchestra, Beethoven's concerto in D major. This work is the ultimate test of the violinist, for it shows whether the artist is merely a fiddler who can perform all manner of "stunts" on his instrument in works by Paganini, Wieniawski and the like, or whether he is a musician as well.

The final number will be Wagner's "Tannhauser" overture. The sale of seats will open at Gibbons and Stone's music store on next Wednesday morning, January 27th.

Newspaper Cutting Bureau in the World

STAATS ZEITUNG,
New York City.

Kommende Konzerte.

Der Deutsche Liederkranz kündigt für Samstag, den 6. Februar, Abend ein öffentliches Konzert zu Wohlthätigkeitszwecken in Carnegie Hall an, wobei der gesammte Vereinschor unter Leitung seines Chormeisters Herrn Arthur Claassen mitwirkt. Außerdem sind zur Mitwirkung gewonnen das New Yorker Symphonie-Orchester unter Leitung von Herrn Walter Damrosch und Frl. Destinn, sowie Herr Albert Spalding, der Violinvirtuose, als Solisten.

Ignace Paderewski ist auf dem „Kaiser Wilhelm der Große" am kommenden Dinstag hier fällig. Der Künstler veranstaltet sein erstes New Yorker Rezital am 2. Februar Nachmittag in Carnegie Hall. Das Programm hierzu wird später bekannt gegeben werden. Herr Paderewski wird bis gegen Ende März hier verweilen und in dieser Zeit circa 40 Konzerte geben. Er wird in New York auch im Rahmen des Bostoner Symphonie-Orchester auftreten, und zwar am 18. und 20. Februar.

Die Bostoner treten heute unter der bewährten Leitung ihres zweiten Managers Herrn Fred. R. Comee eine auf 8 Tage anberaumte Tour an, welche sie nach folgenden Städten bringen wird: Buffalo, Detroit, Cleveland, Indianapolis, Columbus und Rochester.

Newspaper Cutting Bureau in the World

Plans of Paderewski.

Paderewski is due to arrive in New York on next Tuesday by the Kaiser Wilhelm der Grosse. He will begin his concert tour almost immediately. Owing to the great demand made for concerts, C. A. Ellis, of Boston, his manager, has prevailed upon him to stay in this country somewhat longer than he originally intended, and he will be in America until about the first of April.

In this time he will give forty concerts instead of the twenty originally planned. He will play twelve times with orchestras, eight of which will be with the Boston Symphony, two with the Chicago Orchestra and one each with the Minneapolis and St. Paul Orchestras, and give about thirty recitals.

The pianist will make but two appearances in Philadelphia—a recital at the Academy of Music on Wednesday evening, February 3, and as soloist with the Boston Symphony Orchestra on Monday, February 15.

Mlle. Germaine Arnaud has arrived in this country and will begin her first tour with three performances with the Boston Symphony Orchestra. Mlle. Arnaud who is a young French pianist, studied at the Paris Conservatory.

Paderewski.

Paderewski is due to arrive in New York on next Tuesday, January 26, by the Kaiser Wilhelm der Grosse, and will begin his eighth concert tour in America almost immediately. Owing to the demands made for recitals by him, C. A. Ellis, of Boston, his manager, has prevailed upon him to extend his stay in this country until the first of April, and in that time he will give 40 concerts, 12 of which will be with orchestra. His only appearance in Baltimore will be with the Boston Symphony Orchestra at its fourth concert in the Lyric Theater on Wednesday evening, February 17. Full details regarding the program will be made public in due time.

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Newspaper Cutting Bureau in the World

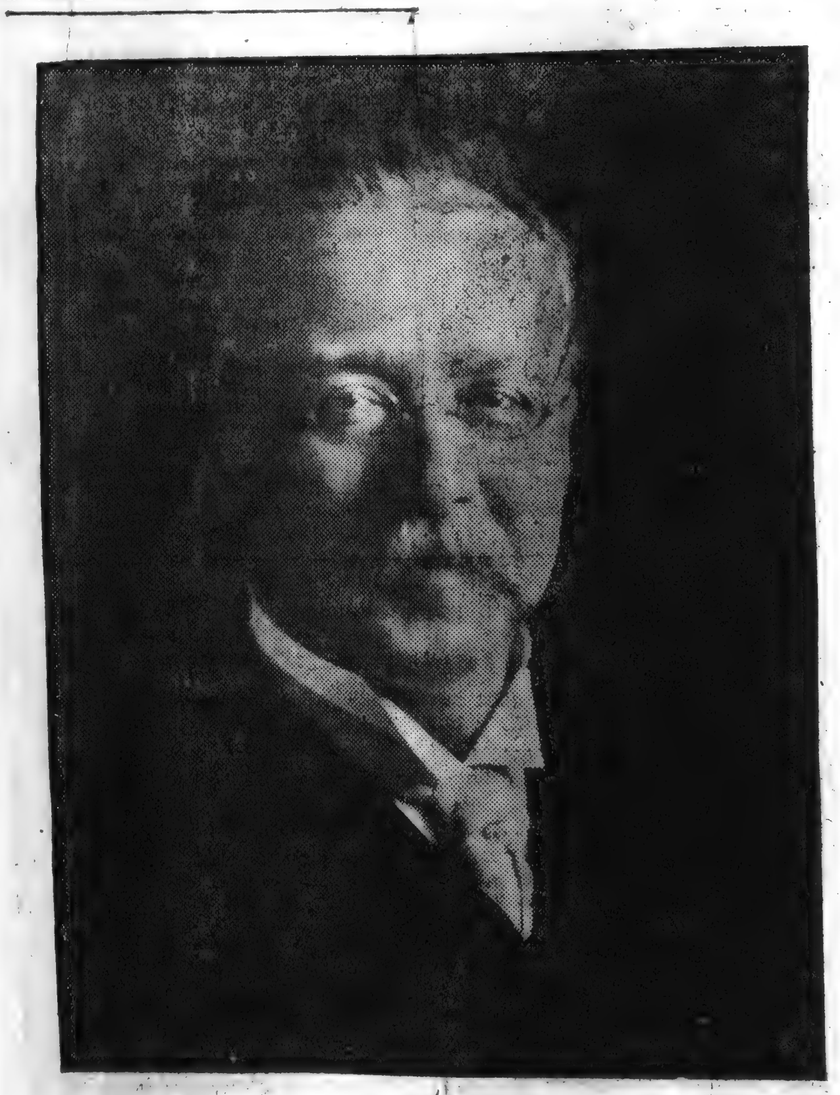
Not since the advent of Paderewski on his first tour has any artist lived up to the advance heralding of his coming as has Mischa Elman, the young Russian violinist, who will be the soloist with the Boston Symphony Orchestra when that famous organization gives its annual Buffalo concert tomorrow night in Convention Hall. This little Jewish boy, only 18 years old, has captured America. In New York, where he has already given half a dozen recitals, the house is sold out on the opening day. He has broken the season's records for attendance at recitals. He has also made the Boston Symphony Orchestra break its previous records on the occasions when he has appeared as soloist. The first time he played with the orchestra in Symphony Hall, Boston, the audience forgot the strict no encore rule, stamped and applauded and cheered the marvelous boy with his magical violin, and the orchestra, losing sight of long years of discipline, stood as one man when the Elman concerto was finished and cheered with the vast audience until the young genius was completely overwhelmed at the magnitude of the tribute to his art.

So Elman's coming to Buffalo tomorrow night is quite as much of an event as the coming of America's foremost musical organization, and the combination of orchestra and soloist marks the greatest musical achievement of the year in Buffalo.

This will be the Buffalo debut of the new conductor of the Boston Symphony Orchestra, Max Fiedler of Hamburg, who has given up his post at the head of the Hamburg Conservatory and the conductor of the Philharmonic concerts in Hamburg to come over to America and take charge of one of the greatest orchestras in the world. For years Fiedler has been one of the most sought after conductors in Europe and as guest he has conducted most of the leading orchestras on the continent. He is a worthy successor to Dr. Muck, a superb musician, and his skill as a programme maker is renowned. Certainly no one could ask for a more beautiful programme than the one he has selected for Buffalo tomorrow night, which would serve well as a model for all others to go by.

Smetana's lovely symphonic poem, "The Mollusc." is the opening number. Then will come that most tragic and the greatest of all modern symphonies, Tschaikowsky's Pathetic. Mr. Elman will play Beethoven's concerto in D for violin and piano, the final test of the violinist's art, and the last number will be the "Tannhauser Overture." Could the most exacting music lover ask for more?

Tomorrow night's concert will open a week's tour of the orchestra and



MAX FIEDLER.

Eminent conductor of the Boston Symphony Orchestra, which gives a concert at Convention Hall tomorrow evening.

will begin promptly at 8.15. The audience is asked to assemble early, for no one will be seated while the orchestra is playing and late comers will miss one of the most beautiful numbers on the wonderful programme.

Willy Hess, the concert master, who was abroad last year, is back in his accustomed place and those who want a treat are advised to watch his face as the famous violinist listens to Elman's playing. Prof. Hess cannot say enough about Elman. He considers him the greatest violinist in the world today and his love for the boy amounts to positive adoration.

—Paderewski will arrive in New York on Tuesday by the Kaiser Wilhelm der Grosse. He will begin his concert tour almost immediately. Owing to the great demand made for concerts C. A. Ellis, of Boston, Paderewski's manager, has prevailed upon him to stay in this country somewhat longer than he originally intended, and he will be in America until about the 1st of April. In this time he will give 40 concerts instead of the 20 originally planned. He will play 12 times with orchestras, eight of which will be with the Boston Symphony, two with the Chicago Orchestra, and one each with the Minneapolis and St. Paul orchestras, and will give about 30 recitals. He will make but two appearances in Philadelphia. The first will be his recital, which will be in the Academy of Music on Wednesday evening, February 3. The second will be with the Boston Symphony Orchestra on Monday, February 15.

Arrival of Paderewski.

Paderewski is due to arrive here by the Kaiser Wilhelm der Grosse on next Tuesday, Jan. 26. His recital in New York will be given in Carnegie Hall on next Tuesday week, Feb. 2, at 3 o'clock in the afternoon. His programme for this recital will be announced immediately after his arrival. Owing to the demand for concerts C. A. Ellis of Boston, his manager, announces that he will stay in this country until the end of March, and in that time will make about forty appearances instead of the twenty which were originally planned. His only appearance with orchestra in this city will be with the Boston Symphony on Feb. 18 and 20, when he will be the soloist at both of the February concerts.

Newspaper Cutting Bureau in the World

On Saturday evening the Boston Symphony Orchestra will be heard in concert at Convention Hall, with Mischa Elman, the famous young Russian

BOSTON SYMPHONY.

Noted Musical Organization To Give Concert Saturday Evening.

At Convention Hall on Saturday evening one of the musical treats of the season will be offered. This is a concert by the noted Boston Symphony Orchestra. This will be the only appearance of this organization in Rochester this season. With the orchestra, as soloist, is Mischa Elman, the young Russian violin player, whose sensational success in Europe the past few years has been widely heralded. It is said that Elman's playing in New York City and Boston has aroused enthusiam which has not been equaled by the advent of any virtuoso in this country since the debut of Paderewski.

The Boston Symphony Orchestra is noted for the high musical quality of its individual members, many of whom are of virtuoso rank and gave up the career of soloist to join its ranks, while not a few of the greatest virtuoso of to-day are graduates from the orchestra. Particularly fortunate is the orchestra in the leaders of its various sections. Its concert master, Professor Willy Hess, is a violinist of world wide reputation and is acknowledged as one of the greatest masters of his instrument in the world. As concert master he probably has no equal. His long years of experience have given him an enormous routine, and no matter what the emergency may be he is always an absolutely safe leader. His associate at the first desk, Sylvain Noack, is another virtuoso of great reputation, and for several years occupied a similar place in Amsterdam's celebrated orchestra.

Emile Ferir, the leading viola, is another artist who enjoyed a most enviable reputation in Europe before he came to Boston. He is a Belgian, a winner of the first prize in the famous Conservatory of Brussels, and is the fortunate possessor of one of the finest violas in the world, made by the celebrated Gaspar di Salo in Brescia in 1610. Carl Barleben, the leader of the second violins, was one of the first to play the Tschaikowsky violin concerts in this country. Heinrich Warnke, the leading 'cellist, is a virtuoso of highest standing and was famous throughout Germany before he came to Boston. Particularly strong are the double basses of the orchestra. No less than three of the men in this back row of the orchestra can play Pakanini etudes, written for the violin, on their cumbrous instruments.

In the wind section of the orchestra are just as notable artists. George Longy the first oboe, occupies a unique position in the world of music, for he is credited with being the finest oboe in the world. Andre Maquarre, the first flute, was held to be the greatest master of his instrument in Paris while Peter Sadony, the first bassoon, held a similar position in Germany. The solo horn is Max Hess, who is one of the three great hornists now in America, and it is doubtful whether there is a better trumpet in this country than Louis Kloepfel. All these men draw high salaries and having them and others of their kind makes the Boston Symphony Orchestra the most expensive orchestra in the world. Its annual expenses are at least fifty per cent greater than those of any orchestra in this country. While its income runs into the hundreds of thousands of dollars, it is rarely equal to the demands made on it by its great salary list and other expenses.

This programme will be given on Saturday evening:

"The Moldau," Symphonic Poem (No. 2 of the cycle, "My Country") .....Smetana

The source; the hunt; the rustic wedding; moonlight and dance of the nymphs; the St. John Rapids; the broad river; Vysehrad motive.

Symphony No. 6, "Pathetic" in B minor, Op. 74.....Tschaikowsky

I. Adagio; Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale; Adagio lamentoso

Concert in D major for violin, Op. 61 .....Beethoven

I. Allegro ma non troppo
II. Larghetto
III. Rondo

Overture to "Tannhauser".....Wagner

Soloist, Mischa Elman.

Seats for the concert will go on sale at Gibons & Stone's music store Wednesday morning.

Boston Symphony Orchestra.

The Boston Symphony Orchestra, eighty strong, left Boston last night bound for Buffalo, where a concert will be given to-night. After Buffalo the orchestra will play at Detroit, Cleveland, Indianapolis and Columbus. The concert at Columbus will take place on Friday night, after which the orchestra will come to Rochester by special train for the concert here at Convention Hall on Saturday night.

The soloist, Mischa Elmon, will play the Beethoven Concerto, at the Rochester concert.

Fred Comee as Evangelist.

The Boston Symphony Orchestra, seventy-six strong, carries its evangel of perfect playing into the Middle West this week. Fred R. Comee, the assistant manager of the orchestra, is in charge of the expedition, and the soloists are Mischa Elman, violinist; Mrs. Seabury C. Ford, soprano, and Professor Willy Hess, concert master of the orchestra. Buffalo, Detroit, Cleveland, Indianapolis, Columbus and Rochester will be visited in the order indicated. Tschaikowsky's "Pathetic" symphony and the overture to "Tannhaeuser" are Conductor Fiedler's battle horses.

Three of the programmes are peculiarly notable because of their length. Here they are: Detroit, January 26, Weber, overture to "Oberon;" Beethoven, Symphony No. 5; MacDowell, "Lamia;" R. Strauss, "Death and Transfiguration;" Wagner, prelude to "Lohengrin," and overture to "Tannhaeuser." Cleveland, January 27 (with Mrs. Ford as soloist), Weber, overture to "Oberon"; Schumann, symphony No. 4; MacDowell, "Lamia"; Sibelius, "Finland"; Verdi, aria from Aida"; Wagner, prelude and "love death" from "Tristan und Isolde," and overture to "Tannhaeuser." Columbia, January 22, Beethoven, overture to "Egmont"; Tschaikowsky, "Pathetic" symphony; Smetan, "Moldau"; Sibelius, "Finland"; Wagner, prelude to "Lohengrin," and overture to "Tannhaeuser."

Paderewski is due to arrive in New York on Tuesday by the Kaiser Wilhelm der Grosse. He will begin his concert tour almost immediately. Owing to the great demand made for concerts, G. A. Ellis, of Boston, his manager, has prevailed upon him to stay in this country somewhat longer than he originally intended, and he will be in America until about the first of April. In this time he will give forty concerts, instead of the twenty originally planned. He will play twelve times with orchestras, eight of which will be with the Boston Symphony, two with the Chicago Orchestra and one each with the Minneapolis and St. Paul Orchestras, and give about thirty recitals. He will make but two appearances in Philadelphia. The first will be his recital, which will be in the Academy of Music on Wednesday evening, February 3. The second will be with the Boston Symphony Orchestra on Monday, February 15. These will positively be his only appearances in Philadelphia this year.

Paderewski is due to arrive in New York on next Tuesday, January 26, by the Kaiser Wilhelm der Grosse. He will begin his concert tour almost immediately. Owing to the great demand made for concerts, Manager has prevailed upon him to stay in this country somewhat longer than he originally intended, and he will be in America until about the 1st of April. In this time he will give 40 concerts instead of the 20 originally planned. He will play 12 times with orchestras, eight of which will be with the Boston Symphony, two with the Chicago Orchestra and one each with the Minneapolis and St. Paul Orchestras, and give about 30 recitals. He will make but two appearances in Philadelphia. The first will be his recital, which will be in the Academy of Music on Wednesday evening, February 3. The second will be with the Boston Symphony Orchestra on Monday, February 15. These will positively be his only appearances in Philadelphia this year.

Paderewski To Play Here.

Paderewski's only Baltimore appearance this year will be with the Boston Symphony Orchestra, when he will be the soloist with that organization at its fourth Baltimore concert on February 17.

The great Polish artist is due to arrive in New York Tuesday on the Kaiser Wilhelm der Grosse, and will begin his eighth concert tour of America immediately. He will remain in America until April 1, and in that time will give 40 concerts.

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Address ROCHESTER, N. Y.

—The Boston Symphony Orchestra will pass through Rochester this noon, arriving at 12:20 and stopping for luncheon at the New York Central station. The first of the six concerts to be given in the interior cities will be at Buffalo to-night. Other engagements to be filled are as follows: Tuesday evening, Detroit, Mich.; Wednesday evening, Cleveland, Ohio; Thursday evening, Indianapolis, Ind.; Friday evening, Columbus, Ohio; Saturday evening, Rochester, making a total trip of 2,211 miles. The party travels in a special train of three sleeping cars and baggage car, and is in charge of Assistant Manager Fred R. Comee. Seats for the local engagement go on sale Wednesday [illegible]

Newspaper Cutting Bureau in the World

HERALD

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ROCHESTER, N. Y.

JAN 2 1909

Manchester's Crackerjacks will be the attraction at the Corinthian Theater this week.

The Boston Symphony Orchestra will give the first of its series of six concerts in the interior cities at Buffalo to-night. The organization left Boston at 11 o'clock last night by special train and will pass through Rochester at noon to-day. From Buffalo the orchestra will go to Detroit, Cleveland, Indianapolis and Columbus. Following the Columbus concert on Friday night the eighty musicians will come direct to Rochester by Special train for the concert here on Saturday night at Convention Hall. Seats for the engagement may be had Wednesday morning at Gibbons & Stone's.

JAN 25 1909

From

Address

Date

The Boston Symphony Orchestra passed through Rochester today en route to Buffalo where a concert will take place tonight. Six cities are to be visited in all on the present tour of the orchestra, and the Rochester engagement will take place next Saturday night at Convention Hall. The full orchestra numbers 98 performers. They will return to Boston next Sunday, and resume their concerts at Symphony Hall, which are given every Friday afternoon and Saturday evening until May 1, with the exception of one week in each month, when the Boston performances are omitted and the orchestra visits in succession, Philadelphia, Washington, Baltimore, New York and Brooklyn. Seats for Saturday night's concert will be on sale Wednesday at Gibbons and Stone's.

NEW YORK AMERICAN,

New York City.

Paderewski's New Symphony ~~Soon to Be Heard~~

When Paderewski arrived here from England last Tuesday he brought with him the long-expected Symphony, which was first announced for performance two years ago. On account of his extensive tours, he had found it impossible to devote time to it until last Summer, and the final copies of the parts were only made last month.

The Symphony, which is said to be a work of considerable importance, was inspired by the fortieth anniversary of the Polish Revolution of 1863-64, and the composer has written it as a tribute to his native land. In its present form it has three movements, and is complete as it stands. But Paderewski contemplates inserting a scherzo between the second and third movements. About an hour and a quarter are occupied in its performance.

The first movement seeks to give expression to the heroic past of Poland, and in the second the composer has endeavored to express the lyric nature of his race. The last movement is a symphonic poem in itself, and for this the composer has made a definite programme treating of the Revolution, which he remembers distinctly, although but a small child when it occurred.

A full modern orchestra is used, and, in addition to the instruments found in such a band, Mr. Paderewski has added three sarrusophones (which are new instruments, distantly related to the saxophone), besides a new instrument of percussion, which he invented himself. He calls it a tonitruone, and it is designed to give the effect of distant thunder.

The first performance of this Symphony will be by the Boston Symphony Orchestra, under Mr. Fiedler, in Symphony Hall, Boston, at the public rehearsal on Friday afternoon, February 12. It will be repeated on the following evening. The first performance in New York will be given by the Boston Symphony Orchestra in Carnegie Hall on Thursday evening, February 18.

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BOSTON SYMPHONY SEATS.

Places Are Engaged for Several Out-of-Town Parties.

The sale of seats for the Boston Symphony Orchestra concert at English's Thursday evening opened to-day at the box office of the theater. There are to be several box parties, for which seats have been taken, and seats have been reserved for parties from Seymour, Muncie, Shelbyville, Crawfordsville, Frankfort and other places, as well as many for music lovers of this city. This will be the first time Indianapolis will hear the orchestra under its new director, Max Fiedler, who came from Europe to succeed Dr. Karl Muck, who directed the orchestra on its last two visits. Willy Hess, concert master, will appear on the program as soloist, playing the Bruch concerto in G minor for violin with the orchestra. The sale of seats will continue until the evening of the concert.

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The Boston Symphony Orchestra is one of the best orchestras in the world — the special glory and distinction, musically, of New England. It is partly endowed and is not in the money-making business. Its great purpose is to render great music in the best way and so to raise the standard of music culture and appreciation, primarily in Boston, and as far as practicable, like all good deeds, in the country at large. The orchestra makes one brief trip into the central West each year, giving four concerts. This year the cities it will visit are Rochester, Detroit, Columbus and Indianapolis. The concert here will be Thursday night of this week. This will be the third annual visit of the orchestra to our city; it only goes where it is most appreciated; and other cities have tried to get it away from Indianapolis, which has been so greatly favored. Unless our music lovers show their appreciation of the opportunity offered them by greeting this orchestra with a large audience we can not expect that it will continue its visits in future. It will go where people are glad to hear it.

ELMAN, VIOLINIST, COMING.

To Play Here Saturday with Boston Symphony Orchestra.

Seats for the engagement of the Boston Symphony orchestra, with Mischa Elman as soloist, at Convention hall on Saturday evening, will be on sale to-morrow at Gibbons & Stone's.

It is due to the engagement of the orchestra here that Rochester is to have the privilege of hearing Elman. Several months ago the young Russian violinist was secured by the Boston Symphony management for ten appearances. He has already filled eight of these and his appearance here on Saturday night will complete his engagement with the orchestra for the present.

EVENING OF DELIGHT.

Boston Symphony Orchestra and Mischa Elman Gave Great Concert.

The annual visit to Buffalo of the Boston Symphony Orchestra is an event which is always anticipated with the greatest interest and never fails to attract an immense audience. Last night was no exception.

Besides the orchestra, which alone is sufficient to draw crowds of lovers of high-class music, there were two additional attractions—the first appearance of the new conductor, Max Fiedler, who succeeds Dr. Muck, and the debut of the gifted young violinist, Mischa Elman, as soloist.

The orchestra now numbers nearly 100 picked men, and the artistic program, arranged so wisely by Mr. Fiedler, was played with the skill and finish for which this organization is so famous.

"The Moldau," symphonic poem by Smetana, was the opening number and proved a most beautiful and appealing tone-picture. The flutes, accompanied by pizzicato chords by the violins and harp, represent most vividly the source of the river. Then follows the hunt; the rustic wedding; moonlight and dance of the nymphs, and ending with the rapids and the broad river in all its grandeur. The orchestra gave this delightful selection a most perfect rendering, bringing out the details of the picture with vivid realism.

The Tschaikowsky symphony No. 6, called also the Pathetique symphony, with its four movements, adagio, allegro, allegro molto vivace and adagio lamentoso, was the last important work of the great composer. Its grand and majestic harmonies and its mournful melodies were his final and most complete bequest to the musical world. The allegro molto vivace was especialily beautiful, the dainty scherzo effect ending with a gorious movement in the form of a triumphal march. This so captivated the audience that Mr. Fiedler was not content to accept all the praise, and graciously motioned to his men, who rose in their places in acknowledgment of the prolonged applause.

The concerto in D major for violin, by Beethoven, was the selection played with the orchestra by Mischa Elman. The wonderful attainments of this young violinist have not been exaggerated. His execution is marvelous, and he has a masterful way of manipulating his instrument that is astonishing and worthy of a mature artist. He fairly swayed his audience with the power and sympathy of his playing, and as he closed the last movement he was given an ovation. The applause was tumultuous. He was recalled eight or nine times, but only bowed his acknowledgments. It is a question whether such insistent applause is advisable, but when given as it was last night it might have been well to gratify an audience whose appreciation and admiration for this young artist's playing was so enthusiastically demonstrated. The rules of any management should not be so inflexible as to prevent an occasional exception.

The final number on the program was he ever popular overture to "Tannhauser," hich the orchestra gave with spirit and recision, thus closing a most delightful nd wholly satisfactory concert.

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The policy adopted three years ago by the Boston Symphony Orchestra of having each season only a limited number of soloists has brought much woe among the visiting virtuosi. Until the season of 1906-1907 it was the custom of the Boston Symphony Orchestra in common with most other orchestras of this country to have a soloist at every concert. With the coming of Dr. Muck this was changed so that soloists were engaged for only about half of the concerts and for these only soloists of highest rank. Mediocrity was discarded entirely. Not only did this policy have no ill effect on the patronage given to the orchestra, but it was interesting to see that with the exception of such times as a Paderewski, Ysaye, Melba or some other artist of towering personality and strength, the public patronized the sololess concerts even better than they did those with soloists. All artists, pianists, violinists, 'cellists and the like have regarded an engagement with America's first orchestra as the only means of a proper introduction to the American public, for an appearance with the Boston Symphony has come to mean for any virtuosi a guarantee of excellence. Managers offer any inducements to the orchestra to have their artists appear with it, but the rule of the orchestra has been from the beginning that what is worth having is worth paying for. Mischa Elman, the young Russian violinist, who is one of the most prominent figures in the musical world will be the soloist at the Rochester concert, to be held in Convention Hall on Saturday evening of this week.

BOSTON SYMPHONY ORCHESTRA MUSICAL FEATURE OF SEASON

Mischa Elman, the Boy Violinist, Created a Sensation by His Wonderful Playing.

Max Fiedler, conductor of the Boston Symphony Orchestra and Mischa Elman "A heaven born genius," as he has been rightly described, interpreted Smetana, Tschaikowski, Beethoven and Wagner to an audience last night which filled the vast spaces of Convention Hall, an audience at once sympathetic and warmly apreciative, an audience which was keyed up to intense silence during which Elman spun the finest of his violin tones, an audience that swayed in tremulous response to the "Tannhauser" Overture in which Mr. Fiedler demonstrated his love for big, broad, stirring, orchestral harmony, bring out every salient detail with tremendous eloquence and telling emphasis.

It was a fitting climax for a program which began with Smetana's symphonic poem "The Moldau." The orchestra showed endless resources from the first faint swelling flute passage accompanied by pizzicato chords of the violin and harps, painting to the mind's eye the tiny spring of the Bohemian forest, through its wild ungovernable passion of the rapids, until it vanished into a tended singing voice which trailed itself thin as a spiders thread into the poet's ethereal fancy.

Then came Tschaikowsky's "Symphony "Pathetic" in B. Minor-Op. 74. It was the composer's last work and all the passing languors, the haunting tears, were caught by leader and orchestra and woven into a vivid and thrilling appeal to the very ears of the heart. The perfect fusion of tone gave this familiar offering a new meaning to the audience.

Of course the interest of the program was centered in young Elman. He is small in stature with massive brow and sensitive features. A mere boy? Yes.

A master? Yes. Out of the tiny shell in his hands he bronght all the tragedy, the love, the hope, the faith, and passion of the gray old world. From its strings he called out the soul of Beethoven in tones as deep and reasonant as a church organ or as clear and high as the voice of the morning lark.

He was recalled again and again and it is to be deplored that the vast audience did not know that encores are never given with the Symphony concerts. It was the musical event of the season. Mr. Fiedler will always be recalled to mind for his vividness and power. As was said of the orchestra itself.

"To particularize of Mr. Hess's violin, of Mr. Schucker's harp, of Mr. Longy's oboe, Mr. Grisez's clarinet, or Mr. Sadony's bassoon were almost invidious. Every man in the band spun his particular thread of shimmering color and perfected a program long to be remembered as the inspiration of the year."

CAPITAL WILL HEAR YOUNG ELMAN AGAIN

Remarkable Boy Violinist to Appear in Recital Next Friday.

Music lovers who heard the remarkable performance of Mischa Elman, the young Russian violinist, when he appeared here several weeks ago with the Boston Symphony Orchestra, will be interested to know that he will return to Washington for a recital Friday afternoon, January 29, in the New National Theater. The recital will be a benefit in aid of the Mt. Vernon Seminary Free Kindergarten at Neighborhood House, and society is holding open the date in order to give its support and have the pleasure of hearing this musician again.

Many artists come to Washington during the season, and there is always sure to be some feature of his or her work which attracts attention. Elman came heralded as "the latest young genius of the age," and, as is usual in such cases, the local public went to hear him as an adjunct of the Boston Symphony. But the big audience that afternoon was hardly prepared for the surprise in store. Rarely has a more beautiful or more unusual performance ever been given by a young artist of the concert stage. His work was a revelation and from the conclusion of the first movement of the concerto he played he was ilonized.

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ADVERTISER
ROCHESTER, N. Y.
JAN 27 1909

SYMPHONY OR-CHESTRA OF BOSTON

Greeted by an Immense Audience—Wild Enthusiasm Over Elman, the Russian Violinist.

Mischa Elman, the great violinist, and the Boston Symphony Orchestra, with its new director, Max Fielder, were the attractions at one of the most brilliant concerts of the season held last evening in Convention Hall.

There was an immense audience, which thoroughly enjoyed some of the finest works of the greatest masters, and the concert will long be remembered.

Elman has created a sensation in the musical world and all were eager to hear him. He is but 18 years old, of Russian birth, and is the wonder of the country.

His genius is marvelous, and he plays the most difficult compositions with the greatest ease.

His rendition of the Beethoven concerto in D major for violin op. 61 was marvelous, and his hearers were left breathless with admiration. His wonderful legato and flawless intonation were displayed in the second movement. So delighted were his hearers that he was recalled at least a dozen times to bow his acknowledgments.

Mr. Fiedler, the new director, proved himself worthy of all the remarkable things that have been said of him.

He showed great musical intelligence and directed the orchestra with dignity.

A symphonic poem, "The Moldau No. 2 of the Cycle My Country," by Smetana, was delightfully played.

The magnificent Tschaikowsky symphony, "Pathetic," in B minor, op. 74, followed. A storm of applause greeted this number, which is one of the most exquisite symphonies that has ever been written.

The Tannhauser overture closed the programme, and was superbly played.

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SOLOIST WITH BOSTON SYMPHONY

WILLY HESS, VIOLINIST.

Willy Hess, concertmaster with the Boston Symphony Orchestra, which will play at English's Opera-house to-morrow night, is also the soloist for the occasion. Mr. Hess is widely known in both this country and Europe as a master of his instrument, and his number to-morrow night will be the Bruch concert No. 1 in G minor, Op. 26, with three movements. This is one of the greatest of violin compositions, and is played throughout the world by the best performers. The complete program for the concert will be:

Overture to Goethe's "Egmont," Op. 84.... Beethove
Symphony No. 6, "Pathetic" in B minor. Op. 74.... Tschaikowsk
Adagio: Allegro non troppo.
Allegro con grazia.
Allegro molto vivace.
Finale: Adagio lamentoso.
Concerto for Violin, No. 1, in G minor, Op. 26.. Bruch
Allegro moderato.
Adagio.
Finale: Allegro energico.
Overture to "Tannhæuser" ..... Wagner

Newspaper Cutting Bureau in the World
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—Reports continue to come in of the remarkable violin playing of Mischa Elman, the young Russian violinist who will be heard here as soloist with the Boston Symphony Orchestra at Convention Hall Saturday night. In an article in this weeks Musical America the Boston correspondent of that paper says of the young virtuoso's playing; "The attempt to explain the extraordinary maturity of this young man as an artist would be as futile as unprofitable. Such wisdom is inborn, and more than any knowledge acquired with years. Say, rather, that Mischa Elman is one of the few who spring from the consciousness of a century, as Minerva from Jupiter, to voice the sensibilities and the aspirations of the gae." Seats for the concert on Saturday evening went on sale to-day at Gibbons & Stone's.

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Boston Symphony Orchestra

The third and last concert of the Boston Symphony orchestra, Max Fiedler conductor, will be given in Infantry hall next Tuesday evening, Feb. 2nd. This concert will bring to Providence for the first time Germaine Arnaud, the young French pianist, who had such a sensational success at her debut in Boston on last Friday afternoon and Saturday eveing. Miss Arnaud, who is but 17 years old, aroused the utmost enthusiasm in both of the audiences, and the general opinion was that what Mischa Elman is to the violin, this French girl is to the piano.

Mr. Fiedler has arranged a most attractive program for this his last concert in Providence. It begins with Weber's overture to "Oberon." Then comes Schumann's delightful symphony in D-minor, No. 4. Miss Arnaud will play Saint-Saens' concerto for piano and orchestra in G-minor, No. 2, and the final number will be the overture to "Tannhauser."

The sale of seats will open at Steinert's on next Saturday morning, Jan. 30th.

The work which is being accomplished in the religious and social departments was also graphically described. In the latter are two clubs—the Friendship club, made up of girls in the educational department, and the Entre Nous club, made up of girls in the boarding house and entirely of a social character, meeting twice during the month.

Miss Farrar explained that the work of the industrial department had not advanced as far as they could wish—to enlarge it means willing workers to go to the industrial establishments and the factories and form clubs. Just here Miss Farrar sent out the plea to club women: "Come and help us push it."

The physical department is presided over by a trained director and is very popular. The home training junior department is very prosperous with its 250 little people, who are taught to sew. Also the kindergarten, kitchen gardens and home training, all under this department.

Miss Farrar also referred to the value of the Travelers' Aid department and gave illustrations of the "little things that count for so much" which Miss Billings is constantly doing, which go to demonstrate that this department is indeed worth while. To the question often asked, "What kind of girls are you helping?" she said: "Girls in the shops, cash girls, stenographers, bookkeepers, factory girls. In fact," she added, "we meet girls in every class of life, and we need them—the girl of leisure, the business girl, all are needed in our work, which knows no class distinction."

The work of the Y. W. C. A. was classed as a work of prevention rather than a rescue work (although the latter is not neglected when it presents itself). It takes the girl before wrong has found its way and furnishes a home and social life, affording her an opportunity to mingle with frieds who are hopeful.

In closing her talk, which was listened to with the deepest interest, Miss Farrar noted the number of girls in this city who are without homes, showing that while Providence is essentially a city of homes, it is also a city of industries, and within its borders are 28,000 working women, 7000 of whom are boarding. The present needs of the association, she said, are workers and money—money to aid to raise the indebtedness upon the home and thus be able to carry on the work more completely, and workers whose hearts shall be touched with the needs of these 7000 women and girls.

Following several selections by the graphophone, Mrs. Clark H. Johnson gave an instructive paper on "Greece Under the Roman Conquerors," which closed the afternoon's program, followed by a social hour and refreshments served by the hostess and her daughters.

ARTISTS GET PENSIONS

ORCHESTRA HOLDS MEMBERS

SYSTEM ADOPTED BY FAMOUS BOSTON ORGANIZATION TO KEEP HIGH STANDARD OF MUSICAL PERFECTION.

The famous Boston Symphony Orchestra will be heard at English's Opera House tomorrow evening in an interesting program chosen from Beethoven, Tschaikowsky and Wagner. Apart from the musical reputation of this organization, its maintenance of a pension fund for old members has attracted much attention, there being a large number of men who, after long service in the orchestra, are now retired on comfortable incomes. This has insured a long-continued membership in the orchestra and a more perfect musical organization.

The Tschaikowsky numbers to be given tomorrow evening are particularly promising. The program will begin at 8:15 o'clock.

This year the orchestra began to pay pensions to thirteen of its former members who had been retired from the orchestra for one reason or another. Before a member of the orchestra becomes eligible to a pension, he must have been in its ranks for ten years. Retiring after ten years' service he receives a minimum pension, the pension increasing up to twenty-five years of service, which is the maximum pension.

Methods of Raising Fund.

The money for the pension fund is raised in three ways: By annual assessment on the members of the orchestra; by the receipts from two special concerts given each winter by the orchestra in Symphony Hall, and by gifts made to the fund by friends of the orchestra.

Some rather interesting statistics were brought out recently regarding the membership of the orchestra. The number of musicians employed is ninety-seven. Of these eighty have been in the orchestra more than four years. Willy Hess, concert master of the orchestra, will be the soloist. The program follows:

Overture to Goethe's "Egmont," Op. 84.. Beethoven
Symphony No. 6, "Pathetic," in B minor, Op. 74.. Tchaikowsky
(a) Adagio; Allegro non troppo.
(b) Allegro con grazia.
(c) Allegro molto vivace.
(d) Finale: Adagio lamentoso.
Concerto for violin, No. 1, in G minor, Op. 26.. Bruch
(a) Allegro moderato.
(b) Adagio.
(c) Finale: Allegro energico.
Overture to "Tannhauser" ..... Wagner

Newspaper Cutting Bureau in the World
BULLETIN
ROCHESTER, N. Y.
JAN 28 1909

PADEREWSKI BRINGS SYMPHONY

Pianist Says New Work Will Take 75 Minutes to Perform.

New York, Jan. 27.—Ignace Jan Paderewski, Polish pianist and composer, arrived yesterday on the Kaiser Wilhelm der Grosse, to make a short American tour.

"It is more as a composer than as a pianist that I come to America this time," said Mr. Paderewski. "I have just finished the symphony which is going to be produced by the Boston Symphony Orchestra—it is a sort of symphonic poem—and that is mainly what has brought me over here. I shall not play in many concerts, not more than thirty or thirty-five, at most, and those mostly with the Boston Symphony Orchestra or other similar organizations.

"I have devoted all my attention of late to the symphony. It is extremely long, and will take more than an hour and a quarter to perform. tI took five months to compose it, and I am satisfied.

"It was my ambition to have the symphony produced first over here, and by the Boston Symphony Orchestra. Its excellence has been attained by uniformity of direction and conducting, and also by continuous playing together."

Newspaper Cutting Bureau in the World
ROCHESTER, N. Y.
JAN 28 1909

The Buffalo newspapers of yesterday gave enthusiastic reports of the playing of Mischa Elman, the violinist, who appeared with the Boston Symphony Orchestra as soloist on Monday night. The young Russian was repeatedly recalled and cheered. He played the Beethoven concerto in D major, the same number in which he will be heard here on Saturday night, with the Boston Symphony at Convention hall.

COMES IN SPECIAL TRAIN

ORCHESTRA GIVEN COMFORTS

ORGANIZATION MUST HAVE BEST OF EVERYTHING IN ORDER TO PLAY UP TO BOSTON STANDARD—CONCERT HERE TONIGHT.

The Boston Symphony Orchestra, composed of eighty men, will arrive from Detroit at 8 o'clock this morning for its concert at English's Opera House tonight.

The Boston orchestra travels in a special train consisting of three Pullman sleepers and a baggage car. The orchestra always travels most luxuriously, because it is a theory in Boston, the result of many years' experience, that unless the men have all the comforts that money can secure for them in a week of arduous traveling they will be unable to play as well as their reputation demands. Whether the orchestra spends a night in a city or not, rooms are always engaged at one of the best hotels for the men to rest in in the afternoon and to dress in before the concerts—and never more than two men are allotted to a room. If it is possible, traveling is done in the daytime, to avoid sleeping on the cars, but the same train of Pullmans is held throughout the trip. The orchestra will spend the day at the Claypool Hotel.

Never Twice a Day.

Under no conditions does the orchestra ever give two concerts in one day. If there is a concert in the afternoon there is none in the evening, and vice versa. Further than that it is only under the most exceptional conditions that there is ever a rehearsal and concert on the same day, traveling or at home. In the East, among the musicians of New York particularly, a great deal of fun is made of the way the management of the Boston Symphony looks after its men, but the management has found that it pays in the end. It costs more money to treat the members like artists and to provide them with every comfort, but the concerts given by the orchestra tell the story.

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NEWS
BUFFALO, N. Y.
JAN 26

THE BOSTON SYMPHONY ORCHESTRA UNDER MR. FIEDLER

New Conductor Exhibits Rare and Wholesouled Devotion to His Noble Art.

SOME PHASES SPOKE ALMOST OF MAGIC

There are few musical events of a season that can at all compare in importance with a visit from the Boston Symphony Orchestra. The ideals and achievements which this organization represents have long since had a reputation that is national and even international.

The concert last night at Convention Hall, under local management of Mrs. Mai Davis Smith, was noteworthy for the first appearance here of Mr. Fiedler, the new conductor, and of Mischa Elman, violinist.

The program included Smetana's symphonic poem, "The Moldau," Tschaikowsky's "Pathetic" symphony, Beethoven's violin concerto in D, and Wagner's overture to "Tannhauser." The entrancing beauty of tone, technical perfection and other unsurpassed qualities of the orchestra were shown to the utmost in these performances which were worthy of the noblest traditions of this great organization.

Spoke Almost of Magic.

Mr. Fiedler displays strong characteristics as a conductor; breadth of effect, power to build impressive climaxes, virile, dramatic conceptions, complete lack of the sensational in his readings, together with such an earnestness and sincerity that the listener feels that here is one inspired by a rare and whole-souled devotion to art.

Mr. Fiedler brought to the interpretation of the Smetana work a delightful play of fancy, and no demand made by him on the orchestra was too small or too great not to be responded to with a spontaneity that spoke almost of magic.

The new conductor's reading of the "Pathetic" symphony has distinction and character of its own that is full of individuality and interest. In the performance of this wonderful work, of which Tschaikowsky said he was prouder than any other he had written, there was missing to a large extent the personal note of poignant grief, infused with such compelling insistence in the music by more than one conductor that it was like the baring of his own heart.

Genius of Elman.

Instead of this, Mr. Fiedler's reading gives the impression of a more universal and impersonal emotion; a grief that has passed beyond being expressive of an individual grief for the entire race. If it was more restrained it was also nobler and graver, failing nowhere of deep impressiveness. The final movement and slow introduction were given with great loftiness of conception. The applause following the symphony was so prolonged that Mr. Fiedler twice brought the orchestra members to their feet to share in it.

The soloist, Mischa Elman, has for the last few years been a wonder of the world in his extraordinary technical achievements, and the still more remarkable quality and maturity of his musicianship. Mr. Elman is a great violinist, to be ranked as virtuoso among the first in the world, and possessing an inspiring freshness, life and beauty of tone, almost invariable purity of intonation, together with an insight into music and power of interpretation that can only be explained by the magic word "genius." He was recalled a dozen or more times after the Beethoven concerto.

The concert was brought to a brilliant close with the Tannhauser overture, in which the vivid painting of the Venus music, and the sonorous breadth of the last appearance of the principal theme were of great effect. It was greeted most enthusiastically by the very large audience present.

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There was a large sale of seats yesterday for the engagement of the Boston Symphony and Mischa Elman at Convention Hall Saturday night. The diagram is at Gibbons & Stone's.

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Musical Topics

With the members of the Longy club piping as seductively as so many descendants of the God Pan, or of a madrigal-singing shepherd, and the great Boston orchestra expounding the beauties of some of the best things in musical literature, Tuesday was a remarkable day in Detroit's musical calendar. It was a day to make the dweller in the provinces envy the favored of the Gods who, camping around Beacon hill, may have such choice things almost as a daily menu.

The unquestioned supremacy of the Boston band was enough to draw the most numerous and appreciative audience of the season to the Light Guard armory in the evening when one of the regular programs of the Detroit Orchestra association was given. The feature which marked the event with unusual interest was of course the appearance of Max Fiedler, as conductor; for the program offered nothing that was unusual, although it was a most attractive array of some of the best things that could be crowded into one evening.

Mr. Fiedler has none of that cold austerity that characterized Dr. Muck and some of the latter's predecessors. Although that stiff back and the poise of the head and arms indicated at once rigid authority and will force, yet as soon as there was action there was likewise an indication of warmth without any of the bizarre effects that some of the Latin gentlemen of the baton assume. In the long program, from Weber's "Oberon" to Wagner's "Tannhauser," the one point that impressed itself perhaps as much as any, beyond the magnificent powers of the man, was his aim for contrast. He secured it with astonishing effect in some cases. Always there was the perfect control that when occasion required worked the orchestra up to the most exacting display of musical expression.

With the Beethoven symphony, No. 5, in C minor, which is regarded by many as the greatest the master wrote, the tone poem, "Death and Transfiguration" by Strauss and such old favorites as the overtures from "Tannhauser" and "Oberon," there was enough on the program to reach every taste and the fact that some of these selections were exceptionally familiar to even the casual concert-goers took nothing from the enjoyment of the evening. An interesting change was made in the program when for Smetana's "The Moldau," MacDowell's "Lamia" was substituted.

The appearance of the Longy club, the members of which are in the woodwind choir of the Boston orchestra, was made in the afternoon in the Church of Our Father under the auspices of the Tuesday musicale. The program was a peculiar delight, for it offered little heard music by a most unusual and attractive combination of instruments, two oboes, two flutes, two clarinets, two bassoons and two horns. The luscious, mellow combination of tone is peculiarly suited to certain musical passages and gave exquisite pleasure.

Gilbert ...

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Boston Symphony Orchestra.

The policy adopted three years ago by the Boston Symphony orchestra of having each season only a limited number of soloists, has brought much woe among the visiting virtuosi. Until the season of 1906-1907 it was the custom of the Boston Symphony orchestra, in common with most other orchestras of this country, to have a soloist at every concert. With the coming of Dr. Muck this was changed so that soloists were engaged for only about half of the concerts and for these only soloists of highest rank. Mediocrity was discarded entirely.

Not only did this policy have no ill effect on the patronage given to the orchestra, but it was interesting to see that with the exception of such times as a Paderewski, Ysaye, Melba or some other artist of towering personality and strength, the public patronized the sololess concerts even better than they did those with soloists

All artists, pianists, violinists, 'cellists and the like have regarded an engagement with America's first orchestra as the only means of a proper introduction to the American public, for an appearance with the Boston Symphony has come to mean for any virtuoso a guarantee of excellence. Managers offer any inducements to the orchestra to have their artists appear with it, but the rule of the orchestra has been from the beginning that what is worth having is worth paying for.

The policy adopted with such success by the Boston Symphony has been followed, to a certain extent, by the Chicago orchestra with equal success and other orchestras this year have cut down the number of their soloists. All of this is pretty serious business for the traveling virtuoso, who looks to his orchestral appearances for his best press notices.

The only concert that the Boston Symphony orchestra will give in this city will be on Friday, January 29, in Memorial hall.

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GREAT SOLOISTS IN THE SYMPHONY

Some of the World's Most Famous Virtuosi Will Be in Columbus Friday Night.

The Boston Symphony orchestra is famous for the high musical quality of its individual members, very many of whom are of virtuoso rank and gave up the career of soloist to join its ranks. Particularly fortunate is the orchestra in the leaders of its various sections. Its concert-master Professor Willy Hess, is acknowledged as one of the greatest masters of his instrument in the world, and as concert-master he probably has no equal. His associate at the first desk, Sylvain Noack, is another virtuoso of great reputation and for several years occupied a similar position in Amsterdam's celebrated orchestra.

Emile Ferir, the leading viola, is a Belgian, a winner of the first prize in the famous Conservatory of Brussels and is possessor of one of the finest violas in the world, made by Gaspar di Salo in Brescia in 1610. Heinrich Warnke, leading 'cellist, was famous throughout Germany before he came to Boston. Particularly strong are the double basses of the orchestra. No less than three of the men in this back row can play Paganini teudes, written for the violin, on their cumbrous instruments.

In the wind section of the orchestra are just as notable artists. Georges Longy, the first oboe, is credited with the finest oboe in the world. Andre Marquarre, the first flute, was held to be the greatest master of his instrument in Paris, while Peter Sadony, the first bassoon, held a similar position in Germany. The solo horn is Max Hess, who is one of the three great hornists now in America, and it is doubtful whether there is a better trumpet in this country than Louis Kloepfel. All these men draw very high salaries and having them and others of their kind makes the Boston Symphony orchestra the most expensive orchestra in the world.

The only concert the Boston Symphony orchestra will give in Columbus will be at Memorial hall, Friday night.

Newspaper Cutting Bureau in the World

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Boston Symphony Orchestra.

The third and last concert of the Boston Symphony Orchestra will be given in Infantry Hall next Tuesday evening, Feb. 2. This concert will bring to Providence for the first time Germaine Arnaud, the young French pianist who had such a success at her debut in Boston last Friday afternoon and Saturday evening. Miss Arnaud, who is but 17 years old, aroused the utmost enthusiasm in both audiences and the general opinion was that what Mischa Elman is to the violin, this French girl is to the piano.

Mr. Fiedler has arranged a most attractive programme for his last concert in Providence. It begins with Weber's overture to "Oberon." Then comes Schumann's delightful symphony in D-minor, No. 4. Miss Arnaud will play Saint-Saens's concerto for piano and orchestra in G-minor, No. 2, and the final number will be the overture to "Tannhaeuser."

The sale of seats will open at Steinert's Saturday morning.

Newspaper Cutting Bureau in the World

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There was a big sale of seats yesterday at Gibbons & Stone's music store for the engagement of the Boston Symphony and Mischa Elman at Convention Hall on Saturday evening. Orders for sittings from out of town places were numerous.

Newspaper Cutting Bureau in the World

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Boston Symphony Orchestra.

A critic of Musical America, writing from Boston of a recent concert of the Boston Symphony Orchestra, and of its wonderful young soloist, says:

"Mischa Elman's immediate and unqualified success at the symphony concert two weeks ago packed Jordan Hall to its capacity last Tuesday afternoon. It has been well remarked that the attempt to explain the extraordinary maturity of this young man as an artist would be as futile as unprofitable. Such wisdom is inborn, and more than any knowledge acquired with years. Say, rather, that Mischa Elman is one of the few who spring from the consciousness of a century, as Minerva from Jupiter, to voice the sensibilities and the aspirations of the age."

Mischa Elman is announced as the soloist for the concert of the Boston Symphony Orchestra to be given in Convention hall on Saturday night.

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GREAT BOSTON ORCHESTRA AT ENGLISH'S TO-NIGHT

INDIANAPOLIS ONE OF THE FEW CITIES FAVORED.

ONLY FEW EQUALS IN WORLD

The Boston Symphony Orchestra, that will give a single concert this evening at English's, has arrived in the city and with it the renowned director, Max Fiedler, who is at the Claypool. Mr. Fiedler, as well as other famous directors of this great organization, is from Germany. He is a well-built man of medium hight, with a kindly face and hair and mustache touched with gray. Mr. Fiedler, like many other Germans who come to this country, speaks excellent English. He has spent much time in England, and besides married an English wife. Mr. Fiedler's brother is a professor of German at Oxford, England, and two of the director's children are in Oxford with him.

The Boston orchestra will spend only one week away from Boston, and Indianapolis is one of the few cities to enjoy a visit from this organization. Mr. Fiedler, in speaking of the trip West, said: "It is a great pleasure for me to come West, but your country is so huge. Here I am twenty-four hours on a fast train from Boston and most of the country is in front of me still.

Hard to Realize.

"Germans who have never been here can not realize and it is difficult to give them any idea of it. It is the same with your musical and artistic life. Musically America is the child of Germany, and yet the stay-at-home German hasn't the faintest idea of what the musical life in this country means—and he wouldn't admit it if he had. Of course, the Boston Symphony Orchestra is famous in Germany, for every musican who comes here makes it a point to hear it and carries the news back home, but even the best disposed European who has never heard it has no idea how wonderful an instrument it is. I can not conceive any higher pleasure for a conductor than to have such an orchestra to lead—and there are only one or two orchestras in Europe to compare with it.

"The basis of music to-day, as always, rests on the great classics, the works of the great masters of the past. But one should not neglect the superstructure and ornamentation. An honest love for Beethoven, Brahms, Schumann should not preclude an honest love for Richard Strauss or Tschaikowsky or Smetana or Claude Debussy. Because one loves Wagner does that mean that he should not care for Verdi, or Donizetti, or Puccini? And the reverse is just as true.

Strauss a Master.

"Richard Strauss I regard as a master and Debussy has a wonderfully original talent, if not genius. What is more, I have a decided fondness for ballet music of the better sort and include it sometimes in my programs. Everything is grist that comes to the conductor's mill.

"America has composers of great talent—MacDowell, Chadwick, Loeffler, Foote, Converse and others. You have magnificent orchestras which are making you familiar with the best works in musical literature. You spend enormous sums each year for music and get the best, and who knows when out of this great melting pot of America the great genius is not coming to the surface. The love of good music seems to be genuine and each year it is brought to a greater public. I see no reason why America should not have a brilliant future, musically."

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NEW CONDUCTOR IS INTRODUCED

Boston Symphony Orchestra Pays Annual Visit to Cleveland.

Mrs. Seabury C. Ford Left an Excellent Impression as Soloist.

BY PAUL E. TEICHERT.

The annual visit of the Boston Symphony Orchestra to Cleveland last night at the Grays' Armory was marked by the usual large audience, which, however, did not quite fill the hall. Two years ago, at the last concert of the greatest orchestra in the country, and, perhaps, the world, quite a number of extra chairs had to be placed near the stage to accommodate those clamoring for admission. The empty seats last night, therefore, indicated that the metropolis of Ohio has not made much progress in musical growth and appreciation in the last two years. The musical event of the season, which the visit of the Boston Symphony Orchestra undoubtedly is, should have drawn the record audience of the year.

Cleveland, thanks to the efforts of the Fortnightly Musical Club, has been introduced to each of the Boston Symphony Orchestra's new conductors since the days of Gericke. Two years ago Dr. Muck directed the last concert, and last night Max Fiedler, of Hamburg, Muck's successor, stood before the conductor's desk here for the first time as leader of this great orchestra.

Mr. Fiedler's conducting reminded of Hans Von Buelow's adage that the conductor is the concert. Since Von Buelow asserted the right of ownership of an audience's attention the days of the prima donna conductor in America have left their impression and have shown Von Buelow's wisdom to be reasonable, even impartial. Fiedler's manner and method forced upon the audience the impression that he is a strict disciplinarian, who wants what he wants when he wants it. His manner is direct and forceful, his attitude emphatic and energetic. He springs at details with the muscular hammering of a Vulcan, and drives his intent into the sections of the orchestra with iron bolts. He is emphatic in climaxes and in detail passages. A rhetorical pause he delights in, using it often, but not for showy effects. Such pauses with him are strict, necessary, convincing. He makes his readings graphic and vigorous, emphasizing without mercy, as in the "Tannhaeuser" overture. His fire burns quickly and spreads with enormous speed.

Whenever the tempo is slow, Mr. Fiedler takes it, indeed, slow as in the opening measures of the "Oberon" overture and the prelude of "Tristan." He builds his climaxes on short notice, so to say, but they are felt before they appear. His work is that of a painter who splashes his colors vigorously, but with an excellent drawing underneath. It is impressionistic in detail as well as in ensemble, but with the emphasis on the detail.

This emphasis on detail makes his readings intensely illuminative, but somehow emotion and warmth are lacking in his conducting. The Schumann symphony was not a work of emotional and poetic contrast, but of intellectual precision. At least that was the impression.

There were two novelties on last night's program—McDowell's symphonic poem "Lamia" and Sibelius' symphonic poem, "Finland." "Lamia" is quasi program music, music of romanticism, music of modernism. It is a work which impresses at the first hearing of coming not from the pen of a madman, as McDowell has been accused of being before he really was driven mad, but from the pen of a decidedly sane musician who has wonderful command of the full resources of the modern orchestra. The Sibelius work is a rugged piece of modern orchestral writing, stern, grim, gray and powerful in its coloring and in its impression upon the auditor.

Mrs. Seabury C. Ford was the recipient of many flowers at the close of the "Aida" aria which she sang with spirited conception, and with excellent vocal control. She was recalled several times, but did not respond to the demands for an encore.

Newspaper Cutting Bureau in the World

HERALD

Boston Symphony Orchestra To-night

To-night's concert by the Boston Symphony Orchestra at Convention Hall will begin at 8.15. Tickets for unreserved balcony seats will be on sale at 7.30 this evening. The orchestra is due to arrive here about noon to-day by special train from Columbus, O.

WORK DIFFERS AS BATON IS CHANGED

Boston Symphony, Under New Leader, Makes Totally Contrasting Impression.

Program at Armory Concert Devoted to Romantic School.

It is interesting to observe the different impressions which the same orchestra makes when playing under different conductors. Thus the Boston Symphony, which played here under Max Fiedler at the Grays' armory last night, was totally distinct from the Boston Symphony which played here under Karl Muck two years ago. The orchestra of the earlier date was an organization of faultless technic and faultless interpretation, which found its highest ideal in faultlessly rendering works of faultless form. The orchestra of last evening devoted itself exclusively to the romantic school, Schumann, Weber, Wagner, MacDowell and Sibelius. Moreover, its performances of these modern works were marked by striking emotionalism, an emotionalism which mostly made, but sometimes marred.

Thus one could hardly imagine a better presentation of the overture to "Oberon," with its colossal contrasts of elfin pianissimo songlike melody and explosive climax. The MacDowell tone-poem, "Lamia," a rarely beautiful work, with its lusciousness of melody—there is no other word and its color of orchestration was splendidly given. MacDowell is, unfortunately, best known through his charming but microscopic piano pieces. The rendition of larger works, such as this "Lamia," especially when so excellent, must arouse the enthusiasm of all, tending as they do fittingly to honor the one genius whom America has as yet produced, and her greatest martyr to an ungenerous musical public.

Sibelius' "Finlanda," with prisoned passion beating against the bars through its early measure was a piece of wonderful tone color and glowing feeling.

It was in the Schumann D minor symphony that the expressive powers of Fiedler overemphasized themselves. To be sure, the work was portrayed in ardent shadings and in great clearness of part detail. But the spirit of the whole was in a measure lacking. The work in general, with exception of the romance, was taken just a trifle too slow, and enough to rob it of its essential flavor. Schumann's vital energy is no less important than his softer poetic feeling. This was especially true of the finale which, with its complicated development, palls upon the average hearer unless carried through at a tremendous tempo. In the romance, also, though the first period still clings in our memories, for sheer beauty of utterance, the solo violin embroidered its lace like accompaniment with too sharp a needle. It was precise, rather than hazy dreaming.

Mrs. S. C. Ford sang "Ritorna Vincitor," from Verdi's "Aida," with unique effect. Her voice was flexible, expressive and commanding, and her interpretation forceful in the last degree. She created in the bare hall without stage or costume the very atmosphere of the scene which the song represents.

FLORENCE E. ALLEN.

BOSTON ORCHESTRA WILL PLAY PADEREWSKI'S NEW SYMPHONY HERE

The new symphony of Paderewski, who has arrived in this country to give about 30 concerts, mostly with the Boston Orchestra, will be played for the first time with the Orchestra in Boston on February 12 and 13. Max Fiedler will conduct, but Paderewski will supervise the rehearsals.

The symphony, on which the pianist has worked for more than a year, resembles a symphonic poem, has three long movements and requires 1 hour and 20 minutes for its performance. The work has no program, but the finale is built on the Polish national anthem. Paderewski will be heard in Baltimore at the next concert of the Boston Orchestra.

TIMES,

Juliet, and Richard III."

* * *

The engagement of the Boston Symphony Orchestra at Convention Hall tomorrow night will be the fifth appearance of that body in Rochester. The orchestra came here first in 1884. Two years later another concert was given. Then after an absence of 12 years the Boston musicians came back. The support given the later concerts by Rochester seems to assure at least an occasional visit from the orchestra hereafter.

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EVENING POST,

New York City.

JAN 28 1909

Paderewski and His Symphony.

When Paderewski arrived here from England last Tuesday, he brought with him the long-expected and eagerly-awaited symphony which was first anounced for performance two years ago. On account of his extensive tours he had found it impossible to devote time to it until last summer, and the final copies of the parts were only made last month.

"The symphony is a work of monumental character," writes Mr. W. E. Walter of Boston. "It was inspired by the fortieth anniversary of the Polish Revolution of 1863-64 and the composer has written it as a tribute to his native land. In its present form it has three movements and is complete as it is, but Paderewski contemplates inserting a scherzo between the second and third movements. As it stands the work will consume about an hour and a quarter in performance. The first movement seeks to give expression to the heroic past of Poland and in the second the composer tries to express the lyric of his race. The last movement is a symphonic poem in itself and for this the composer has made a definite programme treating of the revolution which he remembers distinctly, although but a small child when it occurred.

"A full modern orchestra is used and in addition to the instruments found in such a band, Mr. Paderewski has added three sarrusophones—an instrument which is a distant relative of the saxophone, and a new instrument of percussion which he invented himself. He calls it a tonitruone and it is designed to give the effect of distant thunder."

The first performance of this symphony will be by the Boston Symphony Orchestra under Mr. Fiedler in Smphony Hall, Boston, at the public rehearsal on Friday afternoon, February 12. The first performance in New York will be given by the Boston Symphony Orchestra in Carnegie Hall, on Thursday evening, February 18.

The only Paderewski recital in New York will be given at Carnegie Hall next Tuesday afternoon, when he will play: Chromatic Fantasia and Fugue, Bach; Sonata, op. 111, Beethoven; Etudes Symphoniques, Schumann; Nocturne, E major, op. 62; Mazurka A-flat, op. 59; Barcarolle; Polonaise, op. 53, Chopin; Reflets dans l'eau, Debussy; Rhapsodie hongroise, Liszt.

Star
Indianapolis Ind
Jan 29-09

ORCHESTRA ENDS SEASON

GIVES CONCERT AT ENGLISH'S

BOSTON SYMPHONY PLEASES AUDIENCE, AND WILLY HESS, AS SOLOIST, IS RECALLED TIME AND AGAIN BY APPLAUSE.

The Boston Symphony Orchestra, with a new conductor, Max Fiedler, appeared last night at English's Opera House, sharing the honors of the evening with Will Hess, the concertmeister, who appeared as soloist.

A slight change was made in the program, the tone poem, "Death and the Transfiguration," by Richard Strauss, being substituted for the final number, the overture to "Tannhauser."

The orchestra quite lived up to its reputation, adding to the esteem it is held in here through its previous engagements. In Mr. Fiedler the organization has gained a conductor of firm and convincing manner, and vigorous and intelligent interpretation. He is vigorous, yet dignified and imparted this spirit to the works offered by the orchestra.

Beethoven's overture to Goethe's "Egmont" opened the program, but the best of all was the Tschaikowsky symphony No. 6, Pathetic, which came next. This last work of the Russian composer was more than warmly received. After each of its four movements the applause was long and insistent. At the conclusion of the symphony, Mr. Fiedler was compelled to return many times to his stand and finally asked the members of the orchestra to stand and acknowledge with him the appreciation of the audience.

Hess Also a Star.

The Bruch concerto for violin, No. 1, in G minor, introduced Will Hess, the concertmeister, as soloist. The orchestra accompanied him, and so profound was the impression made by the soloist that he was compelled to return and acknowledge the applause so many times that the count was lost. It seemed that the audience would never permit him to retire. His work was brilliant and masterful. At all times he was at his ease and equal to the demands made upon his skill.

The final number, "Death and the Transfiguration," almost brought the audience to its feet as it reached the climax. It is a dramatic and inspiring work and was interpreted with such skill as to be convincing.

Under Mr. Fiedler the orchestra performed admirably. In its precision, sureness and technical skill the organization is as nearly perfect as men can make it. The seventy or eighty men played as one. The concert was a fitting climax to the season. It ended the subscription series of Mrs. Talbot.

News
Indianapolis
Jan 29 09

MAGNIFICENT WORK BY GREAT BOSTON ORCHESTRA

FIRST APPEARANCE HERE OF NEW DIRECTOR, MAX FIEDLER.

SOLO BY CONCERTMEISTER

The concert of the Boston Symphony Orchestra, last night, at English's, closed Mrs. Talbot's season of four entertainments. The audience was of moderate size, but of large enthusiasm, showing an appreciation of a magnificently played, though a very heavy program. There was a special interest in the appearance of the new director, Max Fiedler, who came for the first time to this city for this concert. The impression he made was most favorable, and he astonished when he conducted the tremendously difficult and long Tschaikowsky "Pathetic" symphony without a line of the score before him. The "Egmont" overture (Beethoven) he also conducted without the score, and never used a note until he led the orchestra in its accompaniment to the Bruch concerto for violin No. 1 in G minor, Op. 26, which was played by the concertmaster, Willy Hess.

The announcement was made that, as a finale, in place of the Wagner overture to "Tannhæuser," Richard Strauss's "Death and Transfiguration" would be substituted. There was a general disappointment that the Wagner number was omitted entirely, for it was the only one on the program that would have made a general appeal on the ground of familiarity and favor.

Mr. Fiedler's directing is strong, firm and decisive. There is never the least bit of uncertainty about any movement, and, while he gives his whole mind and body to it, it never seems exaggerated, or that any movement is lost. He is a master of his art, and his reading of the symphony was superb, and more than that, it was wholesome.

Liking for It Grows.

With each hearing of this symphony the liking for it grows. The movements are long but each one presents its own special harmonious phrases, repeated in various ways until one realizes what the building of a great symphony like this means. What could surpass the grace of the second movement, with its peculiar swinging along, first carried by the violins and the other instruments answering here and there, weaving in and out, and ever the same exquisitely undulating measure? It is well named "allegro con grazia."

The third movement is joyous in character, wrought with another thread of suggestive melody, and a contrast with the exquisite beauty of the movement preceding it. And still in further contrast is the last movement, the adagio lamentoso, with its opening phrases making a veritable wail of grief. It is declared that the composer had no definite idea as to what sort of a story or picture he was making, it was simply music. That the name "Pathetic" was fitted to it is no wonder, when one hears the fourth movement with its insinuating lament, and no matter how often distracted with other measures, this lament comes back like a soul stricken with grief and must needs brood over it. The many instruments of the orchestra were but speaking for the master, whose hand evoked their sond. When it was finished and the baton dropped there was a second's hush and then the audience began an applause that continued so long that Mr. Fiedler and all the men of the orchestra stood in acknowledgement.

Modern School.

The Richard Strauss tone poem is one of the strongest illustrations of the extremely modern school of composition. It is a mass of musical sounds woven into a wonderful tapestry of tone color. It has a title "Death and Transfiguration," but what this means musically to the lay mind would be difficult to determine. It is not difficult to picture death nor is one unfamiliar with the supposed transfiguration.

In listening to it one hears discordant harmonies, a bringing together of what used to be thought woeful discords, but which in this ultra-modern music are discords of harmony, a term almost contradictory in theory, but becoming quite common in this new field of musical composition. The skill with which Strauss works out his new and strange ideas of music can best be understood in listening to a finished playing of them such as a great body of fine musicians like these of the symphony orchestra can give. Wagner became a cultivated taste and so it is with Richard Strauss. It is not a tune, nor a melody, but the interpretation of an idea or a feeling that is presented to the music lover.

The overture to Goethe's "Egmont" (Beethoven) opened the program. The overture begins with a lamentation and ends with triumphant rejoicing. Its reading was of a well-balanced character, and the least striking of any number on the program. Its lugubrious first part made up a trio of heaviness with the final movement of the symphony and the Strauss tone poem. When Mr. Fiedler had been so complimented as a program maker, it was a pity that a "request" from patrons should have brought any change. Mr. Fiedler was too gracious in consenting to it. The "Tannhæuser" would have lightened the program effectively.

Concertmeister's Solo.

Willy Hess, the concertmeister of the orchestra, did not appear at his desk until after he had played his solo, the Bruch concerto. As he came on the stage he was cordially welcomed, and when he had finished playing he was so warmly applauded that one lost count of the times he walked from wings to front and back again to make his bows of acknowledgement.

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JOURNAL
COLUMBUS, O.
JAN 30 1909

SYMPHONY LEADER TALKS OF HIS ART

Max Fiedler Says Germans Have no Conception of Music in America.

As Strange to It as They Are to the Bigness and Resources of the Country.

The interest in the advent of the Boston Symphony orchestra at Memorial hall, this evening, makes pertinent some remarks of its director, Max Fiedler in a recent interview regarding music as an art, the various forms and schools of music, and the future and possibilities of music in America. It should be remembered that Max Fiedler is a German who is receiving his first impressions of this large country. Among other things he said:

"It is a great pleasure for me to come west, but your country is so huge. Here I am twenty-four hours on a fast train from Boston and most of the country is in front of me still. Germans who have never been here cannot realize and it is difficult to give them any idea of it.

"It is the same with your musical and artistic life. Musically America is the child of Germany and yet the stay-at-home German hasn't the faintest idea of what the musical life in this country means—and he wouldn't admit it if he has. Of course, the Boston Symphony orchestra is famous in Germany for every musician who comes here makes it a point to hear it and carries the news back home, but even the best disposed European who has never heard it has no idea how wonderful an instrument it is.

Triumph of Ideas.

"I think that ultimately there will be a triumph of ideas over color; that a work based on strong or beautiful themes and with skilful, absorbing development will be preferred to an impressionistic sketch. Yet, I also think that the future music of more substantial form will be influenced in its orchestral dress by the impressionists of today.

"A conductor who is wise, tactful and diplomatic, should have no preference, at least not publish them. I try to find good in everything and emphasize that. But when I do not find good in a place, or think I do not, I don't play it. The basis of music, today as always is the great classics, the works of the great masters of the past. But one should not neglect the superstructure and ornamentation.

Many Loves Possible.

"An honest love for Beethoven, Brahms and Schumann should not preclude an honest love for Richard Strauss, or Tschaikowsky, or Smetana or Claude Debussy. Because one loves Wagner does that mean that he should not care for Verdi or Donizetti, or Puccini? And the reverse is just as true. Richard Strauss I regard as a master and Debussy has a wonderfully original talent, if not genius.

"America already has composers of great talent, MacDowell, Chadwick, Loeffler, Foote, Converse and others. You have magnificent orchestras which are making you familiar with the best works in musical literature. You spend enormous sums each year for music and get the best and who knows when out of this great melting pot of America the great genius is not coming to the surface? The love of good music seems to be genuine and each year it is brought to a greater public. I see no reason why America should not have a brilliant future musically."

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Mischa Elman, who will play with the Boston Symphony Orchestra at Convention Hall, to-morrow night, made his first public appearance as a violinist at the age of five years. Instead of bowing to the audience on that occasion, he says that he ran onto the stage, which was very slippery, and fell at full length to the great amusement of all. This young Russian who is only eighteen years old, is a veritable wizard with the violin; he is called a second Paganini.

JOURNAL
COLUMBUS, O.
JAN 30 1909

Boston Symphony

The visiting orchestras this season have been most unfortunate as regards the weather on the nights of their concerts. When Mr. Damrosch was here several weeks ago, the streets were almost impassable because of a deep snow. Last night a small blizzard raged, which doubtless kept many people away from the concert given by the Boston Symphony orchestra.

The audience last night was a much larger one than greeted the New York Symphony orchestra. It was a representative one musically and socially. Governor and Mrs. Harmon were among the prominent people in attendance.

The Boston orchestra has a new conductor this year in the person of Mr. Max Fiedler. His readings last night certainly justifies the wise selection the directors of the Boston orchestra made when they chose a successor to Dr. Karl Muck. Mr. Fiedler's readings are fraught with the deepest insight into the music; they are intensely temperamental readings, too. It is not too much to say that nothing finer than his conducting of the Pathetique Symphony of Tschaikowsky has ever been heard here. The Chicago orchestra played this composition here several months ago, but the Boston orchestra gave a much finer interpretation last night. At the close of the stirring third movement (Allegro Molto Vivoce) the audience gave an exhibition of enthusiasm such as is rarely seen here. After insistent recalls for Mr. Fiedler, he had the entire orchestra stand up to acknowledge the demonstration. Twice was the orchestra compelled to rise, so long continued was the applause.

This symphony, which was first performed in America by Mr. Walter Damrosch's New York symphony, May 16, 1894, is one of the most intense and tragic pieces of writing to be found in the whole literature of music. The symphonic poem by Smetana, "The Moldan," describing the rushing water, the hunt, moonlight, dance of the sylphs, etc., is a composition of uncommon beauty and it secured at the hands of Mr. Fiedler a reading of great beauty.

Other numbers on the program were a most striking symphonic poem, "Finland," composed by Jean Sibelius, the Finnish composer; also the prelude to Lohengrin and the Tannhauser overture. In the opening bars of the Lohengrin selection the exquisite quality of the strings was heard to fine advantage. Possibly no orchestra in the world possesses so fine a body of violins as does the Boston orchestra. The orchestra as a whole is likely as fine as any to be found in the world.

This organization played last night as they are always wont to do, with splendid and sonorous tonal quality, exquisite shading, the best of intonation, and great precision in attacks. The Boston orchestra is a joy and to miss hearing it is a great loss to any lover of music.

The program contained copious explanatory notes on the compositions written by the eminent Boston critic, Mr. Phillip Hale. These were a great help to one in enjoying the program. This concert was the fourth in the Mrs. Ella May Smith series. This series of concerts has not had the large attendance it deserved. These concerts have been really noteworthy and each and every one deserved a very large audience.

OLEY SPEAKS.

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NEW YORK TIMES
CLEVELAND, OHIO

IN MUSICAL CIRCLES

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From TIMES
Address ROCHESTER, N. Y.
Date

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1. Allegro ma non troppo.
2. Larghetto.
3. Rondo.

Overture to "Tannhauser".....Wagner

Newspaper Cutting Bureau in the World
WATERBURY, CONN.

BOSTON SYMPHONY.

Orchestra's Appearance Will Be Musical Feature of the Season.

Under the auspices of the Music League the Boston Symphony Orchestra will be heard at the Buckingham on Thursday evening, March 23, Max Fiedler directing. The program which has been selected for this most important event of the musical season is an excellent one with works chosen from the modern, though not ultra-modern, composers. Strauss, Tschaikowsky, and DeBussy are some of the names on the composer side of the list. The soloist of the evening will be H. Warnke, premier cellist of the orchestra.

EXPRESS
ROCHESTER, N. Y.
JAN 30 1909

Anent the present tour of the Boston Symphony Orchestra, which we are to have with us on Saturday night, Mr. Henderson, in the New York "Sun," comments on the programmes to be given as significant of the demands for the best in music, which are now made by the musical public of the Middle West. He reads New Yorkers a lesson in warning of "opera madness" and pleads for a more catholic appreciation of music as music.

Newspaper Cutting Bureau in the World
CHRONICLE
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Boston Symphony Concert.

The Boston Symphony Orchestra, which will give a concert at Convention Hall to-night, is probably the finest organization of its kind in the world. Certainly there is no other organization in this country that approaches it, and probably not in any other country. Max Fiedler, the director, has arranged a programme of unusual excellence, the numbers being:

Smetana "The Moldau," Symphonic Poem (No. 2 of the cycle, "My Country")
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Soloist ..... Mischa Elman

Mischa Elman, the wonderful young Russian, who is the soloist for to-night, plays the Beethoven concerto in D major as no *other* man of to-day plays it. Eminent critics, familiar with his playing, have emphasized this repeatedly.

CABLE ADDRESS, "ROMEIKE" NEW YORK
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BOSTON SYMPHONY ORCHESTRA NEXT WEEK

Tuesday evening, brings the last concert of the Boston Symphony orchestra, Max Fiedler, conductor, and in a way marks the beginning of the end of the musical season of 1908-1909. So far as the great orchestra is concerned, it has been the most successful season it has ever had in this city. The audiences have been larger than ever before, interest seems to have been keyed up to a higher note, and without making any comparisons it is only fair to say that no conductor of the orchestra has ever given greater pleasure than Mr. Fiedler. His personality is attractive, his impassioned conducting seems to inspire his audiences, and his programs have been models of what programs should be. He has presented interesting works new to Providence; he has presented old works in an interesting fashion; and in his programs there has always been the necessary contrasts and the relief to keep the audience on edge throughout the evening.

The concert will have more than usual interest, as it will mark the first appearance here of Germaine Arnaud, the young French pianist, who had such an astonishing success in Boston, when she made her debut in America at the public rehearsal on Jan. 22 and the concert on Jan. 23. In the preliminary announcements of the season the management stated that the assisting artist at this concert would be the pianist, Miss Deyo of New York, but shortly after this announcement was made Miss Deyo sent word that owing to illness she would not be able to appear in public this year. The matter was left in abeyance because it was decided to wait and see if Miss Arnaud was all that reports had made her out to be.

Miss Arnaud has just turned 17. She is a native of Bordeaux, France, and when she was 14 she took first prize in piano in the Paris Conservatoire, where she had been studying with Duvernoy. Since then she has been living the life of a virtuoso in Europe, and the most extravagant things have been said of her remarkable talent. It required only a very few minutes of her playing in Boston on Friday afternoon to discover that the praises given to her in France and Germany were not exaggerated. No allowance need be made for her youth in criticising her performance. She plays with a surety and brilliancy and a finish which are masculine rather than typically feminine, and her musical ideas are those of a nature artist. She is of charming appearance and her modest carriage on the stage is most attractive. Comment was freely made in Boston that she was to the piano what Mischa Elman is to the violin.

For his last concert in Providence, Mr. Fiedler has arranged another program which is sure to please his audience. The first number will be Weber's "Oberon" overture, which holds its own as one of the masterpieces of musical literature. Then will come Schumann's fourth symphony in D minor, which shows this lovable genius in one of his most attractive moods, bright, cheery, melodious and filled with that spirit of romance which makes all his music so fascinating. Miss Arnaud will play Saint-Saens concerto in G minor, No. 2, which she played in Boston. This is one of the most delightful works of its form and is particularly famous for its scherzo. The final number will be the overture to "Tannhauser."

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SYMPHONY LEADER TALKS OF HIS ART

Max Fiedler Says Germans Have no Consception of Music in America.

As Strange to It as They Are to the Bigness and Resources of the Country.

The interest in the advent of the Boston Symphony orchestra at Memorial hall, this evening, makes pertinent some remarks of its director, Max Fiedler in a recent interview regarding music as an art ,the various forms and schools of music, and the future and possibilities of music in America. It should be remembered that Max Fiedler is a German who is receiving his first impressions of this large country. Among other things he said:

"It is a great pleasure for me to come west, but your country is so huge. Here I am twenty-four hours on a fast train from Boston and most of the country is in front of me still. Germans who have never been here cannot realize and it is difficult to give them any idea of it.

"It is the same with your musical and artistic life. Musically America is the child of Germany and yet the stay-at-home German hasn't the faintest idea of what the musical life in this country means—and he wouldn't admit it if he has. Of course, the Boston Symphony orchestra is famous in Germany for every musician who comes here makes it a point to hear it and carries the news back home, but even the best disposed European who has never heard it has no idea how wonderful an instrument it is.

Triumph of Ideas.

"I think that ultimately there will be a triumph of ideas over color; that a work based on strong or beautiful themes and with skilful, absorbing development will be preferred to an impressionistic sketch. Yet, I also think that the future music of more substantial form will be influenced in its orchestral dress by the impressionists of today.

"A conductor who is wise, tactful and diplomatic, should have no preference, at least not publish them. I try to find good in everything and emphasize that. But when I do not find good in a place, or think I do not, I don't play it. The basis of music, today as always is the great classics, the works of the great masters of the past. But one should not neglect the superstructure and ornamentation.

Many Loves Possible.

"An honest love for Beethoven, Brahms and Schumann should not preclude an honest love for Richard Strauss, or Tschaikowsky, or Smetana or Claude Debussy. Because one loves Wagner does that mean that he should not care for Verdi or Donizetti, or Puccini? And the reverse is just as true. Richard Strauss I regard as a master and Debussy has a wonderfully original talent, if not genius.

"America already has composers of great talent, MacDowell, Chadwick, Loeffler, Foote, Converse and others. You have magnificent orchestras which are making you familiar with the best works in musical literature. You spend enormous sums each year for music and get the best and who knows when out of this great melting pot of America the great genius is not coming to the surface? The love of good music seems to be genuine and each year it is brought to a greater public. I see no reason why America should not have a brilliant future musically."

110-112 West 26th St. N. Y. City.

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Mischa Elman, who will play with the Boston Symphony Orchestra at Convention Hall, to-morrow night, made his first public appearance as a violinist at the age of five years. Instead of bowing to the audience on that occasion, he says that he ran onto the stage, which was very slippery, and fell at full length to the great amusement of all. This young Russian, who is only eighteen years old, is a veritable wizard with the violin; he is called a second Paganini.

...Newspaper Cutting Bureau in the World

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Boston Symphony

The visiting orchestras this season have been most unfortunate as regards the weather on the nights of their concerts. When Mr. Damrosch was here several weeks ago, the streets were almost impassable because of a deep snow. Last night a small blizzard raged, which doubtless kept many people away from the concert given by the Boston Symphony orchestra.

The audience last night was a much larger one than greeted the New York Symphony orchestra. It was a representative one musically and socially. Governor and Mrs. Harmon were among the prominent people in attendance.

The Boston orchestra has a new conductor this year in the person of Mr. Max Fiedler. His readings last night certainly justifies the wise selection the directors of the Boston orchestra made when they chose a successor to Dr. Karl Muck. Mr. Fiedler's readings are fraught with the deepest insight into the music; they are intensely temperamental readings, too. It is not too much to say that nothing finer than his conducting of the Pathetique Symphony of Tschaikowsky has ever been heard here. The Chicago orchestra played this composition here several months ago, but the Boston orchestra gave a much finer interpretation last night. At the close of the stirring third movement (Allegro Molto Vivoce) the audience gave an exhibition of enthusiasm such as is rarely seen here. After insistent recalls for Mr. Fiedler, he had the entire orchestra stand up to acknowledge the demonstration. Twice was the orchestra compelled to rise, so long continued was the applause.

This symphony, which was first performed in America by Mr. Walter Damrosch's New York symphony, May 16, 1894, is one of the most intense and tragic pieces of writing to be found in the whole literature of music. The symphonic poem by Smetana, "The Moldan," describing the rushing water, the hunt, moonlight, dance of the sylphs, etc., is a composition of uncommon beauty and it secured at the hands of Mr. Fiedler a reading of great beauty.

Other numbers on the program were a most striking symphonic poem, "Finland," composed by Jean Sibelius, the Finnish composer; also the prelude to Lohengrin and the Tannhauser overture. In the opening bars of the Lohengrin selection the exquisite quality of the strings was heard to fine advantage. Possibly no orchestra in the world possesses so fine a body of violins as does the Boston orchestra. The orchestra as a whole is likely as fine as any to be found in the world.

This organization played last night as they are always wont to do, with splendid and sonorous tonal quality, exquisite shading, the best of intonation, and great precision in attacks. The Boston orchestra is a joy and to miss hearing it is a great loss to any lover of music.

The program contained copious explanatory notes on the compositions written by the eminent Boston critic, Mr. Phillip Hale. These were a great help to one in enjoying the program. This concert was the fourth in the Mrs. Ella May Smith series. This series of concerts has not had the large attendance it deserved. These concerts have been really noteworthy and each and every one deserved a very large audience.

OLEY SPEAKS.

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Newspaper Cutting Bureau in the World
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When Paderewski arrived here from England last Tuesday he brought with him the symphony which was first announced for performance two years ago. On account of his extensive tours he had found it impossible to devote time to it until last summer and the final copies of the parts were made only last month. The symphony is a work of monumental character. It was inspired by the fortieth anniversary of the Polish Revolution of 1863-64, and the composer has written it as a tribute to his native land. In its present form it has three movements and is complete as it is, but Paderewski contemplates inserting a scherzo between the second and third movements. As it stands the work will consume about an hour and a quarter in performance. The first movement seeks to give expression to the heroic past of Poland and in the second the composer tries to express the lyric nature of his race. The last movement is a symphonic poem in itself and for this the composer has made a definite programme treating of the revolution which he remembers distinctly, although but a small child when it occurred. A full modern orchestra is used and in addition to the instruments found in such a band, Mr. Paderewski has added three sarrusophones, which is a new instrument and a distant relative of the saxophone, and a new instrument of percussion which he invented himself. He calls it a tonitruone, and it is designed to give the effect of distant thunder. The first performance of this symphony will be by the Boston Symphony Orchestra, under Mr. Fiedler, in Symphony Hall, Boston, at the public rehearsal on Friday afternoon, February 12. It will be repeated on the following evening.

om Daily Citizen,
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Newspaper Cutting Bureau in the World
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Boston Symphony Soloist.

Miss Germaine Arnaud, who is to be the soloist at the last Boston Symphony concert in Infantry Hall Tuesday, has been stopping in Boston since her debut there a week ago. Her sensational success in Boston has created a very decided demand for her services and she will play 25 or 30 times in the next two months. She will play here the same work she presented in Boston, Saint-Saens concerto in G-Minor, No. 4.

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MAX FIEDLER WINS COLUMBUS HEARTS

Very Small Audience Hears the Magnificent Boston Symphony Concert.

Eighty skilled musicians, each an artist, led by an artist, thrilled and delighted a ridiculously small audience Friday evening, when the Boston Symphony orchestra presented an especially happy program at Memorial hall, under the direction of Max Fiedler, its new conductor.

Herr Fiedler firmly established himself in the hearts of Columbus music lovers—much more firmly than ever did or could his rather cold predecessor, Dr. Karl Muck. Under him the work of his orchestra—and from the manner in which he sways his men it is his, entirely his—as he stands before it—is an aggregation of musicians equaled, probably, but not excelled, anywhere in the world.

The program contained five numbers, interest in which centered in Tschaikowsky's "Pathetic" symphony. Its rendition took 45 minutes and the brilliant performance of the third movement was particularly greeted with tremendous applause, to which Herr Fiedler asked his men to rise to their feet.

The first number was Beethoven's overture to Goethe's tragedy, "Egmont." It has been heard before innumerable times, of course, but it was presented in a manner beyond criticism, as were also the overtures to Lohengrin and Tannhauser.

One can understand, after hearing "Finlandia," by Jean Sibelius, why the Russian government, during the political troubles between Russia and Finland, forbade the performance of "Finlandia" because it incited the Finns to riot. It is a stirring symphonic poem by the foremost of Finnish composers and one of the greatest of living musicians. There was great interest, too, in "The Moldau," by Smetana, the Bohemian, one of six poems he wrote to celebrate the beauty of his native land. Being written to immortalize the splendid river of Bohemia, which plays such a mighty part in its history, the rippling lightsomeness of its passages was lost in a measure because of the fact that it followed the magnificent production of that tragic "Swan Song" of Tschaikowsky, the "Pathetique."

An audience is very frequently attracted by the mechanical excellence that is displayed by a great artist at the piano. Again the human sympathy of a critical audience is often wrought upon by the feeling which is displayed in a number where the proper technique is decidedly lacking. Very seldom is there perfect skill united with an inborn genius sufficiently strong to satisfy both the real artistic and emotional sense of a very critical audience.

In this particular, Miss Germaine Schnitzer, the young Viennese pianiste, excels and it has been said of her by musical writers that she both astounds one and moves the tenderest chords of the heart in her recital work. An instrument may not possess a soul, yet the soul of a performer may be poured forth through its proper handling.

Born in a musical atmosphere, Miss Schnitzer had every opoprtunity to gratify her one ambition and her wonderful achievements at a very early age attracted the attention of those who were amply able to aid her in her advances. Of a modest and retiring disposition at the time, she did not attempt to push herself forward, but was brought to the front by the most noted teachers in Vienna, who saw in her future an irresistible force that of itself, each day, is lifting her to a pre-eminence among the noted pianists of two hemispheres.

No other young girl in modern times, has been honored in joint recital with two such famous organizations as the Vienna Philharmonic and the Berlin Philharmonic and within a short while, been engaged to play with the Symphony Orchestra of Boston, under the noted leadership of Max Fielder. Not only has she done this but she has made two successful tours of Europe and one short trip through the United States, in which she left such a lasting impression that she was prevailed upon to give a series of 40 recitals in the Northern States. Her bookings this year will extend from New England to the Pacific coast.

Terre Haute is most fortunate, in that Mrs. Charles B. Foster, under whose local direction, Miss Schnitzer is appearing, has placed the recital at the Grand Opera House tomorrow night within the reach of every one. She announces that she is so doing in order to test the sentiment of our musical and social community, with a view, if successful, of adding Terre Haute to the list of cities in the Middle West, in which these events may become regular in a season's offerings of especially good things.

Newspaper Cutting Bureau in the World
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OVATION GIVEN HUB MUSICIANS

Boston Symphony Orchestra at Convention Hall.

CONCERT A SPLENDID TREAT

Mischa Elman, Wonderful Russian Violinist, Worthy the Great Reception Accorded Him.

Rochester was honored last night by a visit of the most distinguished musical organization the country boasts, the Boston Symphony Orchestra. Rochester honored itself by turning out in splendid numbers to hear the concert, in nowise deterred by the young blizzard which came out of the West.

The orchestra not only bestowed the benediction of its own lovely music, but with lavish generosity gave the pleasure of hearing Mischa Elman, the wonderful Russian youth, whom one seemed likely to miss here this season. That it was a night of consummate delight goes without saying.

The orchestra is conducted this year by Max Fiedler, of Hamburg, one of the celebrated European directors of the day, who had been heard in this country before, during the two seasons in which the New York Philharmonic had "star" conductors. Fiedler is a man in the middle years, solid and dignified in appearance. His manner is much more animated than his predecessor's, and possibly because one was so impressed with Dr. Muck's concentration and repose, Fiedler's gestures seem to approach violence. Naturally he is a man of power and authority or he would not have won his great reputation, but in the same degree that his personality lacks picturesqueness and magnetism, his readings, while commanding all possible respect, are wanting in charm and individuality.

Any kind of praise of the playing of the Boston Symphony Orchestra is tautology. It has been for many years and remains a unique organization, as nearly perfect in its constitution as is humanly possible, and maintained through the 28 years of its existence by a great-hearted music-lover, Mr. Henry L. Higginson. The orchestra never played more brilliantly here than last night, never with more extraordinary tonal splendor. The quality of the various choirs is undiminished in beauty. It is an old speech about this orchestra, but one that is good to remember, that "its 'cellos play with the mellowness of horns and its horns sing with the lusciousness of 'cellos." If there were times when one missed the ultra-mundane euphony and aristocratic precision of Gericke's day, it must be confessed that Fiedler is a man of different methods and the muscularity and sonority of the band were never heard to such advantage as last night. Especially was this true in the "Tannhaeuser" overture.

It is such a rare and lovely treat to hear this organization that no word of reproach of the programme shall be said. But with the exception of "The Moldau" everything was very familiar And this charming symphonic poem of Smetana was played here some four years ago by the Pittsburg Orchestra under its Bohemian title "Vltava." It is the second of the series of tone-pictures, "My Fatherland," in which this most patriotic of composers, "a Czeck of the Czecks," as Philip Hale calls him, wished to describe his country and tell its history and its legends. "The Moldau" is prefaced as follows by its composer.

Two springs gush forth in the shade of the Bohemian Forest, the one warm and sprouting, the other cold and tranquil. Their waves, gaily rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream; it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horns are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vysehrad, whereupon it vanishes in the far distance from the poet's gaze.

This tells the tale, and it is set forth in the most delightful musical colors, with the freshest and most spontaneous melody, now tender, now gay, and always with the vitality and decision of inspired enthusiasm. It formed a fine "show piece" for the orchestra, and its tone was never more ravishing.

Of the "Pathetic" symphony of Tschaikowsky, what is there left to be said, except concerning the manner of its interpretation? It is easily the most popular of modern symphonies; everyone knows the story of its composition and its significance. Nothing better was ever said than Huneker's "page of Ecclesiastes set to music" and "the cosmos in crape." "Israfel" said it has "the instinct of death" in it, and Krehbiel rose to rebel against it as expressing a pessimism which music was not meant to express. Whatever the critics say, it is written out of the suffering of a human soul and in a musical speech which even the most untutored can understand. Fiedler gave a reading which was not unusual in any respect. Of course, the most dramatic interpretation to be heard to-day is Safonoff's. The "Tannhaeuser" overture was superbly played—in fact, the orchestra with any sort of a leader would not play it otherwise. The ovation and numerous recalls at the close of the programme were very justly shared with the orchestra by the conductor.

Mischa Elman has had prodigious success in Europe for several seasons. When he came here he was respectfully but unenthusiastically received by the metropolitan critics, who were rendered unsympathetic by the various wonder-children like Vecsey, Kocian, etc. But Elman has made a tremendous success with the public, and he is the sensation of the winter in New York at present. Rochester was very fortunate to hear him, and the cordiality of his reception here was perfectly deserved by his wonderful playing. The Beethoven concerto makes interpretative demands beyond the powers of any youth, but for beauty of tone, impeccable intonation and flawless mastery of all technique difficulties, it is unlikely that anyone has ever heard a more beautiful performance. His violin is one of the most famous "Strads" in existence, and was given to Elman by Joachim. Despite the applause and continued recalls, the inflexible rule of the orchestra would not permit an encore.

Credit is due James E. Furlong for bringing this treat to the community, but a word of reproach is due for the dreadful seating arrangements, the absence of discipline among the ushers, who kept Mr. Fiedler waiting nearly ten minutes before the audience could be sufficiently quieted to allow him to commence, and for the lack of ventilation, which caused many ladies to leave the hall.

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When Paderewski arrived here from England on last Tuesday he brought with him the long-expected symphony first announced for performance two years ago. On account of his extensive tours he was unable to devote time to it until last summer, and the final copies of the parts were made as late as last month.

The symphony is a work of monumental dimensions. It was inspired by the fortieth anniversary of the Polish revolution of 1863-64. In its present form it has three movements, but Paderewski contemplates inserting a scherzo between the second and third movements. Even as it stands it will take about one and a quarter hours in performance. The first movement seeks to give expression to the heroic past of Poland, and the second describes the lyric nature of the Polish nation. The last movement is a symphonic poem in itself, and for this the composer has made a definite programme treating of the revolution, which he remembers distinctly, though only a small child when it took place.

A full modern orchestra is used, and in addition to the instruments found in such a band, Paderewski has added three sarrusophones, a new instrument, distantly related to the saxophone, and a percussion instrument invented by himself which he calls a tonitruone. It is designed to give the effect of distant thunder.

The performance of this symphony will be by the Boston Symphony Orchestra under Fiedler in Symphony Hall, Boston, at the public rehearsal on the afternoon of February 12. It will be repeated on the following evening. The first performance in New York will be given by the Boston Symphony Orchestra in Carnegie Hall on the evening of February 18.

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From ...
Address ...
Date ... JAN 31 1909

MUSICAL NOTES.

Last Symphony Concert.—Students' Course Presents Hess-Schroeder Quartet.

On next Tuesday evening the Boston Symphony Orchestra gives its third and last concert here in Providence. It may truly be said that in every respect this has been the most successful season the orchestra has ever had in this city. The patronage has been better than ever before and the concerts so far have given utmost satisfaction to all classes of music lovers. Mr. Fiedler has shown himself to be a conductor of the highest order. His impassioned reading of the words that have been presented has pleased his audiences and if he should not be at the head of the orchestra next season, his year in America will have at least made him a splendid reputation and won for him innumerable friends.

Germaine Arnaud, with the Boston Symphony Orchestra, Tuesday.

The soloist for this concert will be Miss Germaine Arnaud, a young French girl but 17 years of age, and a pupil of the Paris Conservatory, where she took the first prize for piano when but 14. For the past two years she has played in concert in Europe and everywhere met with praise that seems almost extravagant. At her Boston debut two weeks ago her success was again most pronounced.

The programme that Mr. Fiedler has arranged promises much pleasure. The first number will be the ever-welcome "Oberon" overture by Weber, one of those immortal three which more than anything else have kept his fame untouched by time. The second number will be Schumann's delicious symphony in D-minor. Mr. Fiedler in no way displays his versatility as in his sympathetic love of Schumann. Few men are great in modern music like Mr. Fiedler, but yet have that peculiar sympathy for the early romantic school which is necessary to do justice to Schumann.

Miss Arnaud will play the same concerto she played in Boston, Saint-Saëns in G-minor, which is famous for its wonderful rippling scherzo. The final number will be the overture to "Tannhäuser."

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Paderewski, the great pianist and composer, arrived last week on the Kaiser Wilhelm der Grosse, to make a short American tour. He will make his first appearance in this country this season in Boston, February 12, coming to New York on February 18.

"It is more as a composer than as a pianist that I come to America this time," said Paderewski. "I have just finished the symphony which is going to be produced by the Boston Symphony Orchestra—it is a sort of symphonic poem—and that is mainly what has brought me over here. I shall not play in many concerts, not more than thirty or thirty-five, at most, and those mostly with the Boston Symphony Orchestra, or other similar organization.

"Since I was here last year I have played at a few concerts in England, but the last five months I have passed at hard work at my place near Lausanne, where, I am delighted to say, many of my American friends visited me last Summer.

"I have devoted all my attention of late to the symphony. It is extremely long, and will take more than an hour more and a quarter to perform. It took five months to compose it, and I am satisfied.

"It was my ambition to have the symphony produced first over here, and by the Boston Symphony Orchestra. Its excellence has been attained by uniformity of direction and conducting, and also by continuous playing together.

"The orchestra in the Conservatoire in Paris is a fine one, but it lacks spirit. Its members, impelled by ultra republican ideas, resent authority and don't like to work hard. Now that M. Messager is conductor, however, we shall expect great things. The Imperial Orchestra in Dresden and the London Symphony Orchestra are fine, but the Boston Symphony is the orchestra par excellence."

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PADEREWSKI RECITAL

Announcement of His Program for Next Wednesday Afternoon.

The only recital which Paderewski will give in Philadelphia this season is announced for next Wednesday afternoon. Paderewski arrived from England last Tuesday and began his short tour with a concert in Newark, N. J., yesterday afternoon. As soon as he reached New York he announced that he would limit himself to one recital in each city in which he shall appear, making thirty visits in all. In a fortnight he will be the soloist here at the fourth concert of the Boston Symphony Orchestra.

His program for his recital here is as follows:

Sonata, op. 53 (Waldstein	Beethoven
Nocturne, E major, op. 62	
Mazurka, A flat, op. 59	
Barcarolle	Chopin
Etude, No. 5, op. 10	
Polonaise, op. 53	
Reflete dans Peau	Debussy
Rhapsody, No. 12	Liszt

When Paderewski arrived here from England last Tuesday he brought with him the long-expected and eagerly-awaited symphony which was first announced for performance two years ago. On account of his extensive tours he had found it impossible to devote time to it until last summer, and the final copies of the parts were only made last month.

The symphony is a work of monumental character. It was inspired by the fortieth anniversary of the Polish Revolution of 1863-64, and the composer has written it as a tribute to his native land. In its present form it has three movements and is complete, but Paderewski contemplates inserting a scherzo between the second and third movements. The work will consume about an hour and a quarter in performance. The first movement seeks to give expression to the heroic past of Poland, and in the second the composer tries to express the lyric nature of his race. The last movement is a symphonic poem in itself, and for this the composer has made a definite program, treating of the revolution, which he remembers distinctly, although but a small child when it occurred.

A full modern orchestra is used, and in addition to the instruments found in such a band, Paderwski has added three sarrusophones (a new instrument and a distant relative of the saxophone) and a new instrument of percussion which he invented himself. He calls it a tonitruone, and it is designed to give the effect of distant thunder.

The first performance of this symphony will be by the Boston Symphony Orchestra, under Max Fiedler, in Symphony Hall, Boston, at the public rehearsal on Friday afternoon, February 12.

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Last Friday night in Memorial hall a fair sized audience greeted the Boston Symphony orchestra, an audience made up of society and musical people, who were well able to appreciate the class of music offered, and were not afraid to show their enjoyment, calling the conductor back several times after each number to bow acknowledgment.

This splendid concert deserved a much larger attendance, but many who might have gone probably stayed home on account of the blizzard which raged out of doors.

Max Fiedler, who is conducting the orchestra this year, as successor to Dr. Karl Muck, is one of the most capable and artistic directors in the world, and interprets the masters in a truly remarkable manner. He is a deep student of music and his influence was clearly felt in the different numbers.

Probably we will never have so good a reading of the Tschaikowsky "Pathetic," certainly never a better one, than was given Friday night. This symphony which Tschaikowsky considered his best composition, is a great test of the worth of players, and showed that the men in the Boston orchestra are all artists, separately and collectively. The interpretation of the different movements as played by the Boston Symphony, was far superior to that of the Thomas orchestra and it seemed as though even the composer himself could not wish to have them better played.

Mr. Fiedler is a more pleasing director than Dr. Muck proved to be, responding much more graciously to the wishes of his listeners, and several times requesting his players to stand and bow with him, although even this enthusiasm did not bring forth an encore.

Every number on this excellent program was a gem, each one being, as it seemed, even more beautiful than the preceding one, but of all, "The Moldau," symphonic poem by Suretana, contained the greatest possibilities. The prelude to Lohengrin and overture to Tannhauser were of course admirably done, for, as often as they are played, they never grow tiresome, but always show some beauty of form heretofore undiscovered.

This concert was the fifth musical attraction brought here this winter by Mrs. Ella May Smith, the sixth and last one of her series being a piano recital which will be given February 12 by Ossip Gabrilowitsch, the famous pianist.

MUSICAL NOTES.

Closing Concert of Symphony Orchestra.—Sharps and Flats.

Tuesday evening brings the last local concert of the Boston Symphony Orchestra. So far as the great orchestra is concerned, it has been the most successful season it has ever had in this city. The audiences have been larger than ever before, interest seems to have been keyed up to a higher note, and without making any comparisons it is only fair to say that no conductor of the orchestra has ever given greater pleasure than has Mr. Fiedler. His personality is attractive, his impassioned conducting seems to inspire his audiences, and his programmes have been models of what programmes should be. He has presented interesting works new to Providence; he has presented old works in an interesting fashion; and in his programme there have always been the necessary contrasts and the relief to keep the audience on edge throughout the evening.

The concert will have more than usual interest as it will mark the first appearance here of Germaine Arnaud, the young French pianist, who had such success in Boston when she made her debut in America at the public rehearsal on Jan. 22d, and the concert on Jan. 23d. In the preliminary announcements of the season the management stated that the assisting artist at this concert would be the pianist, Miss Deyo of New York, but shortly after this announcement was made Miss Deyo sent word that owing to illness she would not be able to appear in public this year. The matter was left in abeyance because it was decided to wait and see if Miss Arnaud was all that reports had made her out to be.

Miss Arnaud has just turned 17, and is a native of Bordeaux, France, and when she was 14 she took first prize in piano in the Paris Conservatoire, where she had been studying with Duvernoy. Since then she has been living the life of a virtuoso in Europe and the most extravagant things have been said of her remarkable talent. It required only a very few minutes of her playing in Boston on Friday afternoon to discover that the praises given to her in France and Germany were not exaggerated.

No allowance need be made for her youth in criticising her performance. She plays with a surety and brilliancy and a finish which are masculine rather than typically femine and her musical ideas are those of a mature artist. She is of charming appearance and her modest carriage on the stage is most attractive. Comment was freely made in Boston that she was to the piano what Mischa Elman is to the violin.

For his last concert in Providence, Mr. Fiedler has arranged another programme which is sure to please his audiences. The first number will be Weber's "Oberon" overture, which holds its own as one of the masterpieces of musical literature. Then will come Schumann's Fourth Symphony in D-minor, which shows this lovable genius in one of his most attractive moods, bright, cheery, melodious and filled with the spirit of romance which makes all his music so fascinating. Miss Arnaud will play Saint Saens's Concerto in G-minor, No. 2, which she played in Boston. This is one of the most delightful works of its form and is particularly famous for its scherzo. The final number will be overture to "Tannhaeuser."

MLLE. GERMAINE ARNAUD.
Pianist with Boston Symphony Orchestra at Infantry Hall Tuesday Evening.

CABLE ADDRESS, "TOMEIKE" NEW YORK
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...—To-morrow night's concert by the Boston Symphony Orchestra at Convention Hall will make the fifth visit of that organization to Rochester during the past fifteen years. The orchestra first played here in 1884. Another concert was given two years later. The patronage at both these concerts was so light that Rochester was avoided for an interval of twelve years. However, the last two concerts in Rochester have drawn large crowds and a like result is assured for to-morrow night's engagement.

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BOSTON SYMPHONY

Delights Rochesterians With an Artistic Programme.

M. FIEDLER, DIRECTOR

The Wizard of the Violin, Mischa Elman, Wins All Hearts.

No organization in the world today is recognized as so flawlessly perfect in technique, in interpretation and in ensemble playing as the Boston Symphony Orchestra, which appeared before a large and fashionable audience at Convention Hall Saturday evening. To the student of music, the event was one long to be remembered. The gorgeousness of tone color, the intricacies of novel harmonic effects and originality of reading have always been characteristic of this body of artists, but this year's work shows an added force and strength noticeable in some of the most brilliant passages, especially in the conception of the new director, Max Fiedler.

Although Mr. Fiedler may not have the personal magnetism of some of the great orchestra leaders of the day, he is inspiring, and musicians under his baton are bound to be swayed by the active enthusiasm of the man. In the Tannhauser overture the splendor and the dignity of the music was never brought to a more convincing focus and the storm of applause which swept over the audience at the end of each number must have been gratifying even to artists who are accustomed to receive the homage of all cities and audiences wherever they may appear.

Smetana's "The Moldau."

The wonderful Bohemian composer, Friedrich Smetana, has produced nothing more characteristic of his country than "The Moldau," which is the second in the six works comprised in the cycle of "My Country" and from the uprising of the sparkling streams, under the shade of Bohemian forests, wandering past meadows and through deep valleys, hastening its music through the echoes of the wedding feast and lazily resting in darksome pools, holding visions of moonlight revels of water nymphs and the dignity of mediaeval castles along its banks, all was expressed by this great body of musicians, with every possible shade of feeling and graciousness.

Always a sad remembrance forces itself to the mind with the hearing of one of this composer's creations—that, after giving to the world wonderful melodies which today are becoming widely honored in all countries, his last days should have been spent in the dreariness of a madhouse, the light of the beautiful mind forever darkened.

Mischa Elman.

Of the wonderful witchery of the Russian violinist, Mischa Elman, what can be added to the already flowery-strewn pathway of commendation? Young, almost boyish, yet with the poise and confidence of the great artist who feels the strength of his own power beneath every interpretation. To choose the Beethoven Concerto, Op. 61, for rendition was to cross musical swords with all the great violinists of the day and the world may well applaud one upon whom the natural gifts have been lavished which older artists have struggled years to obtain.

His purity and breadth of tone production, his wonderful execution and flawless bowing, and, above all, the real heart of the artist that thrilled through the technicalities of the music compelled such a tempest of recognition that has rarely been witnessed in Rochester.

Mischa Elman's American tour has been a series of triumphs from the first, and Rochester is highly favored to be one of the cities to greet one destined, it has been prophesied, to lead the world in his art.

James E. Furlong is giving the music-lovers of Rochester a treat by the series of concerts at Convention Hall which is bringing the great artists of today here, and the quartette of famous singers who will appear at Convention Hall on the evening of February 13 will be equally interesting.

Paderewski is again in America, and we are to hear him with the Boston Symphony Orchestra. As he is to play a concerto, there will be no opportunities for the brutal modulations with which he regaled us last year. Let us be profoundly thankful.

POST EXPRESS
ROCHESTER, N.Y.
FEB 1 - 1909

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra with Mischa Elman has come and gone, but a memory abides with the many Rochesterians who heard them play, which may well be included in what Sir John Lubbuck has termed "The Pleasures of Life." Absolute mastery of the thing to be done always makes the strongest appeal to intelligent observers in any field of activity. There could be no doubt of this element throughout the entire programme of Saturday night.

The attitude of players toward the score to be played, of conductor toward players and audience, of the splendid lad who was the soloist toward his work, all were masterful.

Of course this was to be expected and hardly needs saying but it would seem profitable, in attempting an appreciation of the offering made us, to speculate briefly on the elements which made it so very satisfying.

It is possible that if we had the presence of such an orchestra in our concert halls for twenty or more concerts each season, we might develop something of the satiety and eclecticism of our Boston and New York friends of the press, and lend approval with critical comment on this or that detail's being slightly out of the picture. But one finds it delightful to listen to such music, so competently interpreted, and to know that it is good.

Tone is such an immaterial thing that it is not easy to definitely assign terms to the causes contributing to such a tonal result as this orchestra achieves. But certain things seem evident. The strings are the essential component of orchestral tone. Unity of color, limpidity, absence of any strident tendency, intense energy without any fuss about it, and a constant pervasiveness, of the sort that never intrudes, are characteristics that are readily to be observed.

The wood-winds and brass-choir read a splendid lesson on the possibility of absolute tonal purity being combined with great sonority.

Not once in the superb climaxes reached in the Symphony and the Tannhauser overture did the brasses exceed the limits of perfectly musical tone. The horns and the contra-basses among the strings supplied such an ample foundation for the brilliant instrumentation above as one rarely hears.

With such tone values at his command, a director can secure his ideals.

One feels sure that Mr. Fiedler did and he leaves the memory of a distinctly impressive musical personality with his hearers. The man gives at once the assurance that he knows what the score means to him and that he carries in mind every detail that contributes to his ideal rendition of it. He seems totally absorbed in his work. Without a note before him, except when accompanying the violin concerto, he was completely master of music and men.

Naturally one recalls the work of the other men who have wielded the baton that fell to Mr. Fiedler's lot Saturday night. It is a great regret not to have heard the orchestra under Dr. Muck's direction, for there is unanimous testimony to this conductor's signal success in convincing the pubilc of his musical supremacy.

Vivid recollection of several programmes with Nikish as conductor, has remained to the writer as a measuring unit for the ideal and still so remains. With Mr. Gericke's readings of two of the works played on Saturday night, a more intimate comparison is possible if it were valuable, for they were played under his direction on the last visit of the orchestra to this city. That the mastery of detail and searching scrutiny of the score which Mr. Gericke brought to his work have proved of great worth to the orchestra, is assured.

It seemed that Mr. Fiedler managed somehow to get the content of the music before his hearers in its totality with more of vitality and robustness than was felt at its last hearing.

Certainly the third movement of the Symphony and the Tannhauser overture were more virile and positive to the writer.

Smetana's Symphonic Poem was charming. It is good programme music in that it suggests its intimate connection with the text which inspired it and what is better, it is musically good.

The Tschaikowsky symphony made its appeal to the audience as strongly as ever before. Much futile phrase-making is indulged in regarding this superb tone-picture of moods. Tschaikowsy wrote it, so Philip Hale says, as a "programme symphony," but its completion found the composer unable to assign to it any definite programme and even its title was a suggestion made to him by his brother after hearing the music. It does not appeal to us as logical for a hearer to crystalize his impressions into a neat didacticism and burden a work of such proportions with a phrase purporting to embody the meaning of the music.

The reading this symphony received Saturday night was remarkable in its justness and sympathy. The outline was bold, the rhythms delightfully differentiated, and the dynamic effects admirable, for with all the robustness Mr. Fiedler combined

mensely impressive. Indeed it has never seemed to the writer to have been given a more dramatic rendition.

Mischa Elman came to us in the fullness of the success he has won in this season's presence in our concert-rooms. His captivating personality was pervasive from the moment of his entrance. He has so much of youthful spirit, of grace of manner, of special aptitudes, and withal such capability that when the tone of his violin carries all these to the hearer, one has no disposition to question but gives himself to whole-souled enjoyment. There was no hint of the "poseur" about him, but everything he did seemed directed by sincerity toward his art and musical maturity.

With nineteen years as a span of life, it is probable that what was accomplished by the fingers might result from well-directed and unremitting toil, but the source of the guiding musical intelligence belongs to that series of problems which the history of art presents and which psychologists do not explain. Elman made the Beethoven Concerto interesting to an absorbing degree. The first movement was saved from the semblance of discursiveness by the brilliance of his playing and its many lovely moments were appreciated by him to their fullest extent. The last two movements were charmingly done, the Rondo seeming a veritable frolic of delightful tone. Through the years of brooding over his art, which all musicandom hopes lie before him, Elman may add elements to his playing which are not yet in evidence, but his achievement is already full and satisfying and completely his own.

The audience was large in numbers and appreciative to a marked degree. Rochester has a public eager for such musical offerings as that of Saturday night. No better thing could happen for the artistic growth of this city than the creation of a guarantee fund, making possible each season a series of four concerts each by the Boston Symphony, Pittsburg and Theodore Thomas orchestras with such addition of choral organizations and artists as a wise choice might direct.

The betterment and increasing efficiency of our own active workers in music is of great importance but more important still in a civic sense is the development of musical taste; and this grows most steadily with the hearing of the best things musical.

From Opera
Address NEW YORK CITY
FEB 1 - 1909

HOPE HIS SYMPHONY SURPASSES HIS OPERA.

Mr. Paderewski is with us, and much is being said of his new Symphony, which will be performed on February 12 by the Boston Symphony Orchestra in Symphony Hall there.

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Standard Union,
Brooklyn, N. Y.
FEB - 1 1909

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From UNION
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Date

Boston Symphony Concert.

Rochester evidenced its appreciation of the finest in the line of orchestral music on Saturday night by turning out an audience that almost filled Convention Hall, the occasion being the concert given by the foremost musical organization of the county, the Boston Symphony Orchestra, and the thousands in attendance were rewarded with a delightful programme marvelously played. And the measure was filled to overflowing by opportunity to hear Mischa Elman, the Russian musical prodigy, whose performance upon the violin justified the enconiums that have been showered upon him since his first concert in this country. This season the orchestra offers a new conductor in Max Fiedler, a stranger to local concertgoers but assured of a warm welcome upon the occasion of any future appearance here. Long since the vocabulary of praise was exhausted, so far as the playing of the orchestra is concerned, and it suffices to say that on neither of its former concerts here was the organization heard to any better advantage than on Saturday night. Smetana's "The Mouldau," was the introductory number, a delightful example of modern descriptive music, and it was played in a manner that won for the performers an outburst of enthusiastic approval that, with the possible exception of the remarkable demonstration accorded Caruso last season, has had no equal in local musical annals. Tschaikowsky's "Pathetic" symphony, more or less familiar to the majority of the audience, won another outburst from the audience, the entire orchestra finally having to rise and bow acknowledgment. The "Tannhauser" overture, superbly played, was the orchestra's final offering. Mischa Elman proved himself a remarkable performer upon the violin. Beethoven's D. major concerto was his selection and afforded opportunity for a wondrous display of facility of technique and purity of tone with no sacrifice of interpretation to execution. Opportunity to hear the orchestra was given through James E. Furlong, who will offer a quartette of operatic stars, headed by the tenor Bonci, at Convention Hall, on the night of February

SUN,
New York City.
JAN 31 1909

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PRESS
PHILADELPHIA, PA.
JAN 31 1909

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His program for Wednesday afternoon is as follows:—

Sonata, Op. 53 (Waldstein)	Beethoven
Etudes Symphoniques	Schumann
Nocturne, E major, op. 62, Mazurka, A flat, op. 50, Barcarolle, Etude, No. 5, op. 10, Polonaise, op. 53	Chopin
Reflets dans l'eau	Debussy
Rhapsody, No. 12	Liszt

ADVERTISE
NEW YORK
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ROCHESTER, N.Y.
FEB 2 - 1909

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Newspaper Cutting Bureau in the World
From CHRONICLE
Address ROCHESTER, N.Y.
Date JAN 29 1909

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[166]

POST EXPRESS

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra with Mischa Elman has come and gone, but a memory abides with the many Rochesterians who heard them play, which may well be included in what sir John Lubbuck has termed "The Pleasures of Life." Absolute mastery of the thing to be done always makes the strongest appeal to intelligent observers in any field of activity. There could be no doubt of this element throughout the entire programme of Saturday night.

The attitude of players toward the score to be played, of conductor toward players and audience, of the splendid lad who was the soloist toward his work, all were masterful.

Of course this was to be expected and hardly needs saying but it would seem profitable, in attempting an appreciation of the offering made us, to speculate briefly on the elements which made it so very satisfying.

It is possible that if we had the presence of such an orchestra in our concert halls for twenty or more concerts each season, we might develop something of the satiety and eclecticism of our Boston and New York friends of the press, and lend approval with critical comment on this or that detail's being slightly out of the picture. But one finds it delightful to listen to such music, so competently interpreted, and to know that it is good.

Tone is such an immaterial thing that it is not easy to definitely assign terms to the causes contributing to such a tonal result as this orchestra achieves. But certain things seem evident. The strings are the essential component of orchestral tone. Unity of color, limipidity, absence of any strident tendency, intense energy without any fuss about it, and a constant pervasiveness, of the sort that never intrudes, are characteristics that are readily to be observed.

The wood-winds and brass-choir read a splendid lesson on the possibility of absolute tonal purity being combined with great sonority.

Not once in the superb climaxes reached in the Symphony and the Tannhauser overture did the brasses exceed the limits of perfectly musical tone. The horns and the contra-basses among the strings supplied such an ample foundation for the brilliant instrumentation above as one rarely hears.

With such tone values at his command, a director can secure his ideals.

One feels sure that Mr. Fiedler did and he leaves the memory of a distinctly impressive musical personality with his hearers. The man gives at once the assurance that he knows what the score means to him and that he carries in mind every detail that contributes to his ideal rendition of it. He seems totally absorbed in his work. Without a note before him, except when accompanying the violin concerto, he was completely master of music and men.

Naturally one recalls the work of the other men who have wielded the baton that fell to Mr. Fiedler's lot Saturday night. It is a great regret not to have heard the orchestra under Dr. Muck's direction, for there is unanimous testimony to this conductor's signal success in convincing the pubilc of his musical supremacy.

Vivid recollection of several programmes with Nikish as conductor, has remained to the writer as a measuring unit for the ideal and still so remains. With Mr. Gericke's readings of two of the works played on Saturday night, a more intimate comparison is possible if it were valuable, for they were played under his direction on the last visit of the orchestra to this city. That the mastery of detail and searching scrutiny of the score which Mr. Geriche brought to his work have proved of great worth to the orchestra, is assured.

It seemed that Mr. Fiedler managed somehow to get the content of the music before his hearers in its totality with more of vitality and robustness than was felt at its last hearing.

Certainly the third movement of the Symphony and the Tannhauser overture were more virile and positive to the writer.

Smetana's Symphonic Poem was charming. It is good programme music in that it suggests its intimate connection with the text which inspired it and what is better, it is musically good.

The Tschaikowsky symphony made its appeal to the audience as strongly as ever before. Much futile phrase-making is indulged in regarding this superb tone-picture of moods. Tschaikowsy wrote it, so Philip Hale says, as a "programme symphony," but its completion found the composer unable to assign to it any definite programme and even its title was a suggestion made to him by his brother after hearing the music. It does not appeal to us as logical for a hearer to crystalize his impressions into a neat didacticism and burden a work of such proportions with a phrase purporting to embody the meaning of the music.

The reading this symphony received Saturday night was remarkable in its justness and sympathy. The outline was bold, the rhythms delightfully differentiated, and the dynamic effects admirable, for with all the robustness of his readings, Mr. Fiedler combined mensely impressive. Indeed it has never seemed to the writer to have been given a more dramatic rendition.

Mischa Elman came to us in the fullness of the success he has won in this season's presence in our concert-rooms. His captivating personality was pervasive from the moment of his entrance. He has so much of youthful spirit, of grace of manner, of special aptitudes, and withal such capability that when the tone of his violin carries all these to the hearer, one has no disposition to question but gives himself to wholesouled enjoyment. There was no hint of the "poseur" about him, but everything he did seemed directed by sincerity toward his art and musical maturity.

With nineteen years as a span of life, it is probable that what was accomplished by the fingers might result from well-directed and unremitting toil, but the source of the guiding musical intelligence belongs to that series of problems which the history of art presents and which psychologists do not explain. Elman made the Beethoven Concerto interesting to an absorbing degree. The first movement was saved from the semblance of discursiveness by the brilliance of his playing and its many lovely moments were appreciated by him to their fullest extent. The last two movements were charmingly done, the Rondo seeming a veritable frolic of delightful tone. Through the years of brooding over his art, which all musiciandom hopes lie before him, Elman may add elements to his playing which are not yet in evidence, but his achievement is already full and satisfying and completely his own.

The audience was large in numbers and appreciative to a marked degree. Rochester has a public eager for such musical offerings as that of Saturday night. No better thing could happen for the artistic growth of this city than the creation of a guarantee fund, making possible each season a series of four concerts each by the Boston Symphony, Pittsburg and Theodore Thomas orchestras with such addition of choral organizations and artists as a wise choice might direct.

The betterment and increasing efficiency of our own active workers in music is of great importance but more important still in a civic sense is the development of musical taste; and this grows most steadily with the hearing of the best things musical.

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From *Opera*

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[166]

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FEB - 1 1909

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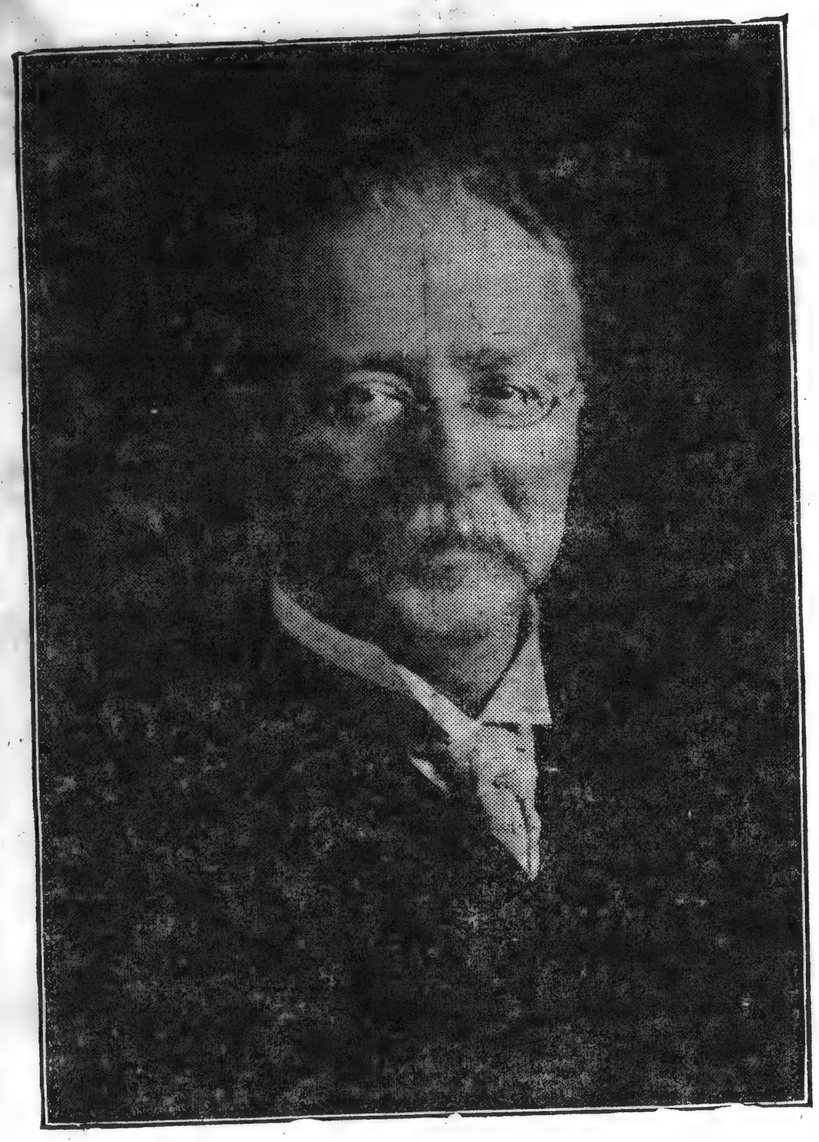
BOSTON SYMPHONY'S LAST CONCERT OF THE SEASON



Max Fiedler, Conductor Boston Symphony Orchestra

Tonight brings at Infantry hall the last Boston Symphony orchestra concert of the season. The soloist will be Germaine Arnaud, the young French pianist, who had such a remarkable success in Boston 10 days ago. The program is as follows: Weber, overture, "Oberon"; Schumann, symphony in D-minor, No. 4; Saint-Saens, Concerto in G-minor, No. 2; Wagner, overture to "Tannhauser."

As this is the last concert of the season by this great aggregation of musicians, a large attendance is expected.

From
Address
Date

The Boston Symphony.

The visit of the Boston Symphony Orchestra was a great treat to this community, and though the night was haggard and the snow blew furiously, there was a large attendance to listen to the delicious music. Of the fine technique of this well named symphony orchestra, it is not our privilege to dilate, but even the common observer sees how this beautiful art carries the finer feelings of our nature up in the region of dreams and visions.

There is no art that touches nature so closely, or which is so true to itself as when it is true to nature. There is sometimes an art that leaves nature and goes romping and ramping out into fields of its own conceit. Music sometimes does this. It aggravates its own technique. It essays to disregard that concord which nature loves, and goes to the verge of chaos and tumult. But that is not music. That is not the Boston Symphony. They bring within the compass of their own flight, the harmonies that nature sheds from the stars, the flowers, and the streams. It is the joy of these translated in the heart that makes music.

Such were the thoughts that were trickling through one's consciousness, as he listened to the strains lapsing away into silence, when a fair senora, breaking away from the spell, asked, "Did you ever hear such delight?"

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SYMPHONY ORCHESTRA GIVES FINAL CONCERT IN BRILLIANT STYLE

End of Season of Famous Boston Organization Reached in Entertainment Which Enthusiastic Audience Enjoys. — Mlle. Germaine Arnaud, Soloist.

The end of the symphony season came with last night's concert in Infantry Hall by the Boston Orchestra. A fine audience was present, nearly filling the hall, and there was unwonted display of enthusiasm, quite justified, however, by the extraordinarily brilliant playing of the orchestra, the superbly virile readings of Conductor Fiedler and the remarkable performance of Mlle. Germaine Arnaud, a young French girl, who appeared as solo pianist. Brilliancy was, in fact, the keynote of the concert from beginning to end. The interesting and thoroughly satisfactory programme ran as follows:

Overture to the opera "Oberon".....Weber
Symphony in D-minor, No. 4, op. 120..Schumann
Concerto for pianoforte in G-minor, No. 2, op. 22.....Saint-Saens
Overture to "Tannhauser".....Wagner

In the overtures to "Oberon" and "Tannhauser" last night's programme presented at one hearing two of the most beautiful and effective compositions of that class. Popular though they both are as concert pieces, there is this difference between them, that one is attached to an opera familiar from frequent representation, while the other belongs to a work which few people have ever seen upon the boards. The reason is not far to seek. Both "Tannhauser" and "Oberon" are packed full of beautiful music, but, whereas the former is a strong and coherent play, the latter is nothing more than a dramatic scrap heap. Designedly so, too. J. R. Planche, the author, wrote many fine librettos and was capable of first-class work. We have it on his own authority that in compiling the text of "Oberon," which he prepared for Weber because the latter had a commission to write an opera for Covent Garden (this was in 1826), he felt that in order to make it a success he must pander to the taste of the day. This was of the lowest, according to his account. "Ballads, duets, choruses and glees," he tells us, "provided they occupied no more than the fewest number of minutes possible, were all that the playgoing public of that day would endure." The patience to await the working out of a dramatic plot was lacking, as indeed were the singing actors to carry it on. "I therefore wrote a melodrama with songs," declares Planche, "instead of an opera." Tastes have changed since that day, and Weber's fine music alone cannot keep "Oberon" on the stage. Fortunately, the remarkably beautiful overture is available for concert use, and when played as Mr. Fiedler and his men gave it last night, it is a thing to linger in memory.

An unlooked-for feature of the concert was the superb performance of Mlle. Arnaud in Saint-Saen's second piano concerto. The young woman is new to American audiences, though for a year or two past she has been winning laurels in Europe. Certainly she is a remarkable player, and when it is considered that she has but just passed her 17th birthday a most brilliant artistic future may be predicted confidently for her. The concerto itself is a fine, interesting work, with a solid first and closing movements between which is sandwiched a rippling scherzo of unique beauty. In the playing of the young artist there were many things to admire, astonishing power, a technic so sure and clean-cut that every note in rapid passage work stood out from its neighbor, plenty of dash and animation, all-sufficient delicacy where that was called for, and an unusually developed sense of rhythm responsible for delightfully perfect phrasing. Seldom has so spontaneous an ovation been drawn out in our concert rooms as followed Mlle. Arnaud's performance. She was recalled again and again, the men of the orchestra joining the applause of the audience, which to the initiated means a great deal.

Schumann's pleasant D-minor symphony and the brilliant "Tannhauser" overture, which completed the programme, received most effective treatment at the hands of the orchestra. It seemed at times, especially in the Wagner overture, as if the splendid band was fairly outdoing itself. It was the apotheosis of brilliancy, the perfection of virtuosity, the very Ultima Thule of style. The concert was an inspiring finish to one of the most enjoyable and successful seasons ever afforded us, and regret must have been universal that it has come to so early a close.

NEW YORK PRESS,
New York City.

The only recital by Paderewski in New York this year is announced for Tuesday afternoon at 2.30 in Carnegie Hall. The pianist arrived here from England on last Tuesday and began his tour with a concert in Newark yesterday afternoon. As soon as he reached New York he announced he would limit himself to one recital in each city on his route, making about thirty in all. Consequently the only opportunity New Yorkers will have to hear him in recital will be this coming Tuesday, though a fortnight hence he will appear twice with the Boston Symphony Orchestra. This will be his Tuesday programme: Chromatic Fantasia and Fugue, Bach; Sonata, opus 111, Beethoven; Etudes Symphoniques, Schumann; Nocturne in E major, opus 62; Mazurka in A flat, opus 59; Barcarolle and Polonaise, opus 53, Chopin; "Reflets dans L'eau," Debussy, and "Rhapsodie Hongroise," Liszt.

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At the Symphony Concert.

Infantry Hall was thronged last evening at the last concert in the series by the Boston Symphony Orchestra. In the gathering were noted Mr. William B. Weeden, Mrs. Alfred M. Coats, Mr. Howard K. Hoppin, Miss Louise Hoppin, Mr. and Mrs. Harry Parsons Cross, Mrs. William Binney, Mrs. H. Martin Brown, Mrs. Erling Osthy, Mr. and Mrs. Stephen O. Metcalf, Mr. and Mrs. Robert W. Taft, Mrs. George H. Corliss, Miss Corliss, Mrs. Anne Gilbreth Cross, Mr. and Mrs. George A. Freeman, Mrs. Anna Ellis Dexter, Boston; Miss Edith Kimball, Mrs. Elisha H. Howard, Mrs. Irving P. Irons, Dr. and Mrs. Ernest Charbonnel, Mrs. James H. Coggeshall, Mrs. Theodore W. Foster, Miss Annie S. Brown, Mrs. John G. Aldrich, Mrs. Albert W. Clafin, Miss Louise Clafin, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Herbert E. Maine, Mr. and Mrs. Charles B. Rockwell, Miss June Rockwell, Mr. W. W. Dempster, Miss Dempster, Mrs. Frank D. Simmons, Mrs. C. Moulton Stone, Mr. and Mrs. E. Lindsey Cummings, Mr. Percy Middleton, Mrs. Fred L. Smith, Master Norman Smith, Mrs. Fred W. Allen, Master Richmond Allen, Mr. John Foster, Mrs. John R. Tillinghast, Miss Bertha Buffinton, Miss Harriet J. Miller, Mrs. C. L. Harris, Miss Beatrice Harris, Miss Carolyn Kelly, Mrs. William von Gottschalk, Mrs. Frederic N. Luther, Mr. and Mrs. Horatio Hunt, Miss Fanny Hunt, Miss Margaret Dwight, Mr. Theodore F. Green, Miss Eleanor B. Green, Mr. Albert M. Steinert, Mrs. Henry Hunt Clark, Mrs. Grace L. Johnson, Miss Ada Johnson, Miss Gertrude Swarts, Mr. and Mrs. Prescott O. Clarke, Mrs. Frederick W. Hartwell, Miss Hartwell, Mrs. Albert K. Potter, Mr. and Mrs. Stephen O. Edwards, Miss Grace Barstow, Mrs. Rathbone Gardner, Mrs. Henry B. Gardner, Mrs. Albert W. Smith, Mrs. Charles Nichols, Miss Edith Nichols, Mrs. W. B. M. Miller, Mr. and Mrs. James Lister Miss Carolyn L. Peck, Miss Caroline Eddy, Mrs. Stella A. Wilcox, Rev. and Mrs. Augustus M. Lord, Mr. and Mrs. Arthur L. Kelley, Mr. and Mrs. Louis E. Robinson, Miss M. Helen Potter, Mrs. J. Lippitt Snow, Mrs. I. Gifford Ladd, Mrs. William Hughes, Miss Elizabeth Hughes, Mrs. Joshua M. Addeman, Mrs. Webster Knight, Miss Adelaide Knight, Mr. and Mrs. Albert Fenner, Mr. Edward Aborn Greene, Miss Sarah F. Greene, Mr. and Mrs. Edward S. Clark, the Misses Sherman, the Misses Vaughn.

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Paderewski has arrived in New York and brings with him his new symphony, which will be given its first performance by the Boston Symphony Orchestra in Boston on February 12th, and played for the first time in New York on February 18th by the same orchestra. Both performances will be directed by Mr. Fiedler.

Of the symphony the New York "Sun" gives the following interesting descriptive sketch:

"The symphony is a work of monumental size. It was inspired by the fortieth aniversary of the Polisch revolution of 1863-64, and the composer has written it as a tribute to his native land. In its present form it has three movements and is complete as it is, but Paderewski contemplates inserting a scherzo between the second and third movements. As it stands the work will consume about an hour and a quarter in performance. The first movement seeks to give expression to the heroic past of Poland and in the second the composer tries to express the lyric nature of his race. The last movement is a symphonic poem in itself, and for this the composer has made a definite programme treating of the revolution, which he remembers distinctly although but a small child when it occurred. A full modern orchestra is used, and in addition to the instruments found in such a band Mr. Paderewski has added three sarrusophones and a new instrument of percussion which he invented himself. He calls it a tonitruone, and it is designed to give the effect of distant thunder."

Paderewski is to limit his recitals to one in each of the cities which he visits, although he appears several times with the Boston Symphony Orchestra in New York and Boston, and with the Thomas Orchestra in Chicago. The programme for his New York recital of February 2d included Bach's "Chromatic Fantasia and Fugue," Beethoven's sonata opus 111., Schumann's "Etudes Symphoniques," a Chopin group, "Regrets dans l'eau" of De Busy and a Liszt rhapsody.

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PROVIDENCE, R. I.

FEB 8 - 1909

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Last night's concert was a worthy ending of what has been perhaps the best season the Boston Symphony Orchestra has ever had in this city.

From

Address BUFFALO, N. Y.

Date FEB 8 - 1909

Mischa Elman's Triumph.

Mischa Elman, who played here last week with Boston Symphony Orchestra, has been meeting with a tremendous reception in America. But his success cannot have been altogether without alloy, for people will still persist in regarding him as an infant prodigy, in spite of his long trousers and stand-up collars. Mischa Elman detests this, and he must have felt particularly indignant with the lady in Boston, the other day who, after he had finished playing, rushed up to him exclaiming in a voice choked with emotion: "Oh, you wonderful, you marvellous boy! I wish you were my boy!" The violinist has a great objection to being called a "boy," and does all he can to escape from the attentions of the ladies. When he first came to England, a gentleman acted as his guide at all his concerts, and if ladies pestered him for kisses, he used to point to his conductor and say: "He kisses. I play."

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The vocalist is Miss Mary Ranzenberg, who is the principal contralto at the Metropolitan Opera House, New York. Miss Ranzenberg will probably appear in Baltimore in opera later in the season, but this will be her first introduction to a Baltimore audience. Mr. Thaddeus Rich will be the violinist. Mr. Rich is well-known as the concert master of the Philadelphia Orchestra, and has appeared with success in Baltimore and other cities. Mr. Bart Wirtz, the well-known cellist, will also be on the program, and the

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JOURNAL

PROVIDENCE, R. I.

FEB 8 - 1909

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From GLOBE & COMMERCIAL ADVE

Address New York City

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Daily Eagle,
Brooklyn, N. Y.
FEB - 6 1909

The next Boston Symphony concert, the fourth of the series, will be given in the Academy of Music, Friday evening, February 19, at 8:15. This concert will present Ignace Paderewski, both as a composer and as a pianist. As already announced, Brooklyn will hear Paderewski's symphony at this concert for the first time. This symphony, which began in the summer of 1904, and was finished only last December, has not yet been published. Paderewski will also be the soloist, and his plan is now to play the Saint-Saens concerto in C minor No. 4. This will be his first appearance in Brooklyn during his present tour, and his only appearance with orchestra. His recital here is set for Monday evening, March 1.

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dress Brooklyn, N. Y.
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Standard Union,
Brooklyn, N. Y.
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FEB 7 - 1909

Boston Symphony Coming.

The next Boston Symphony concert, the fourth in the present Baltimore series, will be given in the Lyric February 17. This concert will be one of extraordinary interest, since the assisting artist will be Ignace Paderewski, who will appear both as composer and pianist. Paderewski's Symphony will be given here for the first time.

This symphony, which was begun in the summer of 1904 and finished last December, has not yet been published, Paderewski having brought the manuscript score and parts with him. The symphony is in three movements, the first of which follows generally the traditional classical form; the second is a slow movement, and the third a symphonic poem in itself. The last movement is peculiarly a memorial to the Polish revolution of 1863-64.

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From TIMES,

Address New York City.

FEB 7 1909

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At the first concert on Thursday evening he will play Saint-Saëns Concerto in C minor, No. 4. At the concert on Saturday afternoon he plans to play Schumann's Concerto in A minor. Unless the rehearsals of the symphony which begin in Boston next week demonstrate that it can be played in a shorter time than Mr. Paderewski thinks—which is one hour and a quarter—nothing will appear on the programme except the symphony and the concerto, the symphony coming first and the concerto closing the concert.

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WORLD,

ess New York City.

FEB 7

Paderewski's New Symphony.

When Paderewski arrived here from England last he brought with him the long-expected and eagerly awaited symphony which was first announced for performance two years ago. On account of his extensive tours he had found it impossible to devote time to it until last summer, and the final copies of the parts were only made last month.

The symphony is a work of monumental character. It was inspired by the fortieth anniversary of the Polish Revolution of 1863-64, and the composer has written it as a tribute to his native land. In its present form it has three movements, and is complete as it is, but Paderewski contemplates inserting a scherzo between the second and third movements. As it stands the work will consume about an hour and a quarter in performance. The first movement seeks to give expression to the heroic past of Poland, and in the second the composer tries to express the lyric nature of his race. The last movement is a symphonic poem in itself, and for this the composer has made a definite programme treating of the revolution, which he remembers distinctly, although only a small child when it occurred.

A full modern orchestra is used, and in addition to the instruments found in such a band, Mr. Paderewski has added three sarrusophones, which is a new instrument and a distant relative of the saxophone, and a new instrument of percussion which he invented himself. He calls it a tonitruone, and it is designed to give the effect of distant thunder.

The first performance of this symphony will be by the Boston Symphony Orchestra under Mr. Fiedler in Symphony Hall, Boston, at the public rehearsal on Friday afternoon. It will be repeated on the following evening. The first performance in New York will be given by the Boston Symphony Orchestra in Carnegie Hall on Thursday evening, Feb. 18.

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FEB 8 - 1909

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Daily Eagle,
Brooklyn, N. Y.
FEB - 6 1909

The next Boston Symphony concert, the fourth of the series, will be given in the Academy of Music, Friday evening, February 19, at 8:15. This concert will present Ignace Paderewski, both as a composer and as a pianist. As already announced, Brooklyn will hear Paderewski's symphony at this concert for the first time. This symphony, which began in the summer of 1904, and was finished only last December, has not yet been published. Paderewiski will also be the soloist, and his plan is now to play the Saint-Saens concerto in C minor No. 4. This will be his first appearance in Brooklyn during his present tour, and his only appearance with orchestra. His recital here is set for Monday evening, March 1.

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Daily Citizen,
Brooklyn, N. Y.
FEB - 6 1909

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Stand d Union,
Brooklyn, N. Y.
FEB - 6 1909

The next Boston Symphony concert at the Academy, which will be the fourth, is dated for Friday evening, Feb. 19. Brooklyn will hear Paderewski's symphony for the first time at this concert. Paderewski will also be the soloist.

Boston Symphony Coming.

The next Boston Symphony concert, the fourth in the present Baltimore series, will be given in the Lyric February 17. This concert will be one of extraordinary interest, since the assisting artist will be Ignace Paderewski, who will appear both as composer and pianist. Paderewski's Symphony will be given here for the first time.

This symphony, which was begun in the summer of 1904 and finished last December, has not yet been published, Paderewski having brought the manuscript score and parts with him. The symphony is in three movements, the first of which follows generally the traditional classical form; the second is a slow movement, and the third a symphonic poem in itself. The last movement is peculiarly a memorial to the Polish revolution of 1863-64.

Paderewski will probably play the Saint-Saens concerto in C minor No. 4. This will be his only appearance in Baltimore on his present tour.

TIMES,

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ddress New York City.

FEB 7 1909

Boston Symphony Orchestra.

The next two Boston Symphony concerts in Carnegie Hall on Thursday evening, Feb. 18, and Saturday afternoon, Feb. 20, will be devoted, in a sense to Paderewski, for the great Polish artist will appear at each of these concerts both as composer and pianist. His new symphony, of which so much has been said in the last two years, according to present plans will be played both on Thursday evening and Saturday afternoon in order that both sets of subscribers to the Boston concerts may have an opportunity to hear it. Paderewski will also be soloist at both concerts.

At the first concert on Thursday evening he will play Saint-Saëns Concerto in C minor, No. 4. At the concert on Saturday afternoon he plans to play Schumann's Concerto in A minor. Unless the rehearsals of the symphony which begin in Boston next week demonstrate that it can be played in a shorter time than Mr. Paderewski thinks—which is one hour and a quarter—nothing will appear on the programme except the symphony and the concerto, the symphony coming first and the concerto closing the concert.

Standard Union,
Brooklyn, N. Y.
FEB - 7 1909

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WORLD,

ess New York City.

FEB 7

Paderewski's New Symphony.

When Paderewski arrived here from England last he brought with him the long-expected and eagerly awaited symphony which was first announced for performance two years ago. On account of his extensive tours he had found it impossible to devote time to it until last summer, and the final copies of the parts were only made last month.

The symphony is a work of monumental character. It was inspired by the fortieth anniversary of the Polish Revolution of 1863-64, and the composer has written it as a tribute to his native land. In its present form it has three movements, and is complete as it is, but Paderewski contemplates inserting a scherzo between the second and third movements. As it stands the work will consume about an hour and a quarter in performance. The first movement seeks to give expression to the heroic past of Poland, and in the second the composer tries to express the lyric nature of his race. The last movement is a symphonic poem in itself, and for this the composer has made a definite programme treating of the revolution, which he remembers distinctly, although only a small child when it occurred.

A full modern orchestra is used, and in addition to the instruments found in such a band, Mr. Paderewski has added three sarrusophones, which is a new instrument and a distant relative of the saxophone, and a new instrument of percussion which he invented himself. He calls it a tonitruone, and it is designed to give the effect of distant thunder.

The first performance of this symphony will be by the Boston Symphony Orchestra under Mr. Fiedler in Symphony Hall, Boston, at the public rehearsal on Friday afternoon. It will be repeated on the following evening. The first performance in New York will be given by the Boston Symphony Orchestra in Carnegie Hall on Thursday evening, Feb. 18.

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY-EIGHTH SEASON, 1908-1909

2669th to 2674th CONCERT

WESTERN TRIP

Leave Boston, Special Train, Sunday, January 24, via Boston and Albany R. R., South Terminal Station, 11.05 p. m. Trinity Court Station, 11.09 p. m.
Arrive Utica Monday, January 25, at 8.50 a. m.
30 minutes for BREAKFAST.
Leave Utica at 9.20 a. m.
Arrive Rochester 12.20 p. m.
30 minutes for LUNCH.
Leave Rochester at 12.50 p. m.
Arrive Buffalo, Union Station, at 2.30 p. m.
LAFAYETTE HOTEL, Lafayette Square.
Concert at Convention Hall, at 8.15 p. m.
Leave Buffalo, Union Station, Tuesday, January 26, SPECIAL TRAIN, via Michigan Central R. R. at 8 a. m. Pass Niagara Falls about 8.40 a. m.
Arrive St. Thomas at 11.40 a. m.
40 minutes for DINNER.
Leave St. Thomas at 12.20 p. m.
Arrive Detroit, Michigan Central Depot, foot of Third Street, corner Jefferson Avenue, at 2 p. m.
WAYNE HOTEL, opposite Depot.
Concert at Light Guard Armory, at 8.15 p. m.
Leave Detroit, Michigan Central Depot, Wednesday, January 27, SPECIAL TRAIN, at 8.30 a. m.
Arrive Cleveland, Union Station, 1 p. m.
HOLLENDEN HOTEL.
Concert at Grays' Armory at 8 p. m.
Leave Cleveland, SPECIAL TRAIN, Union Station, 12.30 midnight.
Arrive Indianapolis, Thursday, January 28, Big Four R. R., Union Depot, Illinois Street and Jackson Place, at 7.45 a. m.
CLAYPOOL HOTEL.
Concert at English Opera House, at 8.15 p. m.
Leave Indianapolis, SPECIAL TRAIN, Big Four R. R., Union Depot, Friday, January 29, at 8.30 a. m.
Arrive Columbus, Union Station, Big Four R. R., at 12.45 p. m.
SOUTHERN HOTEL, corner High and Main Streets.
Concert at Memorial Hall, East Broad Street, at 8.15 p. m.
Leave Columbus, SPECIAL TRAIN, Union Station, Big Four R. R., Friday, January 29, at 12.30 midnight.
Arrive Buffalo, Saturday, January 30, 8 a. m. [Central Time.]
BREAKFAST in dining station, 40 minutes.
Leave Buffalo, 9.40 a. m. [Eastern Time.]
Arrive Rochester, 11.30 a. m.
POWERS HOTEL.
Concert at City Convention Hall, Clinton Avenue South, at 8.15 p. m.
Leave Rochester, 12.30 midnight.
Arrive Springfield, Sunday, January 31, at 8 a. m.
40 minutes for BREAKFAST.
Leave Springfield at 9.25 a. m.
Arrive Boston, Sunday, January 31, at 12 o'clock noon.

SPECIAL NOTICE. As the Orchestra leaves each city in a SPECIAL TRAIN, it is ABSOLUTELY IMPERATIVE that each member of the Orchestra having a trunk shall PERSONALLY arrange with the hotel porter to have same delivered at the baggage room; otherwise the Management will not be responsible for trunks left behind.

Members of the Orchestra are also cautioned to note the changes in TIME in the different cities visited.

Personal baggage must be ready for collection on Saturday, January 23.

CHAS. A. ELLIS, MANAGER.
FRED. R. COMEE, ASS'T MANAGER.
SYMPHONY HALL, HUNTINGTON AND MASS. AVENUES,
BOSTON, SATURDAY, January 23, 1909.

Programmes

CONVENTION HALL, . . . BUFFALO
MONDAY EVENING, JANUARY 25, AT 8.15.
SMETANA, "MOLDAU."
TSCHAIKOWSKY, SYMPHONY, "Pathetic."
BEETHOVEN, CONCERTO for Violin.
WAGNER, OVERTURE to "Tannhäuser."
Soloist: MISCHA ELMAN.

LIGHT GUARD ARMORY, . . DETROIT
TUESDAY EVENING, JANUARY 26, AT 8.15.
WEBER, OVERTURE to "Oberon."
BEETHOVEN, SYMPHONY No. 5.
MACDOWELL, "LAMIA."
R. STRAUSS, "Death and Transfiguration."
WAGNER, PRELUDE to "Lohengrin."
WAGNER, OVERTURE to "Tannhäuser."

GRAYS' ARMORY, . . . CLEVELAND
WEDNESDAY EVENING, JANUARY 27, AT 8.
WEBER, OVERTURE to "Oberon."
SCHUMANN, SYMPHONY, No. 4.
MACDOWELL, "LAMIA."
SIBELIUS, "FINLAND."
VERDI, ARIA from "Aida."
WAGNER, PRELUDE AND LOVE DEATH from "Tristan and Isolde."
WAGNER, OVERTURE to "Tannhäuser."
Soloist: MRS. SEABURY C. FORD.

ENGLISH OPERA HOUSE, . INDIANAPOLIS
THURSDAY EVENING, JANUARY 28, AT 8.15.
BEETHOVEN, OVERTURE "Egmont."
TSCHAIKOWSKY, SYMPHONY "Pathetic."
BRUCH, CONCERTO for Violin, No. 1.
WAGNER, OVERTURE to "Tannhäuser."
Soloist: PROF. WILLY HESS.

MEMORIAL HALL, . . . COLUMBUS
FRIDAY EVENING, JANUARY 29, AT 8.15.
BEETHOVEN, OVERTURE "Egmont."
TSCHAIKOWSKY, SYMPHONY, "Pathetic."
SMETANA, "MOLDAU."
SIBELIUS, "FINLAND."
WAGNER, PRELUDE to "Lohengrin."
WAGNER, OVERTURE to "Tannhäuser."

CITY CONVENTION HALL, . ROCHESTER
SATURDAY EVENING, JANUARY 30, AT 8.15.
SMETANA, "MOLDAU."
TSCHAIKOWSKY, SYMPHONY, "Pathetic."
BEETHOVEN, CONCERTO for Violin.
WAGNER, OVERTURE to "Tannhäuser."
Soloist: MISCHA ELMAN.

TIGHT BINDING

BOSTON EVENING TRANSCRIPT,

FRIDAY, FEBRUARY 12, 1909

Here in Boston

As early as twenty minutes past seven this morning, the first comer for a "rush" ticket for the Symphony Concert this afternoon took his place on the steps of Symphony Hall. Others came quickly and by half-past ten fully a thousand persons were waiting for the 520 tickets that are actually sold. So much for the double prestige of Mr. Paderewski as pianist and composer, though the pianist, in the public mind, is still the larger and the better half of the two.

When the Symphony Orchestra pays its monthly visits to New York, Philadelphia and the neighboring cities, the conductor usually varies the programmes of the six concerts that fill the week. For the next journey, however, which begins in Philadelphia on Monday and ends in New York the following Saturday, there will be virtually a single programme—Mr. Paderewski's symphony and a piano concerto—Schumann's, Beethoven's "Emperor" or Saint Saëns's in C minor—played by Mr. Paderewski. The symphony will even be performed at both the concerts in New York.

BOSTON HERALD,

FRIDAY EVENING, FEBRUARY 12, 1909.

BOSTON COUPLE ARRESTED.

Daniel Maquarre and Mrs. Lenom Taken in San Francisco.

After being traced across the continent by the Boston police, Daniel Maquarre, formerly a soloist of the Symphony Orchestra, and Mrs. Mathilda Lenom, wife of Clement Lenom, a music teacher and a member of the Symphony Orchestra, were arrested today in San Francisco and are being held for the Boston police.

Inspector Armstrong, through whose efforts the couple were located, and Inspector McGarr will start for the Pacific coast as soon as the necessary papers have been secured from Gov. Draper. The couple refuse to return without extradition papers.

Prof. Lenom and his wife lived at 6 Atherton street, Roxbury. On the evening of Nov. 28, when Prof. Lenom was to play at a concert of the Longy Club, at Symphony Hall, at which Maquarre was to play a solo, the couple disappeared.

The next heard of Mrs. Lenom was through friends, who were asked to get some of her belongings from her home.

Maquarre had left his boarding place at 245 Columbus avenue without leaving any address. Inspector Armstrong found that letters were being received from Mrs. Lenom at New York, but before he could secure the woman's address he found that letters were being received from points in the West.

At first it was believed that the couple had gone to Europe, but later evidence proved that they were going across the continent.

Inspector Armstrong secured letters written to Mrs. Lenom from Maquarre, and with Chief Watts appeared before the grand jury and secured an indictment in seven counts against Mrs. Lenom and Maquarre.

The couple were traced to San Francisco, where the Boston police forwarded descriptions and addresses and asked that the couple be arrested and held. News of the arrest came today.

Prof. Lenom and Mrs. Lenom were married in Paris in 1899. They are natives of Belgium. Mrs. Lenom is considered an exceptionally attractive woman. They came to Boston in 1901. Maquarre is 27 years old, but has the appearance of a boy. He was befriended by Prof. Lenom, who took him to his Roxbury home and entertained him often.

In speaking of the case, Prof. Lenom said: "My wife and Maquarre were very good friends, but I never suspected anything out of the ordinary. I trusted my wife, for I loved her. Yes, I loved her better than your language could tell.

"My heart breaks when I think how my wife deceived me. That man was to me always a friend, and I believed him to be, I did so much for him. When he came to this country I liked him and secured for him a place in the orchestra. He came to my home often and was always welcomed."

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PADEREWSKI IS COMING

Will Be at Lyric February 17 With His Own Symphony.

The next Boston Symphony concert, which will be the fourth in the series, will be given in the Lyric Wednesday evening, February 17, at 8.15 o'clock. This concert will be one of extraordinary interest—in fact, it may fairly be called sensational, for it will present Ignace Paderewski both as a composer and as a pianist. As already announced, Baltimore will hear Paderewski's symphony at this concert for the first time.

This symphony, which was begun in the summer of 1904 and was finished only last December, has not yet been published, Mr. Paderewski having brought the manuscript score and parts when he came to America, 10 days ago. The symphony is in three movements, the first of which follows generally the traditional classical form; the second is a slow movement, and the third a symphonic poem in itself; and this last movement is peculiarly a memorial to the Polish Revolution of 1863-64.

Paderewski will also be the soloist, and his plan is now to play the Saint-Saens concerto in C minor, No. 4. This will be positively his only appearance in Balti-

BOSTON TRAVELER,

FRIDAY, FEBRUARY 12, 1909.

VAST THRONG WAIT TO HEAR PADEREWSKI

Symphony Hall Is Stormed by Music Lovers Who Seek Admittance.

Over 2000 persons—some of whom had been waiting since early morning—stood outside the doore of Symphony Hall at noon today waiting to secure seats for the first performance in the world of the Paderewski symphony and to hear Padèrewski play the piano for less than 20 minutes.

As has been the custom since 1881, when the first symphony concerts were given, the second balcony was not reserved and the doors were thrown open to the public at 1:30. Seats in the second balcony sold at 25 cents and the "first come, first served" rule was followed.

Mrs. Mary E. Crowell of Parsons street, Brighton, was the first woman to be on hand today. She arrived on the steps with a book and a long heavy coat at just 7:20 and remained close to the door until it was opened.

Soon another came, then another, and then many others, until at noon the line, two abreast, extended along Huntington avenue, past the Children's Hospital and along Gainsboro street.

The crowd was a cosmopolitan one. Many were shawls for warmth. A woman sitting on the steps reading a book was not an uncommon sight, and at noon many lunch boxes were opened and the contents eaten.

Despite the fact that the second balcony will hold but 550 persons, the crowd waited till it was filled, and then hundreds turned away disappointed.

Mr. Comee, manager of the hall, said that the arrival of the first person, at 7:20, was a new record. "The crowd also looks larger than ever before for a Paderewski concert," he added.

...rwspaper Clipping Bureau in the World

Transcript
Hale, Mc Mars
FEB 6- 1909

STAGELAND.

BOSTON SYMPHONY CONCERT.

The third and last Boston Symphony concert of the season will be given at Court Square theatre Tuesday evening, the 23d. For this concert the orchestra will make a special journey to Springfield from Boston returning the same night. The success of the two other concerts this year has been most gratifying to all interested in the welfare of the orchestra and there seems to be every reason to believe that another splendid audience will greet Mr. Fiedler on his last appearance. In fact, the success has been such that C. A. Ellis, the manager of the orchestra, is making quite elaborate plans for the concerts next year and it may be taken for granted that the orchestra in the future will give three concerts in Springfield every season.

BULLETIN

Musical Notes

The next concert by the Boston Symphony Orchestra, at the Academy of Music on Monday evening, February 15, will have unusual interest in the presentation of Ignace Paderewski both as composer and pianist. As already announced, Philadelphia will on this occasion hear Paderewski's symphony for the first time. The work was begun in the summer of 1904, was finished only last December, and has not yet been published. It is in three movements, the first of which follows generally the traditional form; the second is a slow movement, and the third a symphonic poem in itself, being peculiarly a memorial to the Polish Revolution of 1863-64. Paderewski will also be the soloist at this concert, his present plan being to play the Saint-Saens concerto in C-minor, No. 4. This will positively be his only appearance with orchestra in Philadelphia during his present tour.

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TRANSCRIPT, SATURDAY,

FEBRUARY 13, 1909

PADEREWSKI'S SYMPHONY

YESTERDAY ITS FIRST AUDIENCE HEARD IT

The Disappointment That It Brought and a Lukewarm Reception for It—The Distinction Between Mr. Paderewski, the Pianist, and Mr. Paderewski, the Composer—The Expectations That He Involuntarily Raises—The Traits of the New Symphony—Its Ideas and Structure and the Composer's Treatment of Them—The Monotony of Mood and Color and the Lack of Vital Emotional Appeal

Mr. Paderewski is the most illustrious pianist of his time. He is of distinct intellectual force in whatever direction he may turn his mind; to hear him play is to recognize those qualities of imagination and emotion that set the recreating interpreter above the mere performing virtuoso; and even for those that know him only in the concert room his personality is distinctive and impressive as a man of thought, feeling, power and intense inner life. The image of Mr. Paderewski as one of the unusual and puissant figures of our time, alike in the arts and among men, has stamped itself gradually upon the imaginations of all of us. Whatever he may attempt, therein we expect large and fine achievement. Like most executive musicians of his power and rank, and inevitably with his traits, he is ambitious of acomplishment and eminence as a composer. More: he has found ideas shaping themselves in his mind, stirring his imaginaion and translating themselves into emotion, that the music of others, however personal he make his interpretation, may not express. For years past, accordingly, he has given his leisure and some of his deepest thought and most zealous toil to composition, and often made himself opportunity for it. His symphony, played by the Symphony Orchestra yesterday afternoon for the first time, he numbers the twenty-fourth of his pieces, and the list that runs through the piano sonata, the variations and fugue for piano, the "Polish Fantasia" for piano and orchestra and the piano concerto to the opera "Manru," represented in America seven years ago, is long and considerable.

Yet this very enumeration suggests an immediate and curious reflection: "Manru" aside, how seldom have these pieces been played by anyone except Mr. Paderewski himself and how completely most of them have fallen from the living repertory. Though a pianist spoke with the tongues of men and of angels, self-sufficient virtuoso nature is such that few other pianists would play his music in his lifetime, while Mr. Paderewski himself in recent years has ignored his earlier pieces. Often as he has appeared with the Symphony Orchestra, he has not played his concerto in sixteen years, or the "Polish Fantasia" in thirteen, and no other pianist has attempted them. Practically they have dropped from the living ... of concert rooms

as completely as "Manru," after its first vogue of eager curiosity, has dropped from the working repertory of opera houses. Last season he made known his own variations and his own sonata. Scarcely another pianist has undertaken them, and the composer himself may or may not choose to cherish and play them as he has Beethoven's sonata and Schumann's "Symphonic Studies" of his recital last week. In fine, Mr. Paderewski's opera and his pieces for piano and orchestra have not endured, in spite of the first enthusiastic curiosity over them, and the fate of his sonata and his variations for piano hangs in the balance. Their large and intricate style, their asceticism of idea and expression, their dominant intellectuality do not promise well for their future.

Instinctively none the less, by the association, or the confusion, of ideas that eminence in one dierction infers eminence in another, most of us do approach a new piece by Mr. Paderewski in much the same spirit in which we should come to new work by a composer of established distinction and fame as such. Instinctively, too, we apply similar standards to the judgment of it. In cold blood and hard logic, because Mr. Paderewski is an illustrious pianist is no reason that he should prove an illustrious composer. Likewise, because we properly try Mr. Paderewski, the pianist, by the highest and the severest tests is no reason why we should subject his compositions to similar standards. Yet the insistent and abiding impression of a unique and puissant personality will not down. Mr. Paderewski has stamped himself upon his generation for what he is as much as for what he does. It has received great interpretations of the music of others through his great personality. Instinctively, albeit illogically, it expects great music of his own from it. His manager is indeed artful to quicken public anticipation, but thereby he has only made to run the higher, the enthusiastic expectation that has awaited each of Mr. Paderewski's larger pieces when it has come to first performance in America. Yesterday afternoon the symphony was performed for the first time anywhere and the composer himself had chosen the Symphony Orchestra for the first performers. Inevitably the hall was filled to the last seat. The occupants of the second balcony had waited hours to preempt ther places; and professional or personal interest had brought a little company from New York. Everyone was in place promptly. The atmosphere was as still and as charged as it is at one of Mr. Paderewski's own recitals.

By the demeanor of the particular audience of this particular performance, the outcome was disappointment. The symphony runs in three movements. To the first the listeners paid the closest attention, and it is twenty minutes long. At the end came scattered and rather artificially prolonged applause that finally brought Mr. Paderewski once to the stage. The second movement is short; but an unfailing sign—the reading of the beguiling "entr'actes" of the programme-book—indicated that the attention of the house had begun to wander, and at the close the applause was brief and thin. The third movement, more directly stirring in mat... and in manner than its predecessors, measurably recalled attention and revived applause and again Mr. Paderewski was summoned a little laboriously to the platform. Of course, the audience at the afternoon ocncerts is a feminine and a peculiar company; but it has been thrice as warm in its applause for other pieces at other concerts. It was curious to note, too, how chary of its plaudits was the usually generous orchestra. What, moreover, audience and orchestra, even on Friday afternoons, can do in applause was obvious enough when the hall rang with their admiration and emotion over Mr. Paderewski's playing of Saint-Saëns's concerto in C minor. The pianist, and not the symphonist, was he who engrossed and thrilled them. And the unmistakable disappointment over the symphony lay in the music and not the performance. Mr. Paderewski, and with reason, warmly congratulated Mr. Fiedler. All that the conductor and the men might do for the symphony, by every token of a single performance, they did. They imparted, as it seemed, its structure and substance, its spirit and its voice. They justified Mr. Paderewski's choice of them. They added the distinction of their performance to the symphony. But they could not bring to life music that in itself often lacked vital quality.

Melodically the symphony is rich. Unlike Brahms at one extreme and Strauss at the other, Mr. Paderewski has not invented his themes with assiduous thought of their fitness for certain necessities and contingencies or for their plasticity as so much musical material for development. They are imagined as well as invented themes, short-breathed as they often are, they have emotional and characterizing quality. The listener does not discover them as so much musical fact and musical possibility. Intrinsically, too, they are songful themes, and Mr. Paderewski's use and development of them throughout the symphony is distinctly and agreeably melodious. The second and slow movement, in which Mr. Paderewski would mirror "the lyric nature of the Polish race," is indeed melancholy song, moody, dreamy, tender, shadowed and shivering at the close. The vein of the first movement—of the ancient glories of Poland—is often that of solemn, heroic chant or of grave and sorrowing song of vanished days of old prowess. The third movement—delineative music of the moods and passions and even the events of the Polish rebellion in the sixties—is necessarily of less clear, songful quality, but the Polish anthem appears in many guises in it; the theme of the chivalric youth is strong and vivid, and the theme that is sooner or later to add a scherzo to the symphony has rhythmic life and promise. Mr. Paderewski is conservative. He places melody above color. He keeps his music, however scholarly on the one hand or delineative on the other, essentially melodious. By so much the symphony has the advantage over the musical ideas, too little touched with emotion to become song, that made the variations and the sonata of last year.

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[70] Continued next page

Transcript Feb. 13: continued

those pieces Mr. Paderewski showed his intellectual and technical mastery over musical form and development. They were designed with the sense that sees the end from the beginning and that neither obscures nor weakens the musical structure by hesitations or deviations by the way. The sonata and the variations were sinewy, ascetic, close-packed music—music of idea and intellect rather than of emotion and imagination—but at every turn Mr. Paderewski wrought the chosen form to the chosen purpose. The symphony bears like witness to his qualities of intellect applied to music. It is an organic whole, a fully conceived and fully wrought design not merely in the repetition or the association or the continuance of themes, but in well-knit and well-proportioned structure that makes each movement a firm entity and yet keeps that movement a part of a larger and cumulative design. In spite of too frequent repetition of short fragments of themes, the progress of the music is steadily evolutionary, steadily expansive. It does move slowly—the whole performance, with Mr. Fiedler now and then speeding up the music, consumes seventy minutes—but in that slowness Mr. Paderewski wisely gains time to develop his musical ideas, so that in the narrative and the delineative music of the third movement it unfolds both itself and the "programme" behind. Full, significant and adroitly ordered is the harmonic background. Moreover, this scope and surety of design, this firmness of workmanship have not made the symphony precise, prim and angular. Throughout the music is elastic. The spirit of Polish folk-music dwells in the idealized melodies that Mr. Paderewski has invented from his own imagination. Thus they are highly rythmic; the first and the second movements run in incessant undulation; while the third tingles to the march beneath. The music is steadily obedient to melodic curve, sensitive to accent and readily pliant to each detail of the "programme" of the finale. The mere transmutations and disembodiments that the national anthem and other melodies there undergo —and usually comprehensibly and significantly—is proof of Mr. Paderewski's manipulative skill and intellectual grasp of his music. Clearer proof still of this mastery of design and form: though he professes to count the three movements already written a rounded whole, the final and projected scherzo is essential to matter, symmetry and mood. The emphasis of the theme from which it is to spring clearly signals it.

With the instrumentation—and that is to say the tonal coloring—of the symphony, reservations begin. Mr. Paderewski has worked at the music intermittently four years and more. As report runs among his friends, he has spent much of his time and labor, especially for the last two years, upon the instrumental voices. Try as he might—again to trust similar reports—the result has never fully satisfied him. And instrumental coloring is half the battle with a modern symphony scored for modern orchestra and for modern ears. The merest youngster, nowadays, who is writing music thinks in instruments, and plumbs their capacities and their possibilities, their combinations and contrasts, to the utmost. Half the emotional and the nervous thrill of the music of our day is the thrill of tonal coloring. In some respects—if ideas were not still necessary—modern music would become instrumentation. Now it is all very well for Mr. Paderewski to add his three double-bass sarrusophones to the orchestra and to obtain from them veritable "chunks" of deep, heavy, sombre, solid tone. His own "Tonitruone," which in sound is not so very far from a skilfully manipulated thunder machine in a well-equipped theatre, brings a distinct and telling instrumental suggestion. The point is not of additions and innovations, but of the resources that any modern orchestra offers. As it seemed at a single hearing, the instrumental coloring of the symphony lacked variety and saliency. Comparatively seldom did the ear and the imagination receive a distinct sense of any instrument or choir of instruments. Mr. Paderewski seemed content with a relatively narrow range of what is possible to his violins, for example, to his wood-winds or to his horns. Perhaps this was deliberate purpose; but the result, none the less, was monotony and tameness of tonal coloring. On the other hand the frequent thickness of the instrumental web could hardly have been deliberate. Throughout, the listener heard with a curious impression of tonal mass. So stout was it, however, and so closely was it woven that it was hard for the ear to catch the various strands in it and the fancy to answer to them. Individual voices could not cut their way through, except when it was obviously opened for them; interior voices sounded choked and smothered. Sometimes the instrumentation was downright opaque. Often it needed opening, clarifying, individualizing. Mr. Paderewski's melodic and harmonic invention and his manipulative skill are elastic enough. It is his instrumental coloring that lacks suppleness. Frankly, there are moments when the music hardly "sounds."

Remains a final test that, perhaps, best accounts for the measurable disappointment that the symphony brought. Music, as we understand it nowadays, has become an emotional speech. It imparts ideas—it is true—but ideas that have crystallized into emotion and become a possessing, communicable mood to the composer. Music must kindle the imagination and stir the emotions of those that hear. Of course the test is personal and intimate. Where Wagner kindles one imagination Debussy may leave it cold. Some that hear and thrill to Strauss are deaf and inert to d'Indy. The reviewer, however sensitive and catholic-minded and with the best will in the world, can only set down a candid personal impression and have done. And this particular symphony left many that heard cold and unstirred. It was easy to admire its melodic fertility, its songful quality, its justice of design, its firmness of workmanship, and its manipulative skill. It was easy to debate of its tonal coloring. There was mental appreciation of the delineative force, the excited and strenuous voice of the third movement; of the moody and dreamy song of the Andante; of the grave and heroic exaltation of the beginning. The listener surely understood something of what was stirring in Mr. Paderewski's imagination and of what he would express in his music. But with understanding came halt. The symphony, even in the clear beauty of the Andante, did not command, seize, engross, enthrall and make the mood and passion it would compass the mood and passion of those that heard. It was the voice of Mr. Paderewski, but not the common voice of us all. It lacked communicating life. Mr. Paderewski wrote the symphony in passionate tribute to his own Poland. The programme book, rather than the music, affirmed this passion.

H. T. P.

Early Musical Events

The next Boston Symphony concert, which will be the fourth in the series, will be given in the Lyric, Wednesday evening, February 17, at 8.15 o'clock. This concert will be one of extraordinary interest; in fact, it may fairly be called sensational, for it will present Ignace Paderewski, both as a composer and as a pianist.

As already announced, Baltimore will hear Paderewski's symphony at this concert for the first time. This symphony, which was begun in the summer of 1904, and was finished only last December, has not yet been published, Mr. Paderewski having brought the manuscript score and parts when he came to America 10 days ago.

The symphony is in three movements, the first of which follows generally the traditional classical form; the second is a slow movement, and the third a symphonic poem in itself, and, as already described in these columns, this last movement is peculiarly a memorial to the Polish Revolution of 1863-'64. Paderewski will also be the soloist, and his plan is now to play the Saint-Saens concerto in C minor No. 4. This will be positively his only appearance in Baltimore during his present tour.

PADEREWSKI THE MAGNET

Attracts as Soloist and Composer.

New Symphony a Monumental Work of Art.

Mr Max Fiedler Directs Its First Performance.

The early birds going by Symphony hall yesterday morning at little past 7 o'clock saw one or two individuals encamped upon the steps near the entrance on Huntington av waiting, just waiting. Two or three hours later there were many mere people, and by 11 o'clock there probably were a thousand or so, all doing the same thing, waiting; some patiently, some impatiently and nearly all of them armed and equipped with luncheons.

And there the twice five hundred remained until about 2 o'clock, when the doors of the hall were opened to admit to the 25-cent rush seats, not the whole crowd but only about half of the expectant ones, the number permitted by law. Slowly the disappointed half disintegrated, while the more fortunate musical enthusiasts massed themselves in the second balcony well satisfied with the expenditure of time and quarter dollars for the sake of seeing and hearing Paderewski and his symphony.

A Paderewski Afternoon.

'Twas a Paderewski afternoon, all right, for the great composer-pianist was about the whole thing on the program. His brand new symphony in B minor, op. 14, was to be given a first time anywhere public performance, and then along about 4 o'clock there was to be a Saint-Saens concerto played by the wonderful Pole.

P S—And possibly an extra number, perhaps more, could be managed someway, despite the "no encore" tradition of the Symphony concerts.

And all this came about just as wished by the big audience, which was a particularly dressy one, and probably the only ones dissatisfied with the actions of the Oliver Twists of music asking for "more" were the people about the hall who would be obliged to hustle lively to get the stage cleared in time for the commemorative meeting at night in honor of Mr Lincoln's memory.

It is pretty safe to say there were few tardy ones, for the doors closed as per notices, promptly for the first 20 minutes necessary to play the first movement of the symphony. The audience was notably critical in its makeup, for there were an unusual number of prominent musicians and critics from other cities present.

Sembrich Sends Greetings by Wireless

Paderewski was showered with congratulations at his reception in the artists' room on the stage after the performance of the symphony, and cordiality was even more marked at the end of the concert. Among the "best wishes" received was one by wireless from Mme Sembrich, who is taking her ease upon the high seas on her way to Berlin.

This took place, as it were, behind the scenes; but the audience also took a hand, yes, many of them, in paying tribute to the gifted man. He was vigorously called to the stage after the first part of the symphony, and at the finale he was forced to make several return trips to bow his acknowledgments, to shake hands with conductor Fiedler and to indicate to the members of the orchestra his appreciation of their splendid work.

The monumental composition is really not completed, for Paderewski contemplates adding another part to the three movements played yesterday. Graphically has the composer pictured in musical form a tribute to his beloved Poland, and Boston is honored by his decision to have the tone poem produced here and by our own Symphony orchestra.

As soloist in Saint-Saens' concerto he again displayed his masterly skill as interpreter, and the usual scenes of enthusiasm were in order whenever the audience had a chance to applaud.

Paper Cutting Bureau in the World

THE BOSTON POST

FEBRUARY 13, 1909

TURN 600 AWAY FROM CONCERT

Immense Throng Unable to Buy Seats for Paderewski

Several hundred women and many men were unable to secure rush tickets for the Symphony concert yesterday afternoon, the appearance of Paderewski as soloist and composer bringing out a crowd of 1200 people to secure 520 seats.

The double inducement of Paderewski as soloist and the orchestra playing a symphony composed by him was the lure that brought out one of the largest throngs that have been known in the history of the orchestra.

It was 7:20 yesterday morning when the first arrival, a woman, appeared, and she held her place in the line until the sale began. Carrying lunches done up in papers and in boxes, people straggled into line through the early morning hours and at 1 o'clock yesterday afternoon a double line extended from the entrance to the corner of Gainsboro street, the whole length of the Children's Hospital being taken up.

600 Disappointed

When the "No More Seats" sign was hung up at the window where the 25-cent seats were being sold a line of over 600 women and men turned away disappointed. But they had, some of them, come from such a distance and had been so anxious to hear the great pianist that many of them, particularly the women, remained outside the hall to have the consolation of seeing the musician at least when he came out after the concert.

Symphony Hall presented an unusual picture at noon, when one by one the people in the long line who had been far-sighted enough to bring lunch sat down on the broad stone steps and unwrapped lunches. News of the unprecedented throng spread rapidly and hawkers soon appeared with the usual street lunches, which were promptly bought by the waiting hundreds.

Women Struggle for Places

Street cars leading to the hall were crowded, and there were scores who came afoot. There were 520 people in line at 10:30 a. m., so that all who came later remained in line with no chance of securing a seat, but this did not seem to be any barrier, as the line grew longer and longer until there were 1200 waiting when the ticket window was thrown open.

Paderewski Plays at Symphony Concert

By Olin Downes

Musical Boston, all agog, attended the 15th rehearsal of the Symphony Orchestra in Symphony Hall yesterday afternoon in high anticipation of the first performance of Ignace Paderewski's new symphony and to hear that peer of pianists play.

Certainly Mr. Paderewski, in his performance, justified the pots of ink that have been flung at him since his first American tour.

It is not necessary here to recount the history and the purpose of the symphony. It has been told and retold at length to a wondering public. It is of more moment to remark that the composer has evidently labored with the utmost forethought and self-criticism toward the highest goal, that his purpose rings true in every measure.

It is not Mr. Paderewski's fault that his symphony has been so shouted about.

He has evidently perused many modern scores to advantage, notably those of Tschaikowsky. His tonal architecture is on the largest scale.

Consider the orchestra that he has employed to fill his canvas: Three flutes, three oboes (English horn), three clarinets (bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, bass tuba, harp, organ, three kettledrums, side-drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone, the usual strings.

Mr. Paderewski, as everybody knows, invented the tonitruone himself. To some, however, it may be news that at the first rehearsals it was found that at last a composer had "stumped" the Symphony Orchestra. Not a man of them could successfully handle the new instrument. The author of its being was summoned in haste, and soon everything was well.

The first movements of [illegible] symphony follow freely the accepted forms. They prepare the way for the third, which speaks with ample rhetoric of the Polish insurrection of '63-'64, and is less concise than the other sections.

With characteristic splendor and color the composer would commemmorate his native land. There are impressive passages and much interesting material which is not always done justice by the instrumentation.

An opinion of such a work after a single performance would in any case be half-baked, and extended comment may best be deferred until tomorrow.

Then, Mr. Paderewski, a pianist on a height of his own, a genius when in the vein, gave a never-to-be-forgotten performance of the rarely played C minor concerto of Saint-Saens. Words fail to do justice to that masterly exhibition.

REPUBLICAN
SPRINGFIELD MASS
FEB 7 - 1909

bowing excellent.

After the Boston orchestra has played Paderewski's symphony in Boston, in New York and in other eastern cities, the Chicago orchestra is to play it in the West. Already a small orchestra has tried it over for the ear of Mr. Paderewski himself at Lausanne in Switzerland.

BALTIMORE MD
FEB 7 - 1909

Boston Symphony Orchestra.

The next Boston Symphony Concert, which will be the fourth in the series, will be given in the Lyric, Wednesday evening, February 17, at 8:15 o'clock. This concert will be one of extraordinary interest; in fact, it may fairly be called sensational, for it will present Ignace Paderewski, both as a composer and as a pianist. As already announced Baltimore will hear Paderewski's Symphony at this concert for the first time. Paderewski will also be the soloist and his plan is now to play the Saint-Saens concerto in C-Minor No. 4. This will be positively his only appearance in Baltimore during his present tour.

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Boston Symphony and Paderewski.

The next Boston Symphony concert, which will be the fourth of the series, will be given in the New National Theater on Tuesday afternoon, February 16. This concert will present Paderewski. Washington will hear Paderewski's symphony at this concert for the first time. This symphony, which was begun in the summer of 1904 and was completed only last December, has not yet been published. Paderewski will also be the soloist, and his plan is now to play the Saint-Saens concerto in C minor No. 4.

The fourth concert of the Boston Symphony Orchestra will be given in the Lyric on next Wednesday night at 8 o'clock. In many respects this concert promises to be one of the most successful of the whole series of the season of 1903-1909. It will be the most important and most interesting because Ignace Jan Paderewski will be the central figure, and the orchestra will give in Baltimore for the first time the great symphony on which the pianist and composer has been working so long, and which he has finally completed. The work is on monumental dimensions, its performance consuming one hour and a quarter, and, on this account the program will contain only the Symphony and Saint-Saens concerto in C minor, No. 4, which M. Paderewski will play himself.

BOSTON DAILY ADVERTISER,
SATURDAY MORNING,
FEBRUARY 13, 1909

PADEREWSKI'S SYMPHONY PRODUCED IN BOSTON

A LONG, EARNEST AND IMPORTANT WORK

New Instruments Heard for the First Time, but No New Points of Orchestration.

By Louis C. Elson.

PROGRAMME.

Paderewski—Symphony in B minor.
Saint-Saens—Piano concerto in C minor.
Pianist—Ignace Paderewski.

The above reads like a very short programme, but if any reader receives that impression let him get rid of it at once. A modern symphony is a serious matter, in breadth (of scoring) and in length, if not always in depth. There was a time when Beethoven's Ninth symphony was considered a pretty long work and rather heavily scored. But there are many modern composers who drive it into the domain of simplicity and brevity—by comparison with their very prolix works.

Paderewski possibly suffers from the same handicap which once affected the compositions of Liszt. Everyone idolized Liszt as the King of pianists, and his own reputation in this field threw him into the shade as a composer. Only now, when his piano-playing is but a memory, the world is beginning to realize how great he was in musical creation. It may be the same with Paderewski, but we are by no means convinced of this yet. He has the spirit of nationalism in his music, always a great advantage in composition, and he has certainly mastered the routine of orchestration and of figure development.

The symphony of yesterday afternoon took an hour and ten minutes in its performance. It called for instruments galore and some of them of a new type. Richard Strauss has brought in the Heckelphone and revived the Oboe d'Amore; Paderewski brings in the Sarussophone and other novelties, including a "Thunder-machine."

There is no essential need of the Sarussophone as a new tone-color. It is a brass instrument with a contra-bassoon mouthpiece (at least in its deepest pitch), and the contra-bassoon is the more effective of the two instruments. When Massenet introduced the Sarussophone into his "Esclarmonde" he told the present reviewer that he did so because there was sometimes difficulty in obtaining a good contra-bassoonist, and the Sarussophone was the easier to blow and the least liable to be off pitch.

Side-drum, gong, triangle, tambourine, etc., enter into this large score as a matter of course, and there is, as above mentioned, a new instrument to imitate the rolling of distant thunder.

When one remembers, in this connection, Strauss's wind-machine and his more recent device of striking bass-drums with birch rods, it shows that we have entered upon an epoch of tonal experiments. Smashing panes of glass, scraping slate-pencils on a black-board, or the use of locomotive whistles seem to be the only tone-colors yet untried, for Berlioz has used even rifle-shots in a score.

The first movement of Paderewski's Symphony, which has an impressive introduction, is fairly intelligible in its shape. Its themes are recognizable and their chief figures well developed. But the first two movements are almost entirely in a sombre mood and give very little contrast. There is also very little sustained melody, although very much figure development. The monotony is added to by the great use of chromatics. The orchestration is often turgid.

There is a bit of canonic work in the introduction, but little of strict counterpoint in the later portion of the symphony. All through the first movement there seems to be a struggle with great ideas but without mastering them. The work suggests greatness without being great. The military touches near the end of the first movement, the chorale-like phrase on the organ, are mighty fragments that might have been something more.

The slow movement continues in its dark tints the gloomy impression of its predecessor. There are many sequences, and much display of the wind instruments in the deepest register, a la Tschaikowsky, without, we must add, the attractive poetry of Tschaikowsky.

The symphony goes directly from its slow movement to its finale. The Scherzo is absent, as in a concerto-form. We are informed that this finale treats of the Polish Revolution of 1863. It is laudable for a Polish composer to glorify the memories of his country, for never has there been a more splendid kingdom than Poland, never a country in which more heroism has been displayed in a hopeless struggle against despotism. We therefore listened with the greatest respect to the tone-picture which gave one of the lofty chapters of Poland's history. And we found this the most tangible and the most effective part of the whole work. A bugle-call and a roll of side drums led up to what Shakespeare would have called "Alarums and Excursions." The introduction of a Polish national theme made the picture still more tangible. Most striking of all was the dominating, almost irresistible, march rhythm that formed the substratum of the whole Finale. We think that we shall like the last movement best, on repeated hearing.

It must be remembered that the reviewer has heard this work but once and that it has many novel effects. It would therefore be wrong to give an irrevocable judgment. We found some fine points in the symphony, but on the whole it seemed fragmentary in spite of its continuous development. We discovered no new points of orchestration in spite of the new instruments. Paderewski's scoring only restated what Tschaikowsky has given better. We believe also that all that this symphony had to tell could have been recounted in one-half of the time taken. Yet we recognize the earnestness of the work and its importance.

There was considerable applause at the end, and the composer was called out twice.

We intimated in our opening sentence that the concert was not as short as its list might indicate. The law of the Boston Symphony Concerts is prohibitive of encores, but Paderewski is like Necessity—he knows no Law. He is the particular pet of the encore-fiend. It matters not how long the concert may have been, nor what he may have played, nor how he may have played it, the public cry, with Prince Hal—"Well, breathe awhile and then to 't again," and the kindly artist never sets up a refusal. Therefore when the long concert was over the public did not depart, but waited for the inevitable postscript.

After the symphony came the St. Saens C minor Concerto. But between them there came the longest "wait" that has ever taken place at the Symphony Concerts. Twenty-five minutes elapsed between the last notes of the symphony and the beginning of the Concerto.

When it once began, however, it was very brilliantly given. It is not as fine as the G minor concerto, which we heard two weeks ago, but Paderewski played it with a verve that carried it to absolute success. There were some tremendous crashes in the first movement and in the final Coda, but the Allegro Vivace of the second movement was splendidly performed and the manner in which the chief theme of the Finale was rapped out was exciting. It was, as we expected, a greater Paderewski that was revealed (in spite of the thunderbolts) than was evident in his recital of a few days ago. In spite of all the spots that can be discerned upon this sun [illegible] remains the chief star of the present [illegible]. When we left the hall the supplementary concert of encores was beginning.

JOURNAL—
FEBRUARY 13. 1909.

MRS. LENOM AND MAQUARRE IN CELLS

Symphony Player and Wife of Friend Arrested in San Francisco.

Chief Inspector Watts received a telegram yesterday from San Francisco, stating that Mrs. Clement Lenom, the wife of the Symphony Orchestra musician, was under arrest there, together with Daniel Maquarre of Roxbury, who was a fellow player in the Symphony with Mrs. Lenom's husband until she vanished.

The disappearance of the two simultaneously led to much affinity talk in Boston last November, and a warrant was issued for the arrest of both of them if found together.

The couple were located in San Francisco through several letters which Mrs. Lenom wrote to a Boston woman, in which she very indiscreetly gave her address. This address was forwarded to Chief Watts by a friend of Mr. Lenom's, and the arrest in San Francisco followed. They are planning to fight extradition and Inspector Armstrong will start for California either today or Monday to endeavor to bring them back.

ress .....

The next Boston Symphony concert will be given in the Academy of Music February 15. This concert will be one of extraordinary interest, for it will present Ignace Paderewski both as a composer and as a pianist. As already announced, Philadelphia will hear Paderewski's symphony at this concert for the first time. This symphony, which was begun in the summer of 1904 and was finished only last December, has not been published, Mr. Paderewski having brought the manuscript score and parts when he came to America ten days ago. The symphony is in three movements, the first of which follows generally the traditional classical form; the second is a slow movement, and the third a symphonic poem in itself, and, as already described in these columns, this last movement is peculiarly a memorial to the Polish revolution of 1863-64. Paderewski will also be the soloist, and his plan is now to play the Saint-Saens concerto in C minor, No. 4.

NEW-YORK DAILY TRIBUNE,
SATURDAY, FEBRUARY 13, 1909.

MUSIC

Paderewski's Symphony Performance in Boston.

[By Telegraph to The Tribune.]

Boston, Feb. 13.—Amid scenes of gladsome excitement Paderewski's symphony was performed at a public rehearsal of the Boston Symphony Orchestra here this afternoon. The occasion was the fifteenth afternoon meeting of the orchestra and its patrons and served eloquently to prove the great popularity of the Polish musician. Long before the concert began there was not a seat to be had in any part of Symphony Hall, and would-be purchasers of places not subscribed for gathered in the corridors of the hall as early as 7 o'clock in the morning. Before long the line extended out of the hall far up the street, and hundreds were unable to gain admittance. In the audience were musicians and music lovers from other places, among them Sigismond Stojowski, Ernest Schelling and Alexander Lambert, of New York. Mme. Sembrich, more than two days out on her voyage to Europe, remembered her countryman by sending a wireless message in Polish expressing her hope that the symphony would meet with success.

The programme contained only two numbers—the symphony, which received its first public performance, and the C minor pianoforte concerto by Saint-Saëns, in which Mr. Paderewski played the solo part. The celebration of Lincoln's birthday had charged the atmosphere with patriotic feeling, and this gave peculiar appropriateness to the patriotism which was the insiration of the symphony. Mr. Paderewski by his own confession paid tribute to his native Poland and a memorial of the revolution of 1863-'64. The uprising and its woful outcome receive musical dedication in the final movement, which is frankly programmatic, but there is also a hymning of Poland's heroic period in the first movement and of the musical nature of the Polish people in the second. There are only three movements in the symphony at present, but a fourth movement, which it is to be supposed will body forth the happy side of the Polish nature, since it is to be a scherzo, will be added when Mr. Paderewski takes the symphony in hand again. The work was promised when the composer was last in America. The fact that it is still unfinished is evidence of the serious manner in which he has devoted himself to his self-imposed, but highly honorable, task.

Nine-tenths of Mr. Paderewski's music is expression after mood. It is freighted with melancholy. It tells of a great corroding longing, vain effort, and hope which never shines resplendent, but appears ever at the end as only a flickering light. In the last movement the voice of the people striving to throw off the yoke of oppression finds expression in the frequent occurrence of a suggestion of the Polish national hymn, "Jszsze Polska nie zgineta" ("Poland is not yet lost"), but the suggestion remains only a suggestion. The device has been used by other composers in treating patriotic or political themes—by Litolff in his "Robespierre" overture, by Tschaikowsky in his "1812"—but generally there is a swelling proclamation of the typical hymn at the end. But Mr. Paderewski has no consummation which he can hymn; his song is only of longing still cherished and pride unbroken. To me at a first hearing the most moving portions of the music were the buoyant proclamation of the second theme in the first movement, which seemed to tell of ancient stories and a heart searching threnody in the last movement after the din of a lost battle and before a dirge for the heroic dead.

Structurally Mr. Paderewski has paid deference to approved symphonic forms in his first two movements, and exercised the utmost freedom in his last, which has the dimensions and the outlines of a symphonic poem. In it he has hewn to the lines of historical incident. It might bear a superscription like Tschaikowsky's overture, already mentioned—"Poland, 1863," might have been its title—it is a delineation of the stirrings of popular unrest, the zeal of youthful patriotism, the unheeded admonitions of wise conservatism, of warfare begun with heedless daring and enthusiasm, of defeat and lamentation, ending with a glimmer of hope.

The impression made by the music is not so easily described. Mr. Paderewski has invented some pregnant themes, but they are not strikingly novel, and his treatment of them makes them sound scant of breath. There is an excessive amount of iteration of short motivi borrowed from the themes in the working out of the climaxes. His fabric is polyphonic, and the singing voices are heard always, but much of the music is monochromatic. This may be because Mr. Paderewski has hitherto been chiefly a composer for the pianoforte, which is an embodied tutti, but except in the modulatory reiterations his music does not sound as if conceived for any other instrument than the orchestra. It is anything but transcribed pianoforte music. Portions of it might be improved by reorchestration, but there is much color in the score, and some of its effects are both brilliant and original. The audience applauded the first movement and the last to the echo, and would not desist until the composer had repeatedly voiced his thanks. The second movement called forth only a ripple of perfunctory handclapping.

H. E. K.

THE BOSTON JOURNAL—
FEBRUARY 13. 1909

PADEREWSKI'S SYMPHONY

Paderewski's first symphony had its initial public performance at yesterday afternoon's Symphony concert. Paderewski also appeared as the piano soloist in the performance of the Saint-Saens concerto in C minor. Some idea of the remarkable popular attractiveness of the event may be gathered from the announcement made at the hall that the first seeker after one of the 500 seats on sale for this weekly rehearsal put in an appearance soon after 7 o'clock in the morning, and that long before noon there were twice as many waiting in line as there were tickets for in the box office.

It was a Paderewski program. The symphony came first. The authorized notice says: "The symphony was written as a patriotic tribute of the composer to his native land, and it was directly inspired by the fortieth anniversary of the revolution of 1863-64." It was begun in the summer of 1904 and the parts were copied only two months ago. In its present form it has three movements, but there is to be a fourth movement, based on the last theme of the third movement. According to the announcement, there is "no absolute program for either the first or second movement." But the third movement is "in effect a symphonic poem," dealing with the revolution. History says of this struggle: "It was a mere guerilla war, and no great or decisive conflicts took place; but the sympathy of Europe was largely enlisted on behalf of the Poles." In 1864 the Russian troops stamped out the last embers of insurrection; and since then "the kingdom of Poland has disappeared from all official documents."

The first movement is full of the "bitter memories of defeat." This is the least effective of the three movements. It is written in the latest style, but it makes no very deep impression. Instead of outspoken speech, it seems more like a mumbled soliloquy. In the second movement the composer undertakes to express "the lyrical nature of his race." The themes are distinctly Polish; they are bitter-sweet; they are interesting but not memorable. The third movement, with its definite program, its description of Polish feelings and Polish deeds, its pictures of prospective victory and of overwhelming defeat, is by far the most impressive one of all. Standing alone it would take its place among the most powerful and most popular symphonic poems produced in recent years. It made a strong impression on the audience yesterday. The applause that followed the first and second movements was rather perfunctory; but after the last movement there was an outburst of hearty applause. Composer and conductor congratulated each other in the presence of the audience, while the audience acclaimed both. Mr. Fiedler and his players deserved a good share of the honors. Their work was full of extraordinary skill and sympathy.

The score of the symphony calls not only for most of the known instruments, including three sarrusophones, but for a tonitruone, "an instrument of percussion which Mr. Paderewski himself invented." The noise it creates is first cousin to stage thunder.

The Saint-Saens concerto, with Paderewski at the piano, brought to an end the most remarkable Symphony concert of the season.

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The Boston Symphony orchestra and the January Twilight concert both suffered on the 29th from most unfavorable weather, neither Memorial hall, or the university chapel being easily accessible by street cars, both requiring a long enough walk after one leaves the car, to get a perfect drenching if rain prevails on a concert day. The Twilight concert suffered from rain and sleet, the Boston Symphony from sleet, ice and snow. The concerts were both excellent, the evening concert drawing about 2000 people in spite of the inclement weather, though there should have been 3500 there to hear the gorgeous program, and to see the equally interesting new conductor—Max Fiedler. Last year—the Boston Symphony concert was declared the finest concert ever heard in Columbus, and this year the same people pronounced it much more beautiful. Mr. Fiedler is a wonderfully magnetic conductor and it is no marvel that the orchestra excels itself under the inspiration of his personality.

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BOSTON SUNDAY POST,
FEBRUARY 14, 1909

Musical Notes and Comment

Edited by Olin Downes

PADEREWSKI

A Composer and Pianist

The performances of I. J. Paderewski's new symphony at the Symphony concerts of last week sold all available seats weeks in advance, assembled an audience which included many of the foremost musicians and press representatives from other cities, come to pass first judgment on the new and eagerly anticipated work in advance of their lingering brethren at home. Other works of great and greater importance have been given for the first time in this city, but where was the public and where were the critics? What's in a name?

But it is not Mr. Paderewski's fault that his symphony has been so shouted about. Doubtless he himself would have been happier to shun the publicity that dogs his footsteps, remain as any other composer who eats today, allow the music to stand or fall by its own merits. But what can one do with a reputation that has been steadily gaining momentum during years of golden virtuosity?

It is a pleasure to say that the atmosphere of the press agent is absent as one listens to the new work. Sincerity and nobility of the purpose shine through every measure. Every page bears evidence to the care and exhaustive labor that have been expended toward an artistic end, but whatever a man has within him he finds true self-expression only by long experience and many failures. In the course of a lifetime the active and reflective individual develops more than his brain and his muscles. The outside life, contact with material things, is as important as what passes within, as potent a factor in development as any mental or spiritual progress. I am delivering this homily not because it is Sunday, but in reference to Mr. Paderewski's intentions as contrasted with his handling of the symphonic, the orchestra and the symphonic form.

Mr. Paderewski as a composer is chiefly known to pianists by much refined music of a salon type, by a concerto that contains some beautiful ideas, by the sonata and the variations with which he recently acquainted his audiences. The two latter works are in many respects important additions to the literature of the piano. They are written by a composer who finds in himself things eminently worthy of expression, and they are written by a pianist.

So is this symphony. It requires an immense amount of experience to write effectively for a large orchestra. The scoring of the work under discussion, thick and too often colorless, often does injustice to good ideas. There is sufficient contrast of color, and when instruments of different families are used together the timbres are not clearly and skilfully mixed. The writing for the strings, which bear the burden of the instrumentation, is only effective here and there. No doubt with the intention of procuring a dark and melancholy effect their brilliant upper register is too often neglected, and the parts are packed too closely together. The theme for instance, which is given to the lower strings at the beginning of the allegro of the first movement, is only perceptible by industrious burrowing through a mass of thick tone. The passages for the brass are too often harsh and muddy. There are some freak experiments with instruments which have no adequate effect. No doubt Mr. Paderewski had other sounds in his mind than those he put upon paper. Some slight alterations were made at the rehearsals. It is very possible that other revisions will come to pass in the near future. Thus far there is more theory than practice in that partition.

The writer on music subjects is famous for changing his opinions with the seasons, and that is as it should be. Making allowances for this, it yet seems that the work under discussion affords an instance of a composer hampered by a self-set task of herculean proportions. Naturally it is in the third movement that this unwieldiness is most to be perceived. It is not hard to imagine that pre-ordained programme staring the composer between the eyes, numbing his hand: Spirit of insurrection, the outbreak of war, the conflict, defeat, Poland's future, etc. Thus do the Britishers at their music festivals. The magnitude of the task and the conscientiousness of an artist have exerted what is upon the whole a pernicious effect. The work has been, one feels, revised and again revised. The painters would call this symphony "fussed."

It is not wrong that such an artist should hitch his wagon to a star, yet it must be confessed that Chopin, by means of a common, ordinary piano, has accomplished more in praise of his native land than his countryman with that enormous, inflated orchestra. The first two movements of this hour and 20 minutes' symphony are more concise than the last. There is little that is new in the initial section. There is circumstantial and undeniable evidence of close acquaintance with the scores of Tschaikowsky. No one, indeed, could easily avoid remarking the Russian's weeping lyric phrases and typical examples of his methods of scoring. The beautiful opening of the introduction for the muted strings might be called bardic by the imaginative. A fine passage occurs later in the movement just before the return of those phrases. A chivalrous theme for the first violins has impulse and ardor, but it savors decidedly of the heroic and is but a phrase that mounts in sequence. There is plausible gallantry and rhythmic excitement toward the end, though the brief entrance of the organ is theatric rather than dramatic. The movement is symphonic, but patchy in development.

The middle section is the best of the three in every respect, in melodic invention, clearness and richness of instrumentation, conciseness and spontaneity of expression. It is, too, more truly racial than the rest, though the voice of the great Russian is not always missing. But sum it all up and what have we? Ideas that are in themselves unimportant and seldom individual, architecture that is anything but finished and symmetrical, devices in writing and instrumentation that are known to every up-to-date composer of the present time. But surely this is not the last word from Mr. Paderewski. He is unceasingly self-critical; he is untiring in the pursuit of his highest ideals. He will be the first to observe the shortcomings of one of his most serious works, and the first to retrieve them. As far as one may judge of a new work, the performance by Mr. Fiedler and his men could not have been excelled.

It is difficult to describe adequately the superb playing of Saint-Saens' concerto in C minor. The work is far too little known, and it was worthy of the attention Mr. Paderewski bestowed upon it. His performance was intoxicating. The work, with which I am not intimately acquainted, was probably presented in a far greater light than its contents merit. That is not, however, especially essential just now. The fact remains that Mr. Paderewski was far more creative in his playing than with his pen, and that he achieved a sensational triumph. It would even have been a pleasure, without listening, to watch the play of those wrists and fingers of tempered steel, so instinct with life and creation. It has been years since the virtuoso has done himself such justice here, so fairly earned the pots of ink that have been flung at him. Of course, the royal exception to the rulings of the Symphony concerts was made, and there were encores.

Paper Cutting Bureau in the World

Boston Symphony Orchestra and Paderewski.

The next Boston Symphony concert, the fourth of the series, will be given in the New National Theater on Tuesday afternoon, February 16. This concert will be one of extraordinary interest, for it will present Ignace Paderewski, both as a composer and as a pianist. As already announced, Washington will hear Paderewski's symphony for the first time. This symphony, which was begun in the summer of 1904 and was finished only last December, has not yet been published. Mr. Paderewski having brought the manuscript score and parts when he came to America ten days ago. The symphony is in three movements, the first of which follows generally the traditional classical form. The second is a slow movement, and the third is a symphonic poem in itself, and is peculiarly memorial of the Polish revolution of 1863-64.

Paderewski will also be the soloist, and his plan is now to play the Saint-Saens concerto in C minor, No. 4.

BOSTON EVENING TRANSCRIPT,
MONDAY, FEBRUARY 15, 1909

"The Paderewski Festival"

For Boston, the "Pederewski Festival," as the press agent is announcing the performances of his symphony and his appearances as a pianist this week in New York, ended at half past ten on Saturday evening. By that time Mr. Fiedler and his men had performed Mr. Paderewski's symphony for a second time; while he himself had played Saint-Saëns's concerto in C minor with the orchestra and, though he was very tired, added three solo pieces for an audience that was more eager for Mr. Paderewski, the pianist, than for Mr. Paderewski, the composer. If we have a musical or a social diarist nowadays, he must have surely noted the little things that make the spice of such "festival" occasions when later generations read amusedly of them: the shrill-voiced youth who hawked photographs of Mr. Paderewski as the audience were entering and leaving the hall and even up and down the corridors in the intermission—an innovation indeed at the decorous and rather austere Symphony Concerts; the sartorial tribute, especially among the men of the audience, of evening clothes—a homage that they often deny to old masters and to new; the palpitating Polish train in Mr. Paderewski's wake, bright with his reflected glory; the patient endurance of the prolonged intermissions and the occasional delays that his presence required, since Mr. Paderewski has long forgotten the courtesy of promptitude to an audience; the just tribute of the composer to the orchestra that had brought his new music to luminous hearing; and the general air of eager participation in an "occasion." Restless spirits from New York for example—have complained that outside programmes and performance, our Symphony Concerts are routine. Certainly those of Friday and Saturday were not.

Mr. Paderewski, in his justly laudatory and becomingly courteous thanks to orchestra and audience, has told how warmly he appreciates the intelligence and the judgment of those that first heard his symphony. The more to regret then that it was received on Saturday night only a little more heartily than it had been on Friday afternoon. At the end of the first movement—to make the record—came a quick burst of applause that was sustained enough to bring the composer once or twice to the platform. The second movement went, as on Friday, to scanty plaudits. At the close of the whole symphony there was hearty, but not enthusiastic or very prolonged applause, that gained in spirit and volume when the composer shook the conductor warmly by the hand. Unmistakably the stress of sustained attention for seventy minutes, and the monotony of much of the mood of music had their effect even upon so intent and so appreciative a company. The familiar plaudits of the audiences on Saturday evenings—quick, general, sustained, warm and vital with the keen pleasure of what they had heard and the pleasure of answering and rewarding emotion—came in the pauses in the concerto, at the close, and after Mr. Paderewski's encore pieces.

Those who heard him play in his recital a week ago still recall the marshalled magnificence of his matured powers, deployed then as he has not deployed them in years. They were no less rich and splendid, so far as the chosen music gave them room, in his playing at the concerts of Friday and Saturday. The memory of the symphony may endure or may fade, as it impressed each who heard, but the memory of the mingled might and delicacy of tone, the splendors of coloring, the commanding, the persuading, the entrancing eloquence, the vitality of feeling and of expression, the perfect fusion of matter, manner and utterance, the sense of a fine and strenuous spirit making the music its own; the impression of a unique and singularly noble mind and temperament speaking with its true voice—all these will abide. To us at least who hear it is the pianist, rather than the composer, who expresses the masterful Paderewski of our admiration. H. T. P.

BOSTON SUNDAY GLOBE,
FEBRUARY 14, 1909—SIXTY-

MUSIC AND MUSICIANS

Great is Paderewski's New Symphony.

It Will Insure Piano Virtuoso Fame as a Composer.

Busy Week for Concert-Goers Hereabouts.

Paderewski's tribute to his native Poland, in the form of a symphony inspired by the 40th anniversary of the revolution of 1863, received its first production at the Boston symphony rehearsal Friday afternoon and was repeated last evening at the regular concert. The unusual importance of the event brought to Boston critics from otehr prominent cities, and at both performances under Mr Fiedler the big audiences were of a size and disposition indicative of great interest and due appreciation of the composer's decision to have the initial performance made by our orchestra.

The famous pianist also appeared as soloist in Saint-Saen's fourth concerto, which isn't often played now-a-days. So with the composer-pianist represented in both capacities in the two works making up the selections, it was a Paderewski program. And that is just what the eager listeners came to hear.

The symphony is a work of colossal proportions and expresses broadly the patriotism of his countrymen outlined in themes which, though characteristic of musical Poland, contain but few melodies developed to a finale. Pictures and moods, rather than tunes, are wrought in splendid musical colorings, and throughout the work the composer has been able to suggest the atmosphere of unrest and melancholy fitfully varied by more joyous moments brief and flitting.

There is no claim made of special tone pictures in the first two movements. The final movement is a symphonic poem showing the transitions from grave to gay among the discordant elements of the nation, the conflicts, civic and upon the battlefield, the despair at defeat, the dirge for the heroes slain and the reawakening of hope founded upon the chivalric deeds of the past.

The first part opens with wailing phrases on the lower strings, the first violins entering as the orchestration grows bolder, after which the woodwinds are given a new theme, mainly legato. Fuller orchestration, still of a restless character, leads up to the first fortissimo passages which introduces a martial air, followed by a quiet episode—muted strings. After a brief outburst on the organ the termination is very abrupt.

The beginning of the second movement is in the same vein as the first, cellos and double basses being prominent in the figure. Then the fortissimo work develops into heavier passages than those of the first movement, the contrasts are similar in type, yet varied skilfully in newer instrumental combinations, and the finale is about as sudden as the previous one.

The martial trend of the last movement is unmistakably stirring, from the introductory trumpet calls and drum beats, through the rush of weaving measures by all the strings and the crashing and thunder-claps of the instruments of percussion, the tonitruone and sarrusophones and others. The little interruptions by the tremolo on the violins carry out cleverly the idea of uncertainty, despite apparent confidence, and the turmoil of the battle music, perhaps, is made the more impressive by this association.

Midst war's alarums come the supplementary moments of gloom, the dirge, bitter recollections and lamentations made vivid by the background of accompaniments in a minor key. Hope returns, songs of rejoicing are heard, and in vivacious and merry mood the symphony comes to a close.

The work is very long, about one hour and a quarter, and with the fourth movement added will be of sufficient length to make up a whole program. Paderewski has not only used the regular instruments of the orchestra, but he has employed some new ones in producing big effects. The orchestration is, of course, very elaborate and complicated. He is very liberal in using chromatics, the undulations running through most of the three parts in some form or other. It is a work of such magnitude that a single hearing is insufficient for judging of all its beauty in detail, merely a general summing up seems possible now. But the dignified and scholarly nature of the symphony guarantees it an interest even to those who cannot fully appreciate the welcome addition to musical literature.

The interpretation evidently was satisfactory to the composer, who expressed to Mr Fiedler his pleasure at the performance under his direction. The audience was quite enthusiastic and Paderewski was obliged to make his peculiar bowing acknowledgements several times before the applause was stilled.

The C minor concerto by Saint-Saens was played by Paderewski with a dash, velocity and vigor which was fairly dazzling. The big chord passages in the first part were like miniature thunder peals, the brilliant second movement seemed like a shower of musical gems so fleet, accurate and crisp was the fingering. And the finale of the concerto, not the program, was another display of pianistic pyrotechnics that started applauce before the wonderful musician ceased to play. And then came more plaudits and the wished-for addition to the concert number. Mr Fiedler led his men through this whir of notes with becoming enthusiasm.

The orchestra will be away this week. Elgar's first symphony will be given at the next concert.

Pension Fund Concert.

The pension fund of the Boston symphony orchestra will have its second benefit concert of the year Sunday evening, Feb 28. The orchestra has secured as soloist Dr Ludwig Wullner, whose song recitals have been a sensational feature of the present musical season. Before Dr Wullner became a reciter of songs, he was an actor, for 10 years the leading man of the famous Meiningen company of players, and it is said that his recitations are as dramatically impressive as his singing of songs.

At the pension fund concert he will recite the "Hexenlied," to Schilling's orchestral setting. This is a species of "cantillation," which he has given in New York with much success. Mr Fiedler plans also to repeat Richard Strauss' "Ein Heldenleben," which was one of the successes of the current season.

Tickets for the concert will go on sale Friday, Feb 19.

At the Symphony Concert.

Infantry Hall was thronged Tuesday night at the last concert in the series by the Boston Symphony Orchestra. In the gathering were noted Mr. William R. Weeden, Mrs. Alfred M. Coats, Mr. Howard K. Hoppin, Miss Louise Hoppin, Mr. and Mrs. Harry Parsons Cross, Mr. William Binney, Mrs. H. Martin Brown, Mrs. Erling Ostby, Mr. and Mrs. Stephen O. Metcalf, Mr. and Mrs. Robert W. Taft, Mrs. George H. Corliss, Miss Corliss, Mrs. Anne Gilbreth Crosby, Mr. and Mrs. George A. Freeman, Mrs. Anna Ellis Dexter, Boston; Miss Edith Kimball, Mrs. Elisha H. Howard, Mrs. Irving P. Irons, Dr. and Mrs. Ernest Charbonnel, Mrs. James H. Coggeshall, Mrs. Theodore W. Foster, Miss Annie S. Brown, Mrs. John G. Aldrich, Mrs. Albert W. Clafin, Miss Louise Clafin, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Herbert Maine, Mr. and Mrs. Charles B. Barnwell, Miss June Rockwell, Mr. W. F. Dempster, Miss Dempster, Mrs. Frank Simmons, Mrs. C. Moulton Stone, Mrs. Mrs. E. Lindsey Cummings, Mr. Percy Middleton, Mrs. [illegible] Smith, Master Norman Smith, Fred W. Allen, Master Richmond Allen, Mr. John Foster, Mrs. John B. Billinghast, Miss Bertha Buffinton, Miss Harriet J. Miller, Mrs. C. L. Harris, Miss Beatrice Harris, Miss Carolyn Hall, Mrs. William von Gottschalk, Mr. Frederic N. Luther, Mr. and Mrs. [illegible] Hunt, Miss Fanny Hunt, Miss [illegible] Dwight, Mr. Theodore F. Green, Miss Eleanor B. Green, Mr. Albert M. Bibb, Mrs. Henry Hunt Clark, Mrs. Gilbert Johnson, Miss Ada Johnson, Miss Gertrude Swarts, Mr. and Mrs. Prescott Clarke, Mrs. Frederick W. Hartwell, Mrs. Hartwell, Mrs. Albert K. Potter, Mrs. Mrs. Stephen O. Edwards, Miss Barstow, Mrs. Rathbone Gardner, Mr. Henry B. Gardner, Mrs. Albert W. Bibb, Mrs. Charles Nichols, Miss Edith Nichols, Mrs. W. B. M. Miller, Mr. and Mrs. James Lister Miss Carolyn L. Peck, Miss Caroline Eddy, Mrs. Stella A. Wheeler, Rev. and Mrs. Augustus M. Lord, Mr. and Mrs. Arthur L. Kelley, Mr. and Mrs. Louis E. Robinson, Miss M. Helen Perry, Mrs. J. Lippitt Snow, Mrs. I. Gilbert Ladd, Mrs. William Hughes, Miss Elizabeth Hughes, Mrs. Joshua M. Ashman, Mrs. Webster Knight, Miss Adelaide Knight, Mr. and Mrs. Albert Weeden, Mr. Edward Aborn Greene, Miss Sarah P. Greene, Mr. and Mrs. Edward S. Clark, the Misses Sherman, the Misses Vaughan,

Boston Symphony Orchestra.

The next Boston symphony concert, which will be the fourth of the series, will be given in the New National Theater on Tuesday afternoon, February 16. This concert will be one of extraordinary interest; in fact, it may fairly be called sensational, for it will present Ignace Paderewski, both as a composer and as a pianist. As already announced, Washington will hear Paderewski's Symphony at this concert for the first time. This symphony, which was begun in the summer of 1904, and was finished only last December, has not yet been published. Mr. Paderewski having brought the manuscript score, and parts when he came to America ten days ago. The symphony is in three movements, the first of which follows generally the traditional classical form, the second is a slow movement, and the third a symphonic poem in itself, and, as already described in these columns, this last movement is peculiarly a memorial to the Polish revolution of 1868-34.

Paderewski will also be the soloist, and his plan is now to play the Saint-Saens concerto in G minor, No. 4.

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SUNDAY HERALD

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BOSTON, SUNDAY, FEBRUARY 14, 1909.

PADEREWSKI LAUDS BOSTON ORCHESTRA

Eminent Pianist Calls the Symphony Organization "Finest in the World."

ALSO PRAISES AUDIENCE OF MUSIC LOVERS HERE

Had Always Purposed to Have His Symphony Produced in This City.

That institution of which Boston people are so proud, the Boston Symphony orchestra, received from Ignace Paderewski yesterday afternoon the finest tribute of them all—"it is without doubt the best orchestra in the world."

The greatest pianist of the present day declared that from the moment he had first begun work on his symphony, he had determined it should have its introduction to the world through the Boston Symphony orchestra. He added simply, "I never considered any other."

Paderewski was good enough to accompany this remark with some pleasant words about the people who attend concerts in this city. "I wanted not only your orchestra," he said, "but that other requisite, an intelligent and appreciative audience, and I knew from past experience that I was sure to find it in Boston. Nowhere in Europe do you find superior audiences."

Perhaps Paderewski was most impressive when he went on to remark that he was quite willing to let his selection of Boston to hear the first production of his symphony stand as the profoundest expression of his attitude on music in America. When it was suggested to him that if it had not been for Russian restrictions possibly Warsaw might have been given that honor, he smiled, shook his head and said again that he had always planned to have his symphony produced by the best orchestra in the world.

"I have long been of the opinion," he continued with emphasis, "that the Boston Symphony orchestra was superior to all others."

Expressed Himself Directly.

It isn't often that Paderewski has anything to say for publication, especially anything which may be used for comparisons. But in his apartments at the Touraine, yesterday afternoon, he expressed himself with such simple directness and dignity as to leave a charming memory of his sincerity. While he talked he sat at his piano and, from time to time, when there came a pause in the search for the precise statement, his fingers sought the piano keys as naturally as another man would make a gesture.

Paderewski had been practising when the interruption occurred, but he minded that circumstance not at all. He shook hands warmly and drew up an extra chair and took his seat at the piano again. He inquired if he should keep on playing. Then he suddenly remembered some later engagements and, with his beard half-raised, he wheeled around to talk—a sturdy figure of a man, broad-shouldered, thick-chested, vigorous in his movements, vigorous in his speech. [illegible] Paderewski now, but he has lost no part of that mass of tawny hair which, with his powerful frame, make him at first glance look more like one of the old Northmen than the foremost pianist of the world. And the delicacy of line in this master's face which serves to make the second impression is, after all, the delicacy of lines in a strong man's face.

"It is not embarrassing in the least to tell you why I have planned to have my symphony performed for the first time here in Boston," he said in English. "It is quite simple, the answer to that question. I never thought of any other city or any other orchestra than yours. Not for one moment have I considered any other. I wanted my symphony introduced to the world by the best orchestra in the world. And the Boston Symphony orchestra is without doubt the best orchestra in the world.

"There you have one reason. Let me give you another." Now, Paderewski leaned forward, smiling most affably. "I wanted your audience of Boston to hear my symphony first. I wanted not only your orchestra, but that other requisite an intelligent and appreciative audience. I made my first visit to this city in 1892 if I remember correctly. I formed then a favorable opinion of your people who come to hear music. That opinion has only been strengthened by my subsequent visits."

"But Never the Violins."

"The other great orchestras and audiences in the world—oh, yes, I know them very well. One must not omit to mention those at Berlin and Vienna. But I do not say their players are as fine in every respect as the Boston Symphony orchestra. Sometimes in the orchestras of this or that city of Europe you will hear some instruments a little better, but never the violins—never the violins! But the European orchestras must not be compared with the remarkable institution which you have here in Boston.

"And you have orchestras in America elsewhere," continued Paderewski. "And you also have audiences. I suppose for Boston I have an especial

(Continued on Page Five, Column 3.)

PADEREWSKI LAUDS BOSTON ORCHESTRA

(Continued from Page One, Column 1.)

fondness. But in New York and Pittsburg and Chicago there are great orchestras, and the people who come to hear music are cultured and appreciative and they understand quite as well as the people in Europe who come to hear music. There is no difference. I have played before them all, and I have observed none. Perhaps the audience in Italy is more demonstrative, but you find, when you go there and note observantly, that the enthusiasm is like the flame of a match—it goes out quickly."

"One must understand of America that for the last 30 or 40 years especially, all efforts have been concentrated on the accumulation of the material resources. It is the same in any new country; it is the same everywhere, that devotion to art cannot happen until the material needs have first been satisfied. Afterward comes—well, what is now coming in America.

"Music takes a little longer time than some of the other arts. The development of music must have at least a generation for its basis. Music is at one extreme; architecture, for example, is at another. You may get beautiful buildings easily in one generation. Was it not Mr. White who in a few years gave America many most beautiful buildings, whose influence is everywhere seen as you travel through the country?

Praise for Maj. Higginson.

"Now, thanks to such men as Maj. Higginson, the influence of music is steadily spreading, and as in this locality, its standard matches any standard in Europe. Such a wonderful man is Mr. Higginson. I think of all your munificent givers—and you have so many of them in this rich country—he deserves a little place of his own.

"One may note what Mr. Carnegie has done for the libraries and other institutions for the advancement of the arts, what Mr. Rockefeller has done for the Chicago University—the millions he has given that university for education—what others in America have done generously in promoting the arts. It has no parallel on the other side of the ocean. Perfectly wonderful is the amount of individual benefactions—of the individual initiative, as I may call it. In Europe it is the state which must come to the support of institutions which individuals support here. One must go back to the period of the renaissance to find a parallel to the conditions in America—back to those days when, through the patronage of the rich princes, Italy was enabled to get its marvellous paintings."

And so Paderewski went on saying pleasant things about America, Boston in particular, differing markedly at every step from the tenors and sopranos and impressarios who have lately been giving their impressions. The flow of compliments did not come uninterruptedly, for the pianist was in a thoughtful mood and he wished to be precise. But there was no restraint about his attitude. "It is not embarrassing for me to give you my views," he had said. "But there is so much to say!" Unfortunately the clock hands were moving all the time, and he had other engagements.

Deep in the second reference to his symphony, he looked up and chanced to catch the warning eye of his secretary and he paused, with an apologetic reference to those other engagements. Then there had been another pause, quite different in character, which came in the middle of a little description of his music.

Finale Deals with Revolution.

"The last theme, the finale," he was saying, "deals with the revolution in my country—with the last revolution. That was 40 years ago, and my father and my brother—I can remember it all quite easily. Perhaps some time ago it would never have done to attempt to present my theme, to revive mention in Poland of those circumstances of the revolution. But the constitution has permitted greater liberty, and so there's no objection now."

Instinctively the hands reached for the piano keys again. But before they could strike a note their owner drew them away and passed them over his face, a little heavily. Then he raised his head firmly and smiled. "The symphony will be produced," he said, "10 times by the Boston orchestra, twice in New York, in Philadelphia, Baltimore, Chicago and probably in Minneapolis. Afterwards I shall go to London, Paris, Berlin and then to Warsaw."

Paderewski rose from the piano, deprecating his regret that he could not permit himself to talk longer. "There is always work to do," he murmured. He shook hands warmly. And those fingers which travel along the keys of a piano so delicately gave such a crunching grip as one of its possessor's ancestors, in the days of the Polish conquest, might have given.

A moment later, through the transom, came the ripple of melody such as only this man can make.

* * *

The next Boston Symphony concert, which will be the fourth of the series, will be given in the Academy of Music, Monday evening of next week. This concert will be of extraordinary interest, for it will present Ignace Paderewski, both as a composer and as a pianist. Philadelphia will for the first time hear Paderewski's Symphony at this concert. This symphony, which was begun in the summer of 1904 and was finished only last December, has not yet been published, Paderewski having brought the manuscript score and parts when he came to America ten days ago. The symphony is in three movements, the first of which follows generally the traditional classical form; the second is a slow movement, and the third a symphonic poem in itself, and as already described in these columns, this last movement is peculiarly a memorial to the Polish Revolution of 1863-64.

Paderewski will also be the soloist, and his plan is now to play the Saint-Saens concerto in C Minor, No. 4. This will be his only appearance in Philadelphia during his present tour.

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The next Boston Symphony concert, which will be the fourth of the series, will be given in the Academy of Music Monday evening, February 15. This concert will be one of extraordinary interest, for it will present Ignace Paderewski, both as a composer and as a pianist. As already announced Philadelphia will hear Paderewski's Symphony at this concert for the first time. This Symphony, which was begun in the summer of 1904 and was finished only last December, has not yet been published, Mr. Paderewski having brought the manuscript score and parts when he came to America ten days ago. The Symphony is in three movements, the first of which follows generally the traditional classical form; the second is a slow movement, and the third a symphonic poem in itself, and, as already described in these columns, this last movement is peculiarly a memorial to the Polish Revolution of 1863-64.

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PADEREWSKI'S NEW SYMPHONY PLAYED

Given for the First Time at Fifteenth Concert of the Symphony Orchestra.

THEME IS POLAND'S NATIONAL AMBITION

Work Is Long; First Movement the Strongest and Most Imaginative.

By PHILIP HALE.

The Boston Symphony orchestra, Mr. Fiedler conductor, gave its 15th concert last night in Symphony Hall. Mr. Paderewski was the pianist. The program was as follows:

Symphony in B minor, op. 24.....Paderewski
Concerto in C minor, No. 4, op. 44...Saint-Saens

The symphony was played for the first time. Mr. Paderewski made sketches for it in the summer of 1904, and he completed the three movements last December. It is his purpose to add a scherzo. He wrote one, but was not wholly satisfied with it.

The three movements, with the pauses included, consumed an hour and nearly 10 minutes in performance. It is easy to say that the symphony is long, too long. This remark is to be expected; it is inevitable; but the music is not to be dismissed jauntily with this reproach. There are some who do not find it too long. Length is not necessarily fatal to a work of art. The "Odyssey," "Don Quixote," "Tom Jones," might thus be branded and condemned. It all depends on what the man has to say. It is true, as Poe insisted, that an epic poem is not inherently great by reason of its length or because it is an epic. It is also true that a sonnet is not a masterpiece simply because it has only 14 lines.

This symphony consists of a first movement, which, we are told, "seeks to celebrate Poland's great heroic past"; an andante, which is an expression of the lyrical character of the composer's race; a finale which is a symphonic poem with a program that is based on the Polish revolution of 1863-64. This finale might be played as a work complete in itself. The symphony might bear the title "Poland."

Compositions that are deliberately patriotic often show more patriotism than musical inspiration. The "Finlandia" of Sibelius, for example, is not only inferior to the same composer's first symphony; it does not give to the hearer the same intense expression of the racial and natural characteristics of Finland. Yet this symphony of Sibelius is absolute music, and there is no hint of any program.

Mr. Paderewski's love of Poland is known to all. To him patriotism is a religion. No one would question for a moment the sincerity of his passionate devotion. No one, speaking of it or thinking of it, would call to mind the weak poseur in the bitter novel of Cherbuliez. In his symphony the first movement, which is rigidly symphonic and without a table of contents, is the strongest of the three, and to any hearer of imagination, who has been told that the music portrays the heroic past of the composer's country, this movement is the most imaginative and the one charged with suggestion. In the finale, or the symphonic poem, the hearer is told expressly what he should expect to hear: The unrest of those longing for independence, older heads counselling patience, the summons to war, battle music, a dirge for the fallen, the anticipation of happier years to come, for Poland is not dead. Yet this movement as a whole does not rivet the attention; nor is it so impressive in descriptive detail as is the first movement for which the hearer has no guide book.

The symphony begins with a long introduction, a dangerously long introduction, for the sad and sombre mood is maintained at so great length that the character of the main body of the movement seems not to be firmly established for some time. A second hearing of the symphony shows that this apparent lack of proportion is only apparent. It is as though a narrator mourning the loss of national liberty and lamenting with reiterated lamentations the past glories, harping on sorrow the more poignant by reason of the contrast, at last warms with the thought of the glorious years, and tells as a rhapsodist a tale of chivalry and splendor. This tale is interrupted by the thought of present woes, but again the narrator finds comfort in the recollection of the proud past.

The introduction, which is of a singularly original nature, establishes a mood which is not equalled in the finale. The themes of the first movement do not have, perhaps, a striking profile, but the motive that may be reasonably characterized as the theme of chivalry is finely exposed and admirably used in development. In his thematic treatment as in his conception of form and general structure, Mr. Paderewski may be described as academic, but I do not use this word in its obnoxious sense. While his musical expression is modern, it is not ultra-modern. As far as he is concerned, there has been no harmonic advance since Wagner.

Observe, too, how scrupulous Mr. Paderewski is in the matter of development. There are pages where his anxiety to develop in every way a theme, to exhaust its possibilities, leads him to repetitions that have little or no significance. Fragments of themes are used until they annoy or weary. In one or two instances a fine effect is thus frittered away. But this first movement as a whole impresses by its solid structure, the nobility of the general design, the high purpose that animates and vitalizes. The ornamentation is solid rather than designedly brilliant. The instrumentation is not always fortunate. There is a passage at the beginning of the main body of the movement for double basses and 'cello that does not come out, and this is true of a few other passages later in the work, as in a curious use of muted violins, where what should be a faint but dismal cry is almost inaudible.

This movement was played with great spirit and marked effect, but the second movement suffered somewhat from a lack of poetic sentiment in the interpretation. The performance was not sufficiently elastic. The melodic thought was not sung with the requisite freedom. The music itself has lyric charm. It should be played with the spontaneity of an improvisation. The music is romantic. It should be interpreted as Mr. Paderewski himself plays Chopin.

The finale is descriptive in its nature. It begins with a restlessness that is full of bodement; music of agitation and revolt. This section is more successfully imagined than that which portrays the actual conflict. The battle music is conventional; but after the heroes have fallen and their cause is lost the composer rises to a tragic height in mourning their lot. Here he is simple and eloquent. The funeral march that follows has not the same intensity. The close is in the manner of an apotheosis with the reappearance of the chivalric motive. The interest of the finale is not always maintained. The movement is laid out on a great scale, and the detail is at times verbose and uninteresting. These disturbing passages could easily cut out. There would then be impression of more logical continui and the many fine passages would sta out in bolder relief.

It may be added for the sake of the record that in the finale Mr. Paderewski uses, or rather hints at, a national song the burden of which is "Poland is not dead." He employs in his orchestra three sarrusophones and an instrument of his own invention, the "tonitruone," which is modelled after the thunder machine of the theatre.

The audience called out the composer and the conductor many times.

The Symphony, whatever may be said of its fine qualities and its imperfections, is a work that is characteristic of the composer. His own nature is in the nobler pages, which reveal breadth of view, lofty aspirations, virility that includes tenderness, enthusiasm for the highest ideals.

It was a pleasure to hear Saint-Saens concerto, which had not been performe at a Symphony concert since 189 played as Mr. Paderewski plays it.

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PADEREWSKI AT PIANO, SKETCHED BY BOSTON HERALD ARTIST

This Shows Great Pianist While Being Interviewed at His Hotel Yesterday by a Boston Herald Reporter.

BOSTON EVENING TRANSCRIPT, FRIDAY, FEBRUARY 19, 1909

MUSIC AND DRAMA

MR. PADEREWSKI'S SYMPHONY IN NEW YORK

An Excellent Performance, a Cordial Reception and Diversely-Minded Reviewers —The Concerts of Yesterday—Miss Goodson, the Pianist, Reappears and Miss Tufts Plays for the First Time Publicly —Mme. Kalich's New Play of Western Politics—A Striking Little Piece for Keith's—A Play by Henry James in London—Mr. Thomas Writes a New Comedy —The Perseverence of Miss Cavalieri— Other Musical News

Mr. Paderewski's symphony was played for the first time in New York last night —for the fifth repetition of it in almost as many days by the Boston Orchestra. "The audience was very cordial," says the Sun, "and called out the composer after each movement." With one accord, too, the reviewers praise the performance. "The symphony was superbly played," to quote the Sun again, "and Mr. Fiedler conducted with splendid authority." For the music itself, as the reviewers heard and judged it, there are many men of many minds. The reviewer of the Sun, for example, "is inclined to feel that the external descriptive power of music is utilized rather than its emotional expressiveness to create the desired mood in the listener. Once acquainted with the programme of the work we can sit back and watch its incidents pass before us in a wonderful procession.

"But we are spectators rather than participators in the thought and feeling of the action. The sketch is easily followed. We can see the old shaking their doubtful heads. We can see the young waving their athletic arms. We can hear the mournful Poles singing their melancholy songs, and we wonder that they do not in sheer despair break into the mad dance of their oppressors which we have so often heard in the symphonies of Tschaikowsky. Perhaps this will come in the yet unwritten fourth movement. The story of the long third movement is read without doubt. But it is all delineative and descriptive. It is pictorial, brilliant, intellectual, magnificent in instrumental technic and dazzling in mass effects. But nevertheless the hearer after this first performance wonders if less parade of combinations, less complexity of style, a simpler and more direct melodic idiom and a more compact design would not have accomplished something more in the direction of bringing the heart into throbbing sympathy with down-trodden Poland."

The reviewer in the Sun is likewise disposed to find the symphony a "tone-poem" in symphonic form rather than a symphony in the classic sense: "One thing stood forth quite clearly, and that was that the so-called symphony was not to be accepted as a symphony in the old sense of that term. . . . What Mr. Paderewski has written is an orchestral delineation in three sections. It is a tone-poem in cantos. Its themes are melodically vague, for the plain reason that they are bare outlines of melodic forms planned to admit of the broadest freedom of color within their liberal limits. The composer has aimed at the evolution of his ideas through the media of the contemporaneous orchestral pallette, not by means of the classic processes of thematic development. He asks much of his hearer. The auditor who sets out to grasp the scheme of this work must be ready to seize upon a few elusive melodic fragments which are woven into an iridescent web of instrumentation. Shape is indicated rather by color contrast than by line and curve. It is all intensely modern and sometimes exasperatingly intangible."

Mr. Krehbiel in the Tribune refers his readers to the despatch that he sent from Boston where he heard the symphony last Friday. In the course of it he said: "Nine-tenths of Mr. Paderewski's music is expression after mood. It is freighted with melancholy. It tells of a great corroding longing, vain effort, and hope which never shines resplendent, but appears ever at the end as only a flickering light. . . . Structurally Mr. Paderewski has paid deference to approved symphonic forms in his first two movements, and exercised the utmost freedom in his last, which has the dimensions and the outlines of a symphonic poem. In it he has hewn to the lines of historical incident. . . . The impression made by the music is not so easily described. Mr. Paderewski has invented some pregnant themes, but they are not strikingly novel, and his treatment of them makes them sound scant of breath. There is an excessive amount of iteration of short motivi borrowed from the themes in the working out of the climaxes. His fabric is polyphonic, and the singing voices are heard always, but much of the music is monochromatic. Portions of it might be improved by reorchestration, but there is much color in the score, and some of its effects are both brilliant and original. For the sake of its general effectiveness as a symphonic composition it might be wished that Mr. Paderewski had been less filled with patriotic emotion and a little less sincere. A strange wish this, perhaps, and one that the composer is too honest to sympathize with, but had he been willing to sacrifice truthfulness of delineation to musical effectiveness there would have been less gloom and more pride and consciousness of national strength in the mood of the symphony, and consequently more variety of expression."

As yet Mr. Fiedler has not arranged the programme for the Symphony Concerts of next week beyond Elgar's new symphony, which will begin it, and which is fifty minutes long. In all probability a piece for violoncello and orchestra with Mr. Warnke as the 'cellist, will be one of the other numbers.

Some of those that in these days are saying much of Dr. Muck and blaming this one and that one for inability to bring him back to the Symphony Orchestra, might wisely bear in mind that he has long-standing and explicit engagements in Berlin, which he is bound to place before all other obligations, desires or hopes.

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The Paderewski Symphony.

When Paderewski arrived from England, says the New York Evening Post, he brought with him the long-expected and eagerly-awaited symphony which was first announced for performance two years ago. On account of his extensive tours he had found it impossible to devote time to it until last summer, and the final copies of the parts were only made last month. "The symphony is a work of monumental character," writes W. E. Walter of Boston. "It was inspired by the 40th anniversary of the Polish revolution of 1863-64 and the composer has written it as a tribute to his native land. In its present form it has three movements and is complete as it is, but Paderewski contemplates inserting a scherzo between the second and third movements. As it stands the work will consume about 1¼ hours in performance. The first movement seeks to give expression to the heroic past of Poland and in the second the composer tries to express the lyric of his race. The last movement is a symphonic poem in itself and for this the composer has made a definite program treating of the revolution which he remembers distinctly, although but a small child when it occurred. A full modern orchestra is used and in addition to the instruments found in such a band, Mr Paderewski has added three sarrusophones—an instrument which is a distant relative of the saxophone, and a new instrument of percussion which he invented himself. He calls it a tonitrone and it is designed to give the effect of distant thunder." The first performance of this symphony will be by the Boston symphony orchestra under Mr Fiedler in Symphony hall, Boston, at the public rehearsal on Friday afternoon, February 12. The first performance in New York will be given by the Boston symphony orchestra in Carnegie hall on Thursday evening, February 18.

PADEREWSKI COMING WITH THE SYMPHONY

Pianist Will Present His Composition at Concert This Week.

The next Boston Symphony concert which will be the fourth of the series will be given in the National Theater Tuesday afternoon, February 16. This concert will be one of great interest as it will bring to Washington Ignace Paderewski, both as a composer and as a pianist.

Washington will hear Paderewski's symphony at this concert for the first time. The symphony which was begun in the summer of 1904 and was finished only last December, has not yet been published. Paderewski having brought the manuscript score and parts when he came to America ten days ago. The symphony is in three movements, the first of which follows generally the traditional classical form; the second is a slow movement, and the third a symphonic poem, a memorial to the Polish revolution of 1863-64.

Paderewski will also be the soloist and will play the Saint-Saens concerto in C-Minor, No. 4.

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BOSTON PO

FEBRUARY 20,

BLAMES IT UPON WOM

Symphony Player quarre Tells W He Fled

SAN FRANCISCO, Feb. 19— was I to do? She came to pleaded. What else could I do

Daniel Maquarre, who eloped Boston with Mrs. Clement Le of a friend who was a fellow the Boston Symphony Orchestr told why they had fled from B gether, putting the blame for th on the shoulders of the woman left her husband to go West

LEFT GOOD POSITI

Maquarre said today that he h up a position paying him $2400 a flee with Mrs. Lenom. He wa player in the Symphony Orches a teacher of flute playing at the Conservatory of Music.

But he gave it all up, he says cause Mrs. Lenom begged him to away from her husband.

When Maquarre and Mrs. Lenom here seven weeks ago they rent flat at 943 Fillmore avenue, usi front part as a millinery store and in the rear.

Maquarre began to look about the musical world to get engagements Mrs. Lenom bought 40 hat fra quantity of silk and satin and and began to display French that was so chic and Frenchy soon attracted a numerous

They were seemingly the couple in the city when the bl upon them. They are now in cells at the City Prison and flat is darkened, while their stock has been sold.

"She could not live with her said Maquarre when interviewed "He was cruel to her and I but our relations were honorable she came to me and pleaded, could I do? I have given up I possessed for her and I am that we were ever found."

Mrs. Lenom was less comm She shrugged her shoulders Parisian style when asked to tal had left her husband, and said nothing to say.

"My husband is in Boston here, but if all were known, I be censured," was her only reply tions.

Maquarre, although 28, wh Lenom is 10 years his senior, seemingly madly in love with h attractive, dark and vivacious, no English. She comes from th France, while Maquarre is a

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NCISCO, Feb. 19.—"What
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GOOD POSITION

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THE SPRINGFIELD DAILY REPUBLICAN:

WEDNESDAY, FEBRUARY 24,

The third and last of the series of concerts at Court Square theater by the Boston symphony orchestra took place last evening, and like the others was heard by a large and intensely interested audience. If there was a slight falling off in numbers, it is perhaps to be ascribed partly to the circumstance that Springfield had already had its Mendelssohn centennial exercises; the commemorative program last evening may have seemed to a good many people like a needless repetition. But while Mr Fiedler, who is so far from being an unbending autocrat that he actually likes to give people, if possible, exactly what they want, would doubtless have put on a different program here if he had understood the circumstances,—it was a beautiful concert and could well stand on its own merits quite apart from any question of observing a centenary. The only change that would have occurred to most of those present as desirable is the substitution of some other symphony for the "Scotch," which happens to have had already its full share of performances.

The first half of the program was given to Mendelssohn, and the representation of his genius could hardly have been bettered in the space allotted. First came the suave and lovely "Hebrides" overture, with its soft gurgle of lapping waves and its picturesque romance. There followed, for a swift brilliant interlude, that magical scherzo from the "Midsummer Night's Dream" music, in which Mendelssohn fairly emulates Shakespeare in vividness of fancy and lightness of touch. And to conclude, there was the ever-popular Scotch symphony, a work so charming in its details and so agreeable to the ear that one regrets even to mention its faults. The cardinal fault, of course, is thinness; it is in the symphonic form that one most feels Mendelssohn's lack of weight, his too easy contentment with the agreeable second-best, his facility in clever filling out, and his failure to find the inevitable concentrated phrase. There is genius in the work, and at its best it is lovely. The lamentful Mendelssohnian minor, illustrated in certain phrases of the first movement, has lost its romantic charm to ears that have learned more poignant and mournful strains. The suave andante leaves some hearers impatient, and the finale has its weak moments. Yet how well it all sounds; how resonant and brilliant are the instruments, how piquant and sparkling the Scotch dance of the scherzo, how refined in taste and elegant in execution every detail of the work! It is a merit that Mendelssohn carried over from the classical age, that was already passing when he appeared upon the scene. Something of the poetry of the dawning renascence of romanticism he caught, but its excesses were abhorrent to his lucid spirit, and he never entertained the romantic predilection for the obscure, the mysterious, the unutterable. As a symphonist it was his misfortune to come a little too late to vie with Mozart in terms of absolute formal beauty, and a little too early for the passionate symphonic poem. He followed Beethoven, and perhaps he felt that after Beethoven there was room only for a slighter sort of symphony, more pictorial in character, enriched with local color, yet retaining the old formula. The result is not so successful as in the case of the overture; the substance is not weighty enough for the pattern. And yet with all their lacks, this symphony and the "Italian" are lovely works, and assured of a long life. There are few symphonies more agreeable in spirit and coloring, and they bring out beautifully the tone of the orchestra.

The performance last night was of admirable quality. Lovely indeed was the rich, warm tone of the strings in the andante, and the contrasting color of the wood choir. Mr Fiedler conducted the movement beautifully, and the performance was notable for smoothness, purity of intonation and perfection of taste. The orchestra sounded uncommonly brilliant in the jigging scherzo, and in the sumptuous "Midsummer Night's Dream" scherzo, in which the violins and the flutes were rivals in virtuosity. Sumptuous, too, was the performance of the "Fingal's Cave" overture, the allegro of which Dr Fiedler took more rapidly than Mr Gericke. The second part of the program included, to close, the tremendous prelude and "Love Death" from "Tristan and Isolde," and before that an extremely clever and original new work by Paul Scheinpflug, a young German composer, whose name has hardly been heard in this country. This work, his opus 15, was lately produced in Boston by Mr Fiedler, and was given a cordial reception. It is called "An Overture to a Comedy of Shakespeare," and makes use of a 16th century English melody. He has not named the play; "The Merry Wives of Windsor" has been suggested, but no annotator has yet labeled the themes. It is a gay, ingenious and taking work, and it may well find a permanent place in the orchestral repertory. It was brilliantly played, and Mr Fiedler gave a large and noble rendering of the "Tristan" music. To many, this is the supreme art-work of the 19th century, the highest esthetic achievement of the modern world. It is certainly a concentrated summing up of the modern spirit—it throws the cheerful grace of Mendelssohn back into a remote past. The climax in Mr Fiedler's hands was thrilling—it is remarkable that he has never been an operatic conductor; there are certain qualities in his style that suggest the theater rather than the concert hall.

The soloist last evening was Mme Caroline Gardner Clarke-Bartlett, the well-known dramatic soprano of Boston, who made on this occasion her eighth appearance with the orchestra. It may be noted incidentally that she was one of the principal soloists at the Chapman-Alexander meetings in Boston, singing at the services held in the Park-street church, where she is soloist. She is a pupil of Mme Joachim and of other eminent teachers, and has long enjoyed a reputation as a concert and oratorio singer. She is well known in Springfield, but this was her first appearance here with orchestra, and she was given a cordial welcome. She sang the famous cavatina from Gounod's "Queen of Sheba." "Plus grand dans son obscurite," with ease, breadth and dignity, and the audience was reluctant to let her off without an encore number. Throughout the concert there was the same enthusiasm which has characterized previous concerts this season, and there is reason to hope

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MUSICAL NOTES.

Paderewski's New Symphony and Local News.

Paderewski, who arrived in New York Tuesday, Jan. 26th, brought with him the score of his symphony which has been looked forward to with eager interest for the last two years. It is his first work in this form. The themes of the first movement were sketched out in the summer of 1904 and the three movements were sketched out in the summer of 1904 and the three movements which now compose the work were finally finished and the parts copied in 1908. The symphony is in B-minor and it is Opus No. 24. The first movement is marked "Adagio Masstoso: Allegro con fuoco;" the second, "Andante con moto," and the third "Allegro vivace."

The first performances of the symphony anywhere are to be given in Boston on Friday afternoon, Feb. 12, and Saturday evening, Feb. 13. The following week it will be played by the Boston Symphony Orchestra in Philadelphia, Washington, Baltimore, New York and Brooklyn. Later in the season it is to be played in Chicago by the Chicago Orchestra, and in St. Paul by the St. Paul Orchestra, and in Minneapolis by the Minneapolis Orchestra.

The symphony is written as a patriotic tribute to his native country, directly inspired by the 40th anniversary of the Revolution of 1863-64. There is no absolute programme for either the first or second movement. The first movement is free, but classical in form and seeks to celebrate Poland's great heroic past. The themes, although radical in character, are not based on popular melodies. The same is true of the second (slow) movement, in which the composer tries to express the lyric nature of his race. In the third movement Paderewski has followed a sharply-defined programme. It is in effect a symphonic poem and is peculiarly a memorial to the Revolution of 1863-64.

In the opening of the movement one feels the spirit of social and political unrest which fill the country prior to the outbreak of war. It is the unrest of the young hotheads, the youth of the nation, who long for independence. Older heads, conservative age, counsel patience and caution, urge the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national anthem, from which all buoyancy and joyousnss have been taken, which is treated not unlike a dirge, appearing in a subdued and sad mood.

The youth refuse to listen. The atmosphere of restlessness subdues the remonstrances of the elders and the spark of revolution ignites with the appearance of the second theme, a theme of brilliant chivalric character, which has been heralded by faint distant trumpet calls—the summons to war.

Light-hearted, gay and confident the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which with their dark, heavy coloring, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous and battling—yet as the Polish anthem, this time strong, vigorous and battling—yet as the conflict progresses it is gradually overwhelmed by the gloom of defeat, finally disappearing in an atmosphere of utter despair.

Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are as shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher, the laments for the Fatherland ascending to heaven.

A quick transition of mood follows, from gloom to brightness. Hope returns and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme on which will be built the fourth movement yet to be written.

The symphony is complete as a work in its present shape, but Paderewski contemplates a fourth movement which will be a scherzo.

The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, three tympani, side drum, cymbals, triangle, tam-tam, tambour de basque, tondtruone and the usual strings.

The sarrusophone which Paderewski uses in all three movements of his symphony is a comparatively new instrument, which is now used in an orchestra for the first time. It is a brass reed instrument, distantly related to the saxophone, and its quality of tone lies between that of the bassoon and the trombone. The tondtruone is an instrument of percussion which Paderewski himself invented. It gives the feeling of far distant thunder in a way which cannot be accomplished with the great drum.

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FEB 7 1909

The third and last Boston symphony concert of the season will be given in the Court Square theater on Tuesday evening, the 23d. For this concert the orchestra will make a special journey to Springfield from Boston returning the same night. The success of the two other concerts this year has been most gratifying to all interested in the welfare of the orchestra and there seems to be every reason to believe that another splendid audience will greet Mr Fiedler on his last appearance here. In fact, the success has been such that G. A. Ellis, the manager of the orchestra, is making quite elaborate plans for the concerts next year and it may be taken for granted that the orchestra in the future will give three concerts in Springfield every season. Full details regarding the concert and soloist will be announced in a few days.

FEB 6 - 1909

Paderewski Says The Boston Orchestra Is Leader

MR. IGNACE JAN PADEREWSKI, Polish pianist and composer, arrived yesterday on the Kaiser Wilhelm der Grosse, of the North German Lloyd line, to make a short American tour under the management of Mr. Charles A. Ellis. He will make his first appearance in this country this season in Boston, Feb. 12, coming to New York on Feb. 18.

"It is more as a composer than as a pianist that I come to America this time," said Mr. Paderewski yesterday. "I have just finished the symphony which is going to be produced by the Boston Symphony orchestra—it is a sort of symphonic poem— and that is mainly what has brought me over here I shall not play in many concerts, not more than 30 or 35, at most, and those mostly with the Boston Symphony orcestra or other similar organizations.

"Since I was here last year I have played at a few concerts in England, but the last five months I have passed at hard work at my place near Lausanne, where, I am delighted to say, many of my American friends visited me last summer.

"I have devoted all my attention of late to the symphony. It is extremely long, and will take more than an hour and a quarter to perform. It took five months to compose it, and I am satisfied.

"It was my ambition to have the symphony produced first over here, and by the Boston Symphony orchestra. Its excellence has been attained by uniformity or direction and conducting, and also by continuous playing together.

"The orchestra in the Conservatoire in Paris is a fine one, but it lacks spirit. Its members, impelled by ultra-republican ideas, resent authority and don't like to work hard. Now that M. Messager is conductor, however, we shall expect great things. The Imperial orchestra in Dresden and the London Symphony orchestra are fine, but the Boston Symphony is the orchestra par excellence."

Mr Paderewski is accompanied by Mme Paderewski, a secretary and a Polish friend, Mr Jentys, who has come over to pay his first visit to the United States.—New York Herald.

Daily Eagle,
Brooklyn, N.
FEB 10 1909

BOSTON ORCHESTRA CONCERT

Will Play New Symphony by Paderewski in Brooklyn, February 19.

The Boston Symphony Orchestra will play the new symphony by M. Paderewski at its next concert in Brooklyn on February 19. M. Paderewski will be present and after the symphony is played he will himself play with the orchestra Beethoven's "Fifth Piano Concerto," called "The Emperor."

This will be the first opportunity that Brooklyn will have to hear the new symphony played by an orchestra.

On Thursday afternoon, February 18, Daniel Gregory Mason will give a lecture recital upon the symphony and the concerto. Mr. Mason has been in conference with M. Paderewski in New York, and has learned from him the purposes that he had in writing the symphony and has explained to him the way in which he has expressed the purpose in each of the movements. Mr. Mason will be present in Boston on the 11th and 12th of February, when the symphony will be first played. The Boston Symphony Orchestra, in Symphony Hall, will give it its first production. While in Boston, Mr. Mason will have an opportunity to study the score during the rehearsals. Subscribers to the Philharmonic Concerts will, therefore, be able on Thursday afternoon preceding the concert, to learn in advance the nature of the composition.

Those who attend the concert on February 19 should be present in their seats at a quarter past 8 promptly. The first movement of the symphony requires twenty-five minutes. Persons who are not in their seats at the opening of the concert will not be able to enter the Opera House until after the first movement is played.

Daily Citizen,
Brooklyn, N. Y.
FEB 10 190

IN THE MUSICAL WORLD

The Boston Symphony Orchestra will play the new symphony by M. Paderewski at its next concert in Brooklyn on Feb, 19. M. Paderewski will be present and after the symphony is played he will himself play with the orchestra Beethoven's "Fifth Piano Concerto," called "The Emperor." This will be the first opportunity that Brooklyn will have to hear the new syhphony played by an orchestra. On Thursday afternon, Feb. 18, Daniel Gregory Mason will give a lecture recital upon the symphony and the concerto. Mr. Mason has been in conference with M. Paderewski in New York, and has learned from him the purposes that he had in writing the symphony and has explained to him the way in which he has expressed the purpose in each of the movements. Mr. Mason will be present in Boston on Feb. 11 and 12 when the symphony will be first played. The Boston Symphony Orchestra, in Symphony Hall, will give it its first production. While in Boston Mr. Mason will have an opportunity to study the scores during the rehearsals. Subscribers to the Philharmonic concerts will, therefore, be able on Thursday afternoon preceding the concert, to learn in advance the nature of the composition. Those who attend the concert on Feb. 19 should be present in their seats at 8:15 o'clock promptly. The first movement of the symphony requires twenty-five minutes. Persons who are not in their seats at the opening of the concert will not be able to enter the Opera House until after the first movement is played.

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EVENING MAIL,
New York City.
FEB 13 1909

PADEREWSKI AT LYRIC

Will Be Star at Boston Symphony Orchestra Concerts.

In many respects the fourth Boston Symphony concert, which is to be given in the Lyric Theater Wednesday evening, will be the most interesting and most important musical event that Baltimore has had in many years. It will present Ignace Jan Paderewski both as a pianist and as composer, for Baltimore will hear for the first time the great symphony on which he has been at work for the past several years. Announced many times, Mr. Paderewski finally brought it to America last month, and its first performances anywhere were in Boston at the Boston symphony concert last Saturday evening and the public rehearsal on Friday afternoon. The work is of monumental dimensions, its performance consuming one hour and a quarter, and on this account the program will contain only the symphony and Saint Saens' concerto in C minor, No. 4, which Mr. Paderewski will play.

Paderewski Symphony.

The Boston Symphony concerts, to be given Thursday evening and Saturday afternoon, may be considered in a sense a Paderewski festival, for at both of these concerts the new symphony on which the composer-pianist has been working for the last two or three years will be played, and at both concerts Paderewski will be the soloist. On Thursday evening he will play the Saint-Saens concerto in C minor, No. 4, and on Saturday afternoon he will play the Beethoven concerto in E flat, No. 5. The tonality of the symphony is B minor and the opus number is 24. It is in three movements. The themes of the first movement were sketched in the summer of 1904, but the three movements were completed and the parts copied in 1908. The symphony is written as a patriotic tribute to Poland, directly inspired by the fortieth anniversary of the revolution of 1863.

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TO BE SOLOIST WITH BOSTON SYMPHONY

PADEREWSKI

Paderewski, the famous pianist, will be the soloist of the Boston Symphony Orchestra in this city on February 17.

The appearance of Paderewski here will be made notable by the fact that the Orchestra will play his own symphony in B minor. It will be the first time this symphony has ever been heard here.

Daily Times,
Brooklyn, N. Y.
FEB 13 1909

PADEREWSKI TO PLAY NEW SYMPHONY AT LYRIC CONCERT ON WEDNESDAY EVENING

In many respects the fourth Boston Symphony concert, which is to be given in the Lyric Theater on Wednesday evening, will be the most interesting and most important musical event that Baltimore has had in many years. It will present Ignace Jan Paderewski both as a pianist and as composer, for Baltimore will hear for the first time the symphony on which he has been at work for the last several years. Announced many times, Mr. Paderewski finally brought it to America last month, and its first performances anywhere were in Boston at the Boston Symphony concert last Saturday evening and the public rehearsal on Friday afternoon. The work is of monumental dimensions, its performance consuming one hour and a quarter, and on this account the program will contain only the symphony and Saint-Saens concerto in C minor, No. 4, which Mr. Paderewski will play. This has long been one of his favorites, and his performances of it have always been exceedingly brilliant.

The symphony is first on the program, and as the first movement plays for 25 minutes, all patrons are urged to be in their seats promptly, for none will be admitted to the auditorium while the orchestra is playing.

paper Cutting Bureau in the World

ADELPHIA

Paderewski's New Symphony Played

BOSTON, Mass., Feb. 12.—Ignace Paderewski's new symphony in B minor received its first performance by the Boston Symphony Orchestra in Symphony Hall this afternoon. Mr. Paderewski was present. The symphony, which requires the services of the entire orchestra and several extra pieces, was favorably received by a large audience. Max Fiedler conducted.

MUSIC AND MUSICIANS

The personality of Mr. Paderewski will dominate the fourth concert of the series by the Boston Symphony Orchestra at the Academy of Music next Friday night. His new symphony will be heard here, and he will be the soloist at this concert. The symphony is of extraordinary length, its performance consuming one hour and a quarter, and on this account the programme will include only the symphony and Beethoven's "Emperor" Concerto in E flat, which Mr. Paderewski will play. From information furnished by the composer it appears that the tonality of the symphony is B minor, and its opus number is 24. It is in three movements, as follows: First, Adagio Maestoso: Allegro con fuoco; second, Andante con moto; third, Allegro vivace. The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed and the parts copied in December, 1908. The symphony is written as a patriotic tribute to his native country, directly inspired by the fortieth anniversary of the Revolution of 1863-64. There is no absolute programme for either the first or second movement. The first movement is free, but classical in form, and seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement, in which the composer tries to express the lyric nature of his race. In the third movement Mr. Paderewski has followed a sharply defined programme. It is in effect a symphonic poem, and is peculiarly a memorial to the Revolution of 1863-64. The symphony is complete in its present shape, but Mr. Paderewski contemplates a fourth movement, which will be a scherzo. Unusual in its instrumentation the work is scored for three flutes, three oboes (one interchangeable with English horn), three clarionets (one interchangeable with bass clarionet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, three tympani, side drum, cymbals, triangle, tamtam, tambour de basque, tonitruone and the usual strings. The tonitruone is an instrument of percussion, which Mr. Paderewski invented. It gives the feeling of far-distant thunder in a way which cannot be accomplished with the bass great drum. Beethoven's "Emperor" concerto, which will make the second part of the programme, like Beethoven's violin concerto, stands as a master work of its kind. The symphony is to be first on the programme, and those of the audience not seated when it begins will have a long wait, as the first movement plays for twenty-five minutes, and no one will be admitted during its performance.

om EVENING POST,

ldress New York City.

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The next pair of Boston Symphony concerts which will be given in Carnegie Hall on next Thursday evening, February 18, and Saturday afternoon, February 20, may be considered in a sense a Paderewski festival, for at both of these concerts the new symphony on which the composer-pianist has been at work for the last two or three years will be played (on Thursday evening for the first time in New York), and at both concerts Paderewski will be the soloist. On Thursday evening he will play the Saint-Saëns concerto in G-Minor No. 4, and on Saturday afternoon he will play the Beethoven concerto in E-Flat No. 5—the "Emperor." Owing to the length of the symphony there will be nothing on the programme except the symphony and the concerto. The symphony is first on the programme and as the first movement plays for twenty-five minutes, all patrons are urged to be in their seats promptly, for none will be admitted to the auditorium while the orchestra is playing.

ewspaper Cutting Bureau in the World

Ignace Paderewski's new symphony in B minor received its first performance by the Boston Symphony orchestra in Symphony hall, Friday afternoon. Mr. Paderewski was present.

FEB 1

"DIE MEISTERSINGER" AND PADEREWSKI

In many respects the fourth Boston Symphony concert, which is to be given in the Academy of Music, Friday evening, will be the most interesting and most important musical event that Brooklyn has had in many years. It will present Ignace Jan Paderewski both as pianist and as composer, for Brooklyn will hear for the first time the symphony on which he has been at work for the past several years. Announced many times, Mr. Paderewski finally brought it to America last month, and its first performance anywhere was in Boston, yesterday afternoon, at the public rehearsal for the Boston Symphony concert to-night. The work is of monumental dimensions, its performance consuming one hour and a quarter, and on this account the programme will contain only the Symphony and Beethoven's "Emperor," concerto in E Flat, No. 5, which Mr. Paderewski will play.

Unusual interest attaches to the lecture recital preliminary to the Boston Symphony concert of Friday evening, as Paderewski's new symphony will then be a special object of study. As the concert house was sold out some days ago the lecture recital will allow music lovers who were not fortunate enough to get seats to gain a very good idea of the composition—as far as the piano can show orchestral effects. The lecturer, Daniel Gregory Mason of Manhattan, has conferred with the composer and is now in Boston studying the music first hand at the Boston concerts of the orchestra. The entire programme of Friday's concert will be taken up. This lecture recital, like the others in the series, is under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute, Mr. Mason being a frequent lecturer before the latter. It will be given on Thursday, at 4 P.M., in the Music Hall of the Academy of Music.

rom NEW YORK HERALD,

ddress New York City.

FEB

NEW PADEREWSKI SYMPHONY.

Boston Goes Hungry Waiting in Line to Buy Tickets for Concert.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Friday.—Mr. Paderewski, as soloist, and the Symphony Orchestra, playing a new symphony in B minor composed by him, attracted an enormous crowd to Symphony Hall this afternoon. Applicants for tickets arrived as early as half-past seven o'clock in the morning and stood in line for hours. When the tickets were all sold more than six hundred women and men were still in line. To supply the weary waiters caterers appeared with large stocks of sandwiches.

The new composition was so generously applauded as to verify all that has been written of its meaning and the composer's intentions.

Mr. Paderewski himself invented a new instrument used with this score. At the first rehearsal it was found that at last a composer had "stumped" the symphony orchestra. Not a man of them could successfully handle the new instrument. The inventor was summoned in haste and soon everything was well.

The first movements of the symphony follow freely the accepted forms. They prepare the way for the third, which speaks with ample rhetoric of the Polish insurrection of 1863-64, and is less concise than the other sections.

There are impressive passages and much interesting material which is not always done justice by the instrumentation.

Mr. Paderewski played the C minor concerto of Saint-Saëns.

From TRIBUNE

Address New York City.

Date FEB 1 1909

MUSIC

Paderewski's Symphony Performance in Boston.

[By Telegraph to The Tribune.]

Boston, Feb. 12.—Amid scenes of gladsome excitement Paderewski's symphony was performed at a public rehearsal of the Boston Symphony Orchestra here this afternoon. The occasion was the fifteenth afternoon meeting of the orchestra and its patrons and served eloquently to prove the great popularity of the Polish musician. Long before the concert began there was not a seat to be had in any part of Symphony Hall, and would-be purchasers of places not subscribed for gathered in the corridors of the hall as early as 7 o'clock in the morning. Before long the line extended out of the hall far up the street, and hundreds were unable to gain admittance. In the audience were musicians and music lovers from other places, among them Sigismond Stojowski, Ernest Schelling and Alexander Lambert, of New York. Mme. Sembrich, more than two days out on her voyage to Europe, remembered her countryman by sending a wireless message in Polish expressing her hope that the symphony would meet with success.

The programme contained only two numbers—the symphony, which received its first public performance, and the C minor pianoforte concerto by Saint-Saëns, in which Mr. Paderewski played the solo part. The celebration of Lincoln's birthday had charged the atmosphere with patriotic feeling, and this gave peculiar appropriateness to the patriotism which was the insiration of the symphony. Mr. Paderewski by his own confession paid tribute to his native Poland and a memorial of the revolution of 1863-'64. The uprising and its woful outcome receive musical dedication in the final movement, which is frankly programmatic, but there is also a hymning of Poland's heroic period in the first movement and of the musical nature of the Polish people in the second. There are only three movements in the symphony at present, but a fourth movement, which it is to be supposed will body forth the happy side of the Polish nature, since it is to be a scherzo, will be added when Mr. Paderewski takes the symphony in hand again. The work was promised when the composer was last in America. The fact that it is still unfinished is evidence of the serious manner in which he has devoted himself to his self-imposed, but highly honorable, task.

Nine-tenths of Mr. Paderewski's music is expression after mood. It is freighted with melancholy. It tells of a great corroding longing, vain effort, and hope which never shines resplendent, but appears ever at the end as only a flickering light. In the last movement the voice of the people striving to throw off the yoke of oppression finds expression in the frequent occurrence of a suggestion of the Polish national hymn, "Jeszze Polska nie zgineta" ("Poland is not yet lost"), but the suggestion remains only a suggestion. The device has been used by other composers in treating patriotic or political themes—by Litolff in his "Robespierre" overture, by Tschaikowsky in his "1812"—but generally there is a swelling proclamation of the typical hymn at the end. But Mr. Paderewski has no consummation which he can hymn; his song is only of longing still cherished and pride unbroken. To me at a first hearing the most moving portions of the music were the buoyant proclamation of the second theme in the first movement, which seemed to tell of ancient stories and a heart searching threnody in the last movement after the din of a lost battle and before a dirge for the heroic dead.

Structurally Mr. Paderewski has paid deference to approved symphonic forms in his first two movements, and exercised the utmost freedom in his last, which has the dimensions and the outlines of a symphonic poem. In it he has hewn to the lines of historical incident. It might bear a superscription like Tschaikowsky's overture, already mentioned—"Poland, 1863," might have been its title—it is a delineation of the stirrings of popular unrest, the zeal of youthful patriotism, the unheeded admonitions of wise conservatism, of warfare begun with heedless daring and enthusiasm, of defeat and lamentation, ending with a glimmer of hope.

The impression made by the music is not so easily described. Mr. Paderewski has invented some pregnant themes, but they are not strikingly novel, and his treatment of them makes them sound scant of breath. There is an excessive amount of iteration of short motivi borrowed from the themes in the working out of the climaxes. His fabric is polyphonic, and the singing voices are heard always, but much of the music is monochromatic. This may be because Mr. Paderewski has hitherto been chiefly a composer for the pianoforte, which is an embodied tutti, but except in the modulatory reiterations his music does not sound as if conceived for any other instrument than the orchestra. It is anything but transcribed pianoforte music. Portions of it might be improved by reorchestration, but there is much color in the score, and some of its effects are both brilliant and original. The audience applauded the first movement and the last to the echo, and would not desist until the composer had repeatedly voiced his thanks. The second movement called forth only a ripple of perfunctory handclapping.

H. E. K.

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Paderewski's Symphony Rendered.

Boston, Feb. 12.—Ignace Paderewski's new symphony in B minor received its first performance by the Boston Symphony Orchestra this afternoon. Mr. Paderewski was present. The symphony, which requires the services of the entire orchestra and several extra pieces, was favorably received by a large audience. Max Fiedler conducted.

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From

Address

Date

FEB 1

The fourth concert of the season in this city by the Boston Symphony Orchestra will be given next Monday evening at the Academy of Music, and will be one of the most important musical events of the season. Paderewski will be the soloist and it will be practically a Paderewski programme. The famous pianist and composer has recovered from the slight accident that caused the cancellation of his recently announced recital, and will play Saint-Saens' Concerto in C minor, No. 4.

But one other number will be played, and that is Paderewski's own symphony in B minor, in three movements—adagio maestoso, (I) allegro con fucco, (II) andante con moto and (III) allegro vivace. It will be the first time that it has been played in Philadelphia, as the first movement is twenty-five minutes long, all patrons are urged to be in their seats early, as none will be admitted after the concert begins until the end of the movement.

The entire Ring series will be given as a wind-up to a notable season, on March 4, 11, 18 and 25. Gadski will be the Brunhilde, and it is probable that Anthes will again be heard. The other tenors will be Burgstaller, Martin, Burrian and Jorn, and among the artists who will be heard will be Walter Soomer, a newcomer as "Wotan," Goritz, Reiss, Muhlmann, Blass, Hinckley, Mmes. Homer, Kaschowska, Mattfeld, Ranzenburg, L'Huilliere, Fornia and Von Niessen-Stone.

The concert by the Boston Symphony Orchestra, at the Academy of Music next Monday evening, will be one of the most interesting and most important ever given by that organization in this city, as the program will present Ignace Jan Paderewski both as pianist and composer. His symphony, on which he has been at work for several years, will be played for the first time here, and, as soloist, he will play Saint-Saens's concerto in C-minor, for piano and orchestra. The symphony was written as a patriotic tribute to the composer's native country, and was directly inspired by the fortieth anniversary of the Polish Revolution of 1863-64. The tonality of the work is in B-minor and its opus number is 24. It is in three movements, as follows; I. Adagio Maestoso; Allegro con fuoco; II. Andante con moto; III. Allegro vivace. The three movements which now compose the work were completed and the parts copied last December. After being announced many times and repeatedly deferred, Mr. Paderewski finally brought it to America, and its first performance anywhere was in Boston last week. As the composition is of monumental dimensions, its performance consuming one hour and a quarter, the program will contain only the symphony and the Saint-Saens concerto which Paderewski will play.

NOTED PIANIST A COMPOSER

Paderewski Will Play Symphony Based on Story of Poland.

In many respects the fourth Boston Symphony concert, which is to be given in the New National Theater Tuesday afternoon, will be the most interesting and most important musical event that Washington has had in many years. It will present Ignace Jan Paderewski both as pianist and as composer, for Washington will hear for the first time the great symphony on which he has been at work for the past several years. Announced many times, Mr. Paderewski finally brought it to America last month, and its first performances were in Boston at the Boston symphony concert last Saturday evening and the public rehearsal on Friday afternoon. The work is of monumental dimensions, its performance consuming one hour and a quarter, and on this account the program will contain only the symphony and Beethoven's "Emperor" concerto in E flat, No. 5, which Mr. Paderewski will play. Max Fiedler will conduct.

The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement, which will be a scherzo.

Beethoven's "Emperor" concerto, which will make the second part of the program, like Beethoven's violin concerto, stands as a master work of its kind, and in no concerto does the genius of the great pianist shine so brilliantly.

The symphony is first on the program and as the first movement plays for 25 minutes, all patrons are urged to be in their seats promptly, for none will be admitted to the auditorium while the orchestra is playing.

H. E. K.

BRINGS NEW SYMPHONY

PADEREWSKI WORK GIVEN

COMPOSITION IS IN B MINOR, WRITTEN AS PATRIOTIC TRIBUTE TO NATIVE COUNTRY, POLAND, INSPIRED BY REVOLUTION.

Paderewski, who recently arrived in New York, brought with him the score of his symphony, which has been looked forward to with eager interest for the last two years. It is his first work in this form. The themes of the first movement were sketched out in the summer of 1904 and the three movements which now compose the work were finally finished and the parts copied in December, 1908. The symphony is in B minor and it is Opus No. 24. The first movement is marked "Adagio Masstoso; Allegro con fuoco"; the second, "Andante con moto" and the third "Allegro vivace." The first performances of the symphony anywhere were given in Boston on Friday afternoon, Feb. 12, and Saturday evening, Feb. 13. The following week it was played by the Boston Symphony Orchestra in Philadelphia, Washington, Baltimore, New York and Brooklyn. Later in the season it is to be played in Chicago by the Chicago Orchestra and in St. Paul by the St. Paul Orchestra and in Minneapolis by the Minneapolis Orchestra.

The symphony is written as a patriotic tribute to his native country directly inspired by the fortieth anniversary of the revolution of 1863-64. There is no absolute program for either the first or second movement. The first movement is free, but classical in form and seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement, in which the composer tries to express the lyric nature of his race. In the third movement Mr. Paderewski has followed a sharply defined program. It is in effect a symphonic poem and is peculiarly a memorial to the revolution of 1863-64.

Spirit of Unrest.

In the opening of the movement one feels the spirit of social and political unrest which filled the country prior to the outbreak of war. It is the unrest of the young hotheads, the youth of the nation, who long for independence. Older heads, conservative age, counsel patience and caution, urged the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national anthem, from which all buoyancy and joyousness have been taken, which is treated not unlike a dirge, appearing in a subdued and sad mood.

The youth refuse to listen. The atmosphere of restlessness subdues the remonstrances of the elders and the spark of revolution ignites with the appearance of the second theme, a theme of brilliant chivalric character, which has been heralded by faint distant trumpet calls—the summons to war.

Light hearted, gay and confident, the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which, with their dark, heavy coloring, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous and battling—yet, as the conflict progresses, it is gradually overwhelmed by the gloom of defeat, finally disappearing in an atmosphere of utter despair.

Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are as shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher—the laments for the fatherland ascending to heaven.

A quick transition of mood follows, from gloom to brightness. Hope returns, and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme, on which will be built the fourth movement, yet to be written.

The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement which will be a scherzo.

The Orchestration.

The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, three tympani, side drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone and the usual strings. The sarrusophone which Mr. Paderewski uses in all three movements of his symphony is a comparatively new instrument, which is now used in an orchestra for the first time. It is a brass reed instrument, distantly related to the saxophone, and its quality of tone lies between that of the bassoon and the trombone. The tonitruone is an instrument of percussion, which Mr. Paderewski himself invented. It gives the feeling of far distant thunder in a way which can not be accomplished with the great drum.

TIMES,

New York City.

FEB 13 1909

Paderewski's New Symphony Played.

BOSTON, Feb. 12.—Ignace Paderewski's new symphony in B minor received its first performance by the Boston Symphony Orchestra in Symphony Hall this afternoon. Mr. Paderewski was present. The symphony, which requires the services of the entire orchestra and several extra pieces, was favorably received by a large audience. Max Fiedler conducted.

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In many respects the fourth Boston Symphony concert, which is to be given in the Academy of Music tomorrow (Monday) night, will be one of the most interesting and important musical events in Philadelphia in many years. It will present Ignace Jan Paderewski, both as pianist and as composer, for Philadelphia will hear for the first time the great Symphony on which he has been at work for several years past. Announced many times, Mr. Paderewski finally brought it to America last month and its first performances anywhere were in Boston at the Boston Symphony concert last (Saturday) evening and the public rehearsal on Friday afternoon. The work is of monumental dimensions, its performance consuming one hour and a quarter and on this account the programme will contain only the Symphony and the Saint-Saens concerto in C Minor, No. 4, which Mr. Paderewski will play.

The following sketch of the Symphony is based on information furnished by the composer:

The tonality of the Symphony is B Minor and its opus number is 24. It is in three movements as follows: 1. "Adagio Maestoso: Allegro con fuoco; 2. Andante con moto; 3. Allegro vivace." The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed and the parts copied in December, 1908.

The Symphony is written as a patriotic tribute to his native country, directly inspired by the fortieth anniversary of the Revolution of 1863-64. There is no absolute programme for either the first or second movement. The first movement is free, but classical in form and seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement, in which the composer tried to express the lyric nature of his race. In the third movement Mr. Paderewski has followed a sharply defined programme. It is in effect a symphonic poem and is peculiarly a memorial to the Revolution of 1863-64.

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In the opening of the movement one feels the spirit of social and political unrest which fill the country prior to the outbreak of war. It is unrest of the young hot heads, the youth of the nation, who long for independence. Older heads, conservative age, counsel patience and caution, urged the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national emblem, from which all buoyancy and joyousness have been taken, which is treated not unlike a dirge, appearing in a subdued and sad mood.

The youth refuse to listen. The atmosphere of restlessness subdued the remonstrances of the elders and the spark of revolution ignites with the appearance of the second theme, a theme of brilliant chivalric character, which has been heralded by faint distant trumpet calls—the summons to war.

Light-hearted, gay and confident, the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which with their dark, heavy colorings, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous and battling—yet as the conflict progresses it is gradually overwhelmed by the gloom of defeat, finally disappearing in an atmosphere of utter despair.

Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upwards they soar, higher and higher—the laments for the fatherland ascending to heaven.

A quick transition of mood follows, from gloom to brightness. Hope returns, and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement and a third theme on which will be built the fourth movement yet to be written.

The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement which will be a scherzo.

The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, three tympani, side drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone and the usual strings. The tonitruone is an instrument of percussion which Mr. Paderewski himself invented. It gives the feeling of far distant thunder in a way which cannot be accomplished with the bass great drum.

The Saint-Saens concerto in C minor, No. 4, which Mr. Paderewski will play has long been one of his favorites and his performances of it have always been exceedingly brilliant. The symphony is first on the programme, and as the first movement plays for 25 minutes, all patrons are urged to be in their seats promptly, for none will be admitted to the auditorium while the orchestra is playing.

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Paderewski's New Symphony Scores

Boston, Feb. 12.—Ignace Paderewski's new symphony in B minor had its first performance by the Boston Symphony Orchestra this afternoon. Paderewski was present. The symphony, which requires the services of the entire orchestra and several extra pieces, was favorably received by a large audience. Max Fiedler conducted.

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FEB 1 1909

NEW SYMPHONY BY PADEREWSKI

Boston Orchestra's Concert Will Be Devoted to New Work and to Solo by Him.

MISCHA ELMAN RETURNS

Choral Society to Give Mendelssohn's "St. Paul"—Recital by Dorothy Goldsmith.

The Boston Symphony concert, which will be given in the Academy of Music to-morrow night, will present Ignace Jan Paderewski both as pianist and as composer. Philadelphia will hear for the first time Paderewski's symphony on which he has been at work for the past few years. Its first performance anywhere was in Boston at the Boston Symphony concert last Friday afternoon. The work is of monumental dimensions, its performance consuming one hour and a quarter, and on this account the program will contain only the Symphony and Saint-Saens concerto in C Minor, No. 4, which Paderewski will play.

The tonality of the Symphony is B Minor, and its opus number is 24. It is in three movements as follows: I, Adagio maestoso; Allegro con fuoco; II, Andante con moto; III, Allegro vivace." The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed and the parts copied in December, 1908.

The symphony is written as a patriotic tribute to Paderewski's native country, directly inspired by the fortieth anniversary of the Revolution of 1863-64. There is no absolute program for either the first or second movement. The first movement is free, but classical in form and seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement in which the composer tries to express the lyric nature of his race. In the third movement Paderewski has followed a sharply defined program. It is in effect a symphonic poem and is peculiarly a memorial to the Revolution of 1863-64.

The symphony is complete as a work in its present shape, but Paderewski contemplates a fourth movement, which will be a scherzo. The work is scored for three flutes, three oboes (one interchangeble with English horn), three clarinets (one interchangeble with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, three tympani, side drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone and the usual strings. The toni-

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IGNACE PADEREWSKI.

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Saint-Saens concerto in C Minor No. 4, which Paderewski will play, has long been one of his favorites, and his performances of it have always been exceedingly brilliant.

The Symphony is first on the program, and as the first movement plays for 25 minutes, all patrons are urged to be in their seats promptly, for none will be admitted to the auditorium while the orchestra is playing.

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The next two Boston Symphony concerts in Carnegie hall, on Thursday evening, Feb. 18, and Saturday afternoon, Feb. 20, will be devoted in a sense to Paderewski, for the great Polish artist will appear at each of these concerts both as composer and pianist. His new symphony, of which so much has been said in the last two years, according to present plans will be played both on Thursday evening and Saturday afternoon in order that both sets of subscribers to the Boston concerts may have an opportunity to hear it. This is in response to a decided demand from these subscribers, because those of the Saturday matinee concerts are as eager to hear it as those of the Thursday night. Paderewski will also be soloist at both concerts.

At the first concert, on Thursday evening, Feb. 18, he will play Saint-Saens's concerto in C minor No. 4. At the concert on Saturday afternoon he plans to play Schumann's concerto in A minor. Unless the rehearsals of the symphony which begin in Boston next week demonstrate that it can be played in a shorter time than Mr. Paderewski thinks—which is one hour and a quarter—nothing will appear on the programme except the symphony and the concerto, the symphony coming first and the concerto closing the concert. The first performances of the symphony will be in Boston on next Friday afternoon, Feb. 12, and Saturday evening, Feb. 13.

IN HARMONY'S REALM

Paderewski To Appear With Boston Symphony Orchestra.

WILL GIVE PATRIOTIC WORKS

Miss Florence Jubb And Mme. Jeanne Jomelli Will Make Up The Week's Musical Events.

Ignace Jan Paderewski, the celebrated pianist and composer, will appear at the Lyric Wednesday evening with the Boston Symphony Orchestra, Max Fiedler, conductor. The feature of the program will be a symphony by Paderewski of monumental dimensions on which he has been at work several years. The performance of the symphony will take an hour and a quarter, and on this account the program will contain only the symphony and Saint-Saens concerto in C minor, ... 4, which the great pianist will play.

The symphony is written as a patriotic tribute to Paderewski's native country—Poland—and was inspired by the fortieth

IGNACE J. PADEREWSKI

anniversary of the Revolution of 1863-64. The first movement is free, but classical in form, and seeks to celebrate Poland's heroic past. The themes, however, are not based on popular melodies. The same is true of the second (slow) movements, in which the composer has tried to express the lyric nature of his people. In the third movement Paderewski has produced a symphonic poem that is a memorial to the revolution.

No one will be admitted to the auditorium after the symphony has begun, and the patrons are urged by the management to come early.

NEW YORK PRESS,

New York City.

Paderewski Symphony Is Produced.

BOSTON, Feb. 12.—Paderewski's new symphony, which New Yorkers will hear next week, had its first performance anywhere this evening in Symphony Hall by the Boston Symphony Orchestra. The work is long and requires the services of a large orchestra, including several special instruments. The orchestra, under the direction of Max Fiedler, gave a superb performance, and the audience received the symphony with favor.

In many respects the fourth Boston Symphony concert, which is to be given in the Academy of Music to-morrow night, will be a notable one. It will present Ignace Jan Paderewski both as pianist and as composer, for Philadelphia will hear for the first time the great symphony on which he has been at work for the past several years. Announced many times, Mr. Paderewski finally brought it to America last month and its first performances anywhere were in Boston at the Boston Symphony concert last Saturday evening and the public rehearsal on Friday afternoon. The work is of monumental dimensions its performance consuming one hour and a quarter, and on this account the program will contain only the symphony and Saint-Saens' concerto in C minor No. 4, which Mr. Paderewski will play.

The following sketch of the symphony is based on information furnished by the composer:—

The tonality of the symphony is B minor and its opus number is 24. It is in three movements as follows: I, Adagio Maestoso Allegro con fuoco II, Andante con moto; III, Allegro vivace. The symphony is written as a patriotic tribute to his native country, directly inspired by the fortieth anniversary of the Revolution of 1863-64. The first movement is free, but classical in form and seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement in which the composer tries to express the lyric nature of his race. In the third movement Mr. Pederewski has followed a sharply defined program.

In the opening of the movement one feels the spirit of social and political unrest which fill the country prior to the outbreak of war. It is the unrest of the young hotheads, the youth of the nation, who long for independence. Other heads, conservative age, counsel patience and caution, urging the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national emblem, from which all buoyancy and joyousness have been taken, which is treated not unlike a dirge, appearing in a subdued and sad mood. The youth refuse to listen. The atmosphere of restlessness subdues the remonstrances of the elders, and the spark of revolution ignites with the appearance of the second theme, a theme of brilliant chivalric character, which has been heralded by faint distant trumpet calls—the summons to war.

Light-hearted, gay and confident the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones which with their dark, heavy coloring, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous and battling—yet as the conflict progresses, it is gradually overwhelmed by the gloom of defeat, finally disappearing in an atmosphere of utter despair.

Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upwards they soar, higher and higher—the laments for the fatherland ascending to heaven.

A quick transition of mood follows, from gloom to brightness. Hope returns and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme, on which will be built the fourth movement yet to be written.

Saint-Saens concerto in C minor, No. 4, which Mr. Paderewski will play, has long been one of his favorites and ... performances of it have always been exceedingly brilliant.

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... Paul" will be given

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Mendelssohn and the Boston Symphony Orchestra.

At a recent concert in Boston the Boston symphony orchestra gave some of the same music that is to be played at its concert at Court Square in this city the 23d. Of the treat in store for concert-goers some notion can be formed from the impressions of the Boston Transcript's reviewer:—

Mr Fiedler is dutiful to anniversaries, and he began the Symphony concert with due commemoration of Mendelssohn. The pieces he chose were the overture, "Fingal's Cave," the scherzo written to fill the interval between the first and second acts of "A Midsummer Night's Dream;" and the "Scotch" symphony—the symphony to which the woful tale of Rizzio, murdered at Mary Stuart's feet, and the shrill and merry piping of competing Highlanders are said equally to have stirred the composer—the latter certainly to the more musical profit. The overture and the scherzo are of the enduring and the living Mendelssohn; and if one of his symphonies must be played—shall we say for dignity's sake?—the "Scotch" is oftener interesting nowadays than the "Italian," while the "Reformation" is altogether moribund. The pipers were surely Mendelssohn's friends if they prompted him to a scherzo that still keeps its snap as of native Scottish music and of the good Scottish air. The tale of Rizzio, the atmosphere of the chambers of Holyrood served him less well. Mendelssohn, pressed by many concerns, deferred long the writing of the symphony, and he found the impulses and the memories of Scotland hard to quicken again. When they came at his call he wrote in the brightness of the scherzo or the melancholy of the opening andante. When they would not come he could only take refuge in such music-making as the linked sweetness long-drawn-out, and without a drop of acid to it, of the adagio or as the empty finale. The glory of the overture, "Fingal's Cave," is the enduring freshness of suggestion in it. The Mendelssohn who wrote it had seen the land and the waters of the Hebrides, the dripping rocks, the vivid fields, heard the swish of the currents of the cave and felt the beat of sea and wind. The impression did not dwindle; the impulse did not flag; and the overture remains a tone-picture that the vividest and most suggestive of the moderns might envy. Mr Fiedler was abundantly dutiful, and in the symphony in particular he seemed resolved that Mendelssohn should "sound," and "sound" where he was weakest. The conductor had no need of anxieties or obligations with the other two pieces. The scherzo once more exemplified the beautiful iridescence, the gossamer lightness of tone, that the orchestra can compass. The strings wrought in cobwebs; the wood-winds sent fairy lights twinkling through the web; the conductor had barely to keep a guiding hand.

SYMPHONY CONCERT SET FOR TUESDAY

Paderewski Will Be Soloist. New Composition Is Feature.

The fourth concert in the series by the Boston Symphony Orchestra will be given next Tuesday afternon in the National Theater under the direction of Max Fiedler. Paderewski, the famous Polish pianist, will be the soloist of the afternoon and additional interest is given by the fact that the orchestra will play Paderewski's recently completed symphony. The reading comprises one hour and fifteen minutes. Because of this the program will consist of only the symphony and Beethoven's "Emperor" concerto, No. 5, which Paderewski will play.

Pederewski has ben at work on this symphony several years, having designed it as a patriotic tribute to his country, directly inspired by the anniversary of the revolution of 1863-64. The work is in three movements. Paderewski bgan this writing in 1904, and completed it in 1908.

Beethoven's "Emperor" concerto will form the second part of the program. This work, like Beethoven's violin concerto, stands as a masterpiece of its kind.

The symphony is first on the program, and patrons of the Boston Symphony series are reminded that the first movement requires twenty-five minutes to be read.

In the engagement of Paderewski, the local music public will enjoy a pleasure which had been promised a little more than a week ago, but had to be denied because of an accident to the pianist's finger.

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LYRIC

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BOSTON SYMPHONY GETS GUS BATTLES

After Three Years With Philadelphia Orchestra, Musician Changes Contract.

MANCHESTER, N. H., Feb. 14.—After three years with the Philadelphia Symphony Orchestra, Gus Battles, son of General Battles, has been engaged as one of the flutes in the Boston Symphony Orchestra.

He will not take up his work with the Boston orchestra until next season, finishing this year with the Philadelphia organization.

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PADEREWSKI AND ELMAN TO BE HERE

Pianist Will be Soloist at Boston Orchestra Concert Tomorrow.

HAS A NEW SYMPHONY

Popular Russian Violinist Will Play With the Philadelphia Orchestra.

By William R. Lester

Micha Elman, the sensational young Russian violinist, will make his second public appearance here with the Philadelphia Orchestra, playing in the Friday and Saturday concerts of this week. Elman made a popular hit in his initial performance with the Boston Orchestra. He is to play Brahms' concerto in D major—a brilliant work, highly beloved of concertgoers. Instrumental numbers for orchestra in these concerts are Beethoven's Leonore No. 3 overture; Schubert's unfinished symphony—two movements—and Goldmark's "Sakuntala" overture.

Paderewski is to be much the whole thing at the Boston Orchestra's concert tomorrow night. He will be the soloist, playing the solo instrument in Saint-... C minor concerto for piano and orchestra, and the symphony will be his latest orchestral composition—heard here on this occasion for the first time.

The tonality of the symphony is B minor, and its opus number is 24. It is in three movements: Adagio maestoso and allegro con fuoco, andante con moto and allegro vivace. The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed and the parts copied in December, 1908.

This number is first on the orchestral program. The first movement consumes twenty-five minutes, therefore punctuality in arriving is desirable in the audience.

The symphony was performed for the first time on any stage at Boston February 5 last.

Some new instruments are to be used—three sarrusophones (a sort of enlarged saxhorn) and a tonitruone—one of Paderewski's inventions, designed to imitate the sound of distant thunder.

NEW YORK HERALD,

ss New York City.

...son."

Mr. Paderewski will be the important figure at the two concerts of the Boston Orchestra this week, on Thursday evening and Saturday afternoon, in Carnegie Hall, for he appears both as composer and as pianist. At both concerts the famous pianist's new symphony in B minor, op. 24, upon which he has been at work for the last three years, will be played under Mr. Max Fiedler's direction. On Thursday evening Mr. Paderewski will play Saint-Saens C minor concerto, No. 4, and on Saturday afternoon Beethoven's "Emperor" concerto. Owing to the length of the symphony, no other compositions will be offered.

Mr. Paderewski's symphony, which had its first public hearing in Boston last Friday, was inspired by the fortieth anniversary of the Polish revolution of 1863-64 and is regarded by the composer as a tribute to his native land. It comprises in its present form three movements, but Mr. Paderewski has already sketched a fourth, a scherzo. It is, however, complete as it now stands and consists of an adagio maestoso, an andante con moto, and an allegro vivace. If the composer adds a scherzo the symphony, which now lasts an hour and a quarter, will be one of the longest known.

Broadly speaking, the first movement is designed to commemorate the heroic past of Poland; in the second part the lyric nature of the race finds expression, and in the last, which is so called programme music, Mr. Paderewski sketches his reminiscences of the revolution. No use is made of Polish melodies, but the whole is characteristically Polish in feeling.

A full orchestra is used, to which Mr. Paderewski adds three sarrusphones (a new instrument, distantly related to the saxophone), and an invention of his own called a tonitruone, designed to give the effect of distant thunder.

NEW YORK AMERICAN,

New York City.

The next pair of Boston Symphony concerts, which will be given in Carnegie Hall on next Thursday evening, February 18, and Saturday afternoon, February 20, may be considered in a sense a Paderewski festival, for at both the new symphony on which the composer-pianist has been at work for the last two or three years will be played (on Thursday evening for the first time in New York) and at both concerts Paderewski will be the soloist. On Thursday evening he will play the Saint-Saens concerto in C minor, No. 4, and on Saturday afternoon he will play Beethoven's concerto in E flat, No. 5, known as the "Emperor." Owing to the length of the symphony, there will be nothing on the programme except that work and the concerto.

According to Paderewski himself his symphony is in three movements: 1. Adagio Maestoso; Allegro con fuoco; 2. Andante con moto; 3. Allegro vivace. The themes of the first movement were sketched in the Summer of 1904. The three movements which now compose the work were completed and the parts copied in December, 1908. The symphony is written as a patriotic tribute to the composer's native country, directly inspired by the fortieth anniversary of the Revolution of 1863-64. There is no absolute programme for either the first or second movement. The first movement is free, but classical in form and seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement in which the composer tries to express the lyric nature of his race. In the third movement Mr. Paderewski has followed a sharply defined programme. It is in effect a symphonic poem and is peculiarly a memorial to the Revolution of 1863-64.

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Boston Symphony Orchestra.

In many respects the fourth Boston Symphony concert, which is to be given in the New National Theater Tuesday afternoon, will be the most interesting and most important musical event that Washington has had in many years. It will present Ignace Jan Paderewski, both as pianist and as composer, for Washington will hear for the first time the great symphony on which he has been at work for the past several years. Announced many times, Mr. Paderewski finally brought it to America last month, and its first performances anywhere were in Boston, at the Boston Symphony concert last Saturday evening and the public rehearsal on Friday afternoon. The work is of monumental dimensions, its performance consuming one hour and a quarter, and on this account the programme will contain only the symphony and Beethoven's "Emperor" concerto in E flat, No. 5, which Mr. Paderewski will play.

Beethoven's "Emperor" concerto, which will make the second part of the programme, like Beethoven's violin concerto, stands as a master work of its kind, and in no concerto does the genius of the great pianist shine so brilliantly.

The symphony is first on the programme, and as the first movement plays for twenty-five minutes, all patrons are urged to be in their seats promptly, for none will be admitted to the auditorium while the orchestra is playing.

STAATS ZEITUNG,

New York City.

Die Musikwelt.

Paderewski's Erste Symphonie. — „Die verkaufte Braut". — Neue Sänger für das „Metropolitan". — Frl. Destinn's „Butterfly". — Frau Sembrich's Abschied. — Verdi's „Requiem". — Tschaikowsky-Cyklus. — Preßstimmen über „Elektra". — Erich Schmedes' New Yorker Eindrücke. — Konzerte.

Die Leitung der Bostoner Symphonie-Konzerte bezeichnet die nächsten New Yorker Konzerte der berühmten Vereinigung am Abend des 18. und am Nachmittag des 20. Februar als „Paderewski"-Festival, da in diesen Konzerten dieser Pianist nicht nur als Solist auftreten wird, und zwar am 18. mit Saint-Saëns' 4. Piano-Konzert und am 20. mit Beethoven's „Kaiser"-Konzert, sondern weil bei diesen Gelegenheiten auch die Erste Symphonie Paderewski's zum erstenmal in New York zur Aufführung gelangen soll. Ueber dieses interessante Werk verdanken wir dem Komponisten folgende Mittheilungen.

Diese Symphonie ist in H-Moll geschrieben und die Opuszahl des Werks ist 24. Es zerfällt in drei Sätze, und zwar 1. Adagio Maestoso; Allegro con Fuoco. 2. Andante con Moto und 3. Allegro Vivace. Die Themen des ersten Satzes wurden im Sommer 1904 niedergeworfen, die drei Sätze, aus denen die Symphonie gegenwärtig besteht, wurden im Dezember des Vorjahres vollendet.

Das Werk ist als eine patriotische Huldigung für das Vaterland des großen Künstlers aufzufassen und wurde unmittelbar durch die 40jährige Gedenkfeier der polnischen Revolution 1863—64 inspirirt. Weder der erste, noch der zweite Satz haben ein bestimmtes Programm. Der erste Satz ist frei in der Form, aber trotzdem nach klassischen Mustern gearbeitet und soll Polen's glorreiche historische Vergangenheit malen. Die Themen, wenn auch typisch national, sind nicht auf Volksmelodien basirt. Dasselbe gilt von dem zweiten, langsamen Satz, in dem der Tondichter die lyrische Natur seines Volkes zu schildern versucht. Dem dritten Satz hat Paderewski ein bestimmtes Programm unterlegt. Es stellt sich thatsächlich als Tonpoem dar und ist eine Erinnerung an die Revolution, in der das polnische Volk seine politische Freiheit wieder zu gewinnen versuchte.

Zu Beginn dieses Satzes fühlt man den damals herrschenden Geist politischer und sozialer Unrast ausgedrückt, welcher das Land vor Ausbruch der Erhebung erfüllte. Es sind die begeisterten, aber etwas unklaren Freiheitsideale, welche die jungen Köpfe der Nation erfüllten. Dagegen weist die ruhigere Ueberlegung der älteren, konservativen Elemente auf die geringen Aussichten einer erfolgreichen Bewegung hin. Diese resignirte, gedrückte Stimmung wird durch die musikalische Behandlung der polnischen Nationalhymne ausgedrückt, welche aller fortreißenden Wirkung und Flottheit entkleidet ist und fast wie eine Trauermelodie ertönt.

Aber die Feuerköpfe wollen nichts von Unterwerfung und kluger Unterordnung wissen. Die ruhelose Stimmung zerstreut die Bedenken der Aelteren und mit dem folgenden Thema flammt der Funke der Revolution auf. Von fernem Trompetengeschmetter angekündigt, braust das brillante, ritterliche Thema einher — das Signal des Kampfes!

Vertrauensvoll, leichtblütig und wohlgemuth stürzt sich die junge Blüthe der Nation in die Feindseligkeiten. Der erste Zusammenstoß der feindlichen Kräfte ist durch den Gebrauch der Sarrusophons charakterisirt, dessen dunkle, schwerfällige Färbung die überwältigende Macht des Feindes bezeichnet. Wieder erschallt das Nationallied, doch diesmal kraftvoll, erhebend, begeisternd, kampflustig; je weiter der Konflikt jedoch fortschreitet, desto mehr wird es von den schaurigen Tönen der Niederlage überwältigt, bis sich das Heldenlied schließlich in Tönen äußerster Verzweiflung verliert. Dann hört man einen Trauermarsch, der die gefallenen polnischen Freiheitshelden beweint und preist. Die Themen der Unrast, die wir aus dem ersten Beginn dieses Satzes kennen, erscheinen wieder, diesmal jedoch bis zur Unkenntlichkeit verwischt. Sie sind schattenhaft skizzirt und „ebenso unsubstanziell als die Helden, welche dahingegangen sind". Es sind schmerzliche, nagende Erinnerungen von Niederlage und Verzweiflung. Immer höher und höher steigen sie, die gegen Himmel gesandten Lamentationen um das geschlagene Vaterland.

Aus tiefster Trauer schlägt die Stimmung plötzlich zur Hoffnungsfreudigkeit und Helle über. In der nun folgenden hoffnungsvollen Steigerung ertönt wieder das ritterliche Thema von früher, das Thema der Heldenvergangenheit der Polen und ein drittes Thema, auf welches der Komponist einen noch zu schreibenden vierten Satz aufbauen will. Dieser vierte Satz wird die Form eines Scherzo's haben und durchaus zuversichtlich und glänzend gehalten sein.

Das Werk ist für folgende Besetzung geschrieben: drei Flöten, drei Oboen (eines davon mit Englisch-Horn zu vertauschen), drei Klarinetten (eventuell eines gegen Baßklarinett), zwei Fagotte, ein Kontrafagott, drei Sarrusophone, vier Trompeten, vier Hörner, drei Trombone, eine Baßtuba, Harfe, Orgel, drei Pauken, kleine Trommel, Cymbal, Triangel, Tam-Tam, baskische Trommel, und Tonitruon nebst dem üblichen Streichquartett.

Die Symphonie bildet den ersten Programmpunkt, und da der erste Satz 25 Minuten dauert, empfiehlt es sich, pünktlich zur Stelle zu sein, da nach Beginn eines Satzes Niemand zugelassen werden wird.

* * *

Das „Tonitruon" genannte Schlaginstrument, von dem oben die Rede war, wurde von Herrn Paderewski eigens für dieses Werk erfunden; es soll das ferne Rollen des Donners ausmalen, einen Ton, der mit den üblichen Instrumenten nicht zu erzielen ist.

Das erwähnte „Sarrusophon" wird in Frankreich seit 1863 nach Angaben des Militärkapellmeisters Sarrus gebaut; es ist, obgleich aus Messingblech gefertigt, im übrigen ganz der Oboenfamilie nachgebildet, nur von stärkerem Klang.

* * *

NEW YORK PRESS,

New York City.

The next pair of Boston Symphony concerts on Thursday evening and Saturday afternoon in Carnegie Hall may be considered in a sense a Paderewski festival, for at both concerts the new symphony by the composer-pianist will be played and at both concerts he will be the soloist. On Thursday evening he will play the Saint-Saens concerto in C minor No. 4, and on Saturday afternoon he will play Beethoven's concerto in E flat No. 5 the "Emperor." Owing to the length of the symphony there will be nothing on the programme except it and the concerto. The following sketch of the symphony is based on information furnished by the composer:

The tonality of the symphony is B minor and its opus number is 24. It is in three movements; I., adagio maestoso, allegro con fucco; II., andante con moto; III., allegro vivace. The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were finished in December, 1908. The symphony is written as "a patriotic tribute" to Paderewski's native country, directly inspired by the fortieth anniversary of the revolution of 1863-64. There is no absolute programme for the first and second movements. The first is free but classical in form, and seeks to celebrate Poland's great heroic past. The themes, though racial in character, are not based on popular melodies. The same is true of the second movement, in which the composer tries to express the lyric nature of his race. In the third movement Paderewski has followed a sharply defined programme. It is in effect a symphonic poem and is intended to be in the nature of a memorial to the revolution of 1863-64.

In the opening of the third movement one may notice the spirit of social and political unrest which fills the country prior to the outbreak of war. It is the unrest of the young hot-heads, the youth of the nation, who long for independence. Older heads counsel patience and caution, urge the impossibility of a successful issue. This despondent feeling is expressed in the treatment of the national anthem, robbed of all buoyancy and joyousness and sounding like a dirge. But youth is heedless. The atmosphere of restlessness overcomes remonstrances and the fire of revolution ignites with the appearance of the second theme, a theme of brilliant, chivalric character, heralded by distant trumpet calls, the summons to war.

Light hearted, gay and confident, the youth of Poland depart for battle. The first conflict is characterized by the use of sazzaphone dark and heavy in coloring, which expresses the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous and martial; but as the conflict progresses, it is gradually overwhelmed by the gloom of defeat, finally disappearing in an atmosphere of utter despair. A funeral dirge then tells of the heroes gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are as shadowy and unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher, the laments for the Fatherland ascending to heaven.

A quick transition of mood, from gloom to brightness, follows. Hope returns, and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from the third movement, the theme of the heroic past from the first movement, and a third theme, on which will be built the fourth movement, yet to be written.

Paderewski's symphony will open the programme, and as the first movement lasts 25 minutes, all persons are urged to be in their seats promptly, for none will be admitted to the auditorium while the orchestra is playing.

wspaper Cutting Bureau in the World

SPRINGFIELD, MASS.

FEB 7- 1909

The Boston symphony orchestra has returned from a week of concerts that stretched from Buffalo and Rochester in the East to Cleveland, Columbus, Detroit and Indianapolis in the West, and the Transcript says:—

The orchestra and Mr Fiedler were well received everywhere and the conductor's programs, for the most part of familiar music, seemed to give particular pleasure. It has been Mr Fiedler's fortune in America to stir the enthusiasm of the smaller cities where orchestral concerts are infrequent oftener than he has that of the larger musical capitals.

That is easily explained; in the larger cities the orchestra is expected to conform to the established Bostonian tradition: the smaller cities are not troubled about the Boston tradition so long as the music has vital interest. Mr Fiedler's ideals are quite at variance with Mr Gericke's, and Dr Muck's, but they are good of their kind and as a popularizer of the best music he far surpasses either of them.

The New York Tribune is not disposed to show special enthusiasm over the Mendelssohn anniversary:—

Springfield Republican

Springfield, Mass.

FEB 23 1909

For the third and last Boston symphony concert in Springfield, which will be given in the Court Square theater on Tuesday evening, February 23, Mr Fiedler has decided to devote half of the program to a commemoration of the 100th anniversary of the birth of Felix Mendelssohn. This part of the program will comprise the "Fingal's Cave" overture; the scherzo to the incidental music of "A Midsummer Night's Dream" and the "Scotch" symphony. The second part of the program —that is to say, the orchestral numbers— will be Scheinpflug's brilliant overture "To a Comedy by Shakespeare," which was played in Boston recently with such success, and the prelude and "Love's death" from Wagner's "Tristan and Isolde." The soloist will be Mme Clarke-Bartlett, the eminent dramatic soprano of Boston.

Boston Symphony Orchestra.

The fourth Boston Symphony concert, which is to be given at the New National Theater Tuesday afternoon, will present Ignace Jan Paderewski, both as pianist and as composer, for Washington will hear for the first time a symphony on which he has been at work for several years. The work is of monumental dimensions, its performance consuming one hour and a quarter, and on this account the program will contain only the symphony and Beethoven's "Emperor" concerto in E flat, No. 5, which Mr. Paderewski will play.

From SUN,

Address New York City.

The next pair of Boston Symphony concerts which will be given in Carnegie Hall on next Thursday evening, February 18, and Saturday afternoon, February 20, may be considered in a sense a Paderewski festival, for at both of these concerts the new symphony on which the composer-pianist has been at work for the last two or three years will be played (on Thursday evening for the first time in New York), and at both concerts Paderewski will be the soloist. On Thursday evening he will play the Saint Saëns concerto in C minor No. 4, and on Saturday afternoon he will play Beethoven's concerto in E flat No. 5, the "Emperor." Owing to the length of the symphony there will be nothing on the programme except the symphony and the concerto.

Newspaper Cutting Bureau in the World

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Boston Symphony Orchestra

Exceptional interest attaches to the concert which the Boston Symphony Orchestra will give at the Academy of Music tomorrow evening as not only will Paderewski be the soloist, but a symphony of his composition which has not yet been played here and which is described as a monumental work, will be the chief feature of the program. Its only other number will be Saint-Saens' pianoforte concerto in C minor, No. 4, of which Mr. Paderewski will be the interpreter.

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Standard Union,
Brooklyn, N. Y.
FEB 14 1909

In many respects the fourth Boston Symphony concert, which is to be given in the Academy of Music Friday evening next, will be the most interesting and most important musical event that Brooklyn has had in many years. It will present Ignace Jan Paderewski both as pianist and as composer, for Brooklyn will hear for the first time the great symphony on which he has been at work for the past several years. Announced many times, Mr. Paderewski finally brought it to America last month and its first performances anywhere were in Boston at the Boston Symphony concert last evening and the public rehearsal on Friday afternoon. The work is of monumental dimensions, its performance consuming one hour and a quarter, and on this account the programme will contain only the Symphony and Beethoven's "Emperor" concerto in E flat, No. 5, which Mr. Paderewski will play. The following sketch of the Symphony is based on information furnished by the composer:

The tonality of the Symphony is B minor and its opus number is 24. It is in three movements as follows: First, adagio maestoso, allegro con fuoco; second, andante con moto; third, allegro vivace. The three movements, which now compose the work, were completed and the parts copied in December, 1908. The Symphony is written as a patriotic tribute to his native country, directly inspired by the fortieth anniversary of the Revolution of 1863-64. There is no absolute programme for either the first or second movement. The first movement is free but classical in form and seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement, in which the composer tries to express the lyric nature of his race. In the third movement Mr. Paderewski has followed a sharply defined programme. It is in effect a symphonic poem and is peculiarly a memorial to the Revolution of 1863-64.

In the opening of the movement one feels the spirit of social and political unrest which fill the country prior to the outbreak of war. It is the unrest of the young hot-heads, the youth of the nation, who long for independence. Older heads, conservative age, counsel patience and caution, urged the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national emblem from which all buoyancy and joyousness have been taken, which is treated not unlike a dirge, appearing in a subdued and sad mood. The youth refuse to listen. The atmosphere of restlessness subdues the remonstrances of the elders, and the spark of revolution ignites with the appearance of the second theme, a theme of brilliant chivalric character, which has been heralded by faint trumpet calls, the summons to war. Light-hearted, gay and confident the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones which with their dark, heavy colorings, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous and battling, yet as the conflict progresses, it is gradually overwhelmed by the gloom of defeat, finally disappearing in an atmosphere of utter despair. Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upwards they soar, higher and higher, the laments for the Fatherland ascending to Heaven. A quick transition of mood follows, from gloom to brightness. Hope returns and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme, on which will be built the fourth movement yet to be written. The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement, which will be a scherzo. The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabasson, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, three tympani, side drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone and the usual strings. The tonitruone is an instrument of percussion which Mr. Paderewski invented. It gives the feeling of far distant thunder in a way which cannot be accomplished with the bass great drum. Beethoven's "Emperor" concerto, which will make the second part of the programme, like Beethoven's violin concerto, stands as a master work of its kind, and in no concerto does the genius of the great pianist shine so brilliantly. The symphony is first on the programme, and as the first movement plays for twenty-five minutes, all patrons are urged to be in their seats promptly, for none will be admitted to the auditorium while the orchestra is playing.

Unusual interest attaches to the lecture recital preliminary to the Boston Symphony concert of next Friday evening, as Paderewski's new symphony will then be a special object of study. As the concert house was sold out some days ago, the lecture recital will allow music lovers who were not fortunate enough to get seats, to gain a very good idea of the composition, as far as the piano can show orchestral effects. The lecturer, Daniel Gregory Mason, of Manhattan, has conferred with the composer, and is now in Boston studying the music first hand at the Boston concerts of the orchestra. The entire programme of Friday's concert will be taken up. This lecture recital, like the others in the series, is under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute, Mr. Mason being a frequent lecturer before the latter. It will be given on Thursday next at 4 P. M. in the Music Hall of the Academy of Music.

...ewspaper Cutting Bureau in the World

The first performance of Paderewski's new symphony will take place Feb. 12, in Boston by the Symphony Orchestra, under Mr. Fiedler. The work was to have been performed two years ago, but the composer had not time to give the final revision until last summer, and the copies were only made a month ago.

"The symphony is a work of monumental character," writes Mr. W. E. Walter of Boston. "It was inspired by the fortieth anniversary of the Polish Revolution of 1863-64 and the composer has written it as a tribute to his native land. In its present form it has three movements and is complete as it is, but Paderewski contemplates inserting a scherzo between the second and third movements. As it stands the work will consume about an hour and a quarter in performance. The first movement seeks to give expression to the heroic past of Poland and in the second the composer tries to express the lyric of his race. The last movement is a symphonic poem in itself and for this the composer has made a definite program treating of the revolution which he remembers distinctly, although but a small child when it occurred.

"A full modern orchestra is used and in addition to the instrumentts found in such a band, Mr. Paderewski has added three sarrusophones—an instrument which is a distant relative of the saxophone, and a new instrument of percussion which he invented himself. He calls it a tonitruone and it is designed to give the effect of distant thunder."

BOSTON SYMPHONY ORCHESTRA

Heard at the Academy of Music Last Night in a Paderewski Program

The Boston Symphony Orchestra gave its fourth concert for the season at the Academy of Music last evening and erewski about the program than was nec it must be recorded that the occasion was more notable than interesting. If one may say so without being thought unappreciative or unkind, it may be remarked that there was rather more Padessary or desirable. It included only two numbers, of which the most important was a symphony, in which the distinguished pianist had embodied an impassioned tribute to his naive land.

This contains some interesting material and there need be no disputing the skillfulness of its construction, but it is projected on a scale of such excessive magnitude that it imposes an inordinate strain upon the attention and it may be suspected that its composition afforded more pleasure to its author than its performance did to last night's audience. It is not possible to grasp the significance or to estimate the value of so large a work at a single hearing and for the present it must be enough to say that the symphony upon the whole produced an agreeable impression and was received with many signs of pleasure and approval.

The other number presented was Saint-Saens' concerto in C minor for orchestra and pianoforte, which was played by Mr. Paderewski with an ability which has ceased to call for recognition and on which the vocabulary of eulogy was long ago exhausted. The next and last of these concerts will occur on Monday evening, March 15.

MRS. REMINGTON STILL

The great musical event of last week in this country was the performance of Paderewski's symphony in Boston on Friday and Saturday. The great Polish pianist brought the symphony with him when he came to New York on January 26, so the work may truthfully be called very new in America, and he listened to the playing of his work by the Boston Symphony Orchestra on Friday, February 12. Mr. Fiedler and his artists didn't have a very long time to rehearse the symphony, but the performance received hearty praise, nevertheless.

The symphony is in B-minor and is complete in three movements though it is possible that the composer may add a fourth, in scherzo form. It was begun in 1904 and was completed in December, 1908. The Boston orchestra had the honor of a first performance of the work and this week will repeat it in Philadelphia, Washington, Baltimore, New York and Brooklyn. The Chicago Orchestra will play it later, as will the orchestras in Minneapolis and St. Paul.

Mr. Paderewski offers the symphony as a patriotic tribute to Poland, and the work is intended to celebrate that unhappy country's great heroism in the past. It is not program music, but especially in the third movement it suggests the bravery of the noble youth of Poland who went out to fight for the Fatherland in the Revolution of 1863-64, who suffered bitter defeat and met death bravely. There is a dirge in honor of the heroes—lamentation for those who can fight no more—and then a transition of mood to buoyant hope for the future brings the work, in its present form, to an end.

As befits a modern composer, a contemporary of Strauss and Mahler, Mr. Paderewski has not spared himself in writing his symphony. He has scored it for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, bass tuba, harp, organ, three tympani, side drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone and the usual strings; and that is certainly an array! It would seem that the symphony could hardly have a performance according to the composer's scoring save in the large cities where an organ is a part of the concert hall equipment, and a large stage would be needed to accommodate all the players Mr. Paderewski desires to have employed in his work.

Of the instruments named above the sarrusophone is one that has not been used much in orchestras, according to Professor Pratt's "History of Music," but has been of use in increasing the resources of the military band. The instrument is of brass with an oboe mouthpiece, and its quality of tone lies between that of a bassoon and a trombone. The tonitruone is an instrument of percussion, designed to give the feeling of distant thunder in a way that cannot be accomplished with the great drum. Mr. Paderewski himself is responsible for its invention.

The Boston Symphony Orchestra will be heard here March 22, and other musical treats that are promised are Katherine Goodson's recital, the concert by the vocal quartet headed by Bonci, the tenor, the great dramatic singer, Wullner, in recital, the French baritone, Gillibert, in an evening of French song that is sure to be delightful, and Ossip Gabrilowitsch is to come again. The New York Symphony Orchestra and Olive Fremstadt tried to make a date to come here, but the matter has not been carried through.

Daily Citizen,
Brooklyn, N. Y.
FEB 18 1909

At the Boston Symphony concert tomorow evening at the Academy of Music, when Paderewski is to appear as composer and as pianist, Mme. Paderewski will be present as guest of honor in Mrs. Camden C. Dike's box party. Mrs. Max Fiedler, wife of the conductor of the orchestra, is coming from Boston for the occasion and will be the guest of Mr. and Mrs. Lowell M. Palmer.

Paderewski at Lyric.

Beyond the regular features of its attractive program, the concert of the Boston Symphony Orchestra at the Lyric this evening will be marked by the appearance of Paderewski, who will be the soloist. This will be the only appearance of the celebrated pianist in Baltimore this year. Interest in the visit of the Boston Symphony Orchestra this year is even greater than usual, and the success of the concert is already considered assured.

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NEW SYMPHONY BY PADEREWSKI

A Truly Great Work in Which There is the Soul of the Polish People.

EVENT OF IMPORTANCE

Composition Received With Enthusiasm—Composer Appears With Orchestra.

The concert of the Boston Symphony Orchestra in the Academy of Music last night was one of the most important musical events of a season, unsurpassed, in Philadelphia for the introduction of musical novelties. Ignace Jan Paderewski appeared not only as a soloist, but as the composer of a most remarkable symphonic work. In fact, it was a Paderewski night, not only in sentiment, but in brevity of program, which contained only two numbers—the great Polish pianist's new symphony and the Saint-Saens concerto in C minor, in which he appeared as solist with the orchestra.

Paderewski wrote his B minor Symphony as a patriotic tribute to his native country. He has accomplished more than the conferring of an honor upon his country—he has contributed to musical literature one of the greatest if not the greatest, symphonic works of the age. The work is colossal. Even at a first hearing the impression made is so stupendous as almost to defy description.

The work is in three movements. Although not founded on the folk music of Poland, the composition is sufficiently Slavonic in character to be recognized as emanating from a genius of that unhappy country. The first two movements are conventional in form, but distinctly original in the masterly and musical manner in which the themes are treated. It is the third movement, however, which makes the deepest and most thrilling impression. Into this comes the national anthem of Poland, a piece of writing which is almost appalling in its sadness and sense of hopelessness. Later the anthem is repeated in strong, triumphant measures, finally dying away in gloom. Then follows the most masterly bit of all the symphony, a funeral dirge, which for beauty of theme, originality of expression and effectiveness deserves to, and no doubt will, rank with the immortal "Marche Funebre" of Beethoven.

The music of the Polish people is always a music with sorrow predominant, notwithstanding governmental oppression. The Poles are still a distinct people, with an individual language, and songs and dances peculiar to themselves. Bearing these facts in mind it is but natural that the genius of Paderewski should find expression in a masterpiece that has a profoundly melancholy undertone.

The work produced a profound impression on an audience in which the leading musicians of Philadelphia were conspicuous. Again and again the great Pole was recalled to receive the love and adulation he so well deserves.

His playing of the Saint Saens concerto proved anew that he is the greatest pianist of the day, not the greatest technician, but undoubtedly the most poetic and masterly interpreter. His playing is a rare combination of the best of heart and brain. Like the great artist and courteous gentleman he is, he responded to the frantic applause which greeted the close of the concert by seating himself at the piano and playing not one encore, but two, ending, of course, with the Butterfly Etude his celebrated countryman, Chopin, whise idealization of the Polish dance music has made it familiar the world over.

There is only one Paderewski. No one has yet arisen who can approach this virtuoso's art.

Newspaper Cutting Bureau in the World

PADEREWSKI AGAIN SCORES A TRIUMPH

Is Heard with Boston Orchestra Both as Composer and Pianist.

PADEREWSKI

IGNAZ PADEREWSKI, a little thinner, a little faded, a little aged, made his reappearance in Philadelphia last night at the Academy of Music with the Boston Symphony Orchestra, appearing in the programme both as composer of the symphony and pianist in the concerto. As the latter he showed all of the old-time mastery of every phase of his instrument. In this field he is supreme. Others there are who may make a stronger appeal through sme one special field of emotion or interpretation, but there is only one Paderewski, supreme in everything, perfect in poise and nonchalant through the whole wide gamut of piano literature. The Saint-Saens concerto, which he chose as his vehicle, is one bristling with difficulties, but they are as nothing to him. He is so amazing in his ease as to be uncanny, and when, as encores, he dashed off a Chopin etude and the C sharp minor waltz—just to show the assembled amateurs how really trifling are the things that they struggle desperately over for years, one obtained a clearer and more comprehensive idea of the inhuman possibilities of his lean fingers.

As a composer, Mr. Paderewski is not the giant he is an an executant. The knowledge is there, the technique is there, he knows exactly the effect he wants to get and he gets it, but his whole, long-drawn-out-one-hour-and-nine-minute symphony, while a perfectly masterly piece of writing, has only one or two moments of what might be called inspiration, and does not impress one as a work that will ever be much in demand on orchestral programmes.

Society at Concert.

Mrs. Roosevelt, with Representative and Mrs. Longworth, entertained a box party at the Boston Symphony concert yesterday afternoon at the National Theater. Others present were the British ambassador and Mrs. Bryce, the German ambassador and Countess von Bernstorff, Mme. Jusserand, wife of the French ambassador; Mme. de Lagercrantz, wife of the Swedish minister, and the Misses de Lagercrantz; the Belgian minister and Baroness Moncheur, Baroness Marguerite Moncheur, Mrs. Newberry, wife of the Secretary of the Navy; Mrs. Bacon, wife of the Secretary of State; Mrs. Garfield, wife of the Secretary of the Interior; Mrs. Charles A. Williams, Miss Williams, Mrs. Henry Cabot Lodge, Mrs. Hitt, Mrs. Henry Kirke Porter, Mrs. Gardner Williams, Mrs. Amy Talbot and Miss Talbot, Mrs. Frederick Keep, Mrs. George Howard, Viscountess de Sibour, Mrs. Horace Westcott, Mrs. Ten Eyck Wendell, Mrs. Edward Mitchell, Mrs. Nathaniel Francis, Mrs. Robert Mason, Mrs. Kean and the Misses Kean, Mrs. Mandeville Carlisle, Miss Carlisle, Mrs. Calderon Carlisle, Mrs. Gheen, Mrs. Lee Phillips, Mrs. Arthur Lee, Mrs. Charles S. Bromwell, Mrs. Lawrence Townsend and Miss Townsend, Mrs. Worthington, the counselor of the Austrian embassy, Baron Ambrozy; Prince Koudacheff, of the Russian embassy; Mrs. Charles Parker Stone, Mrs. Henry Cleveland Perkins and the Misses Perkins, the Misses Leupp, Mrs. Joseph Cranford, Mrs. A. C. Barney, Mrs. John Crayke Simpson, the Misses Harlan, Miss Grace Jarvis, Mrs. Simon Guggenheim, the Misses Gatewood, Mrs. John Hay, Mrs. Lowndes, Mrs. Nicoll Ludlow, Mrs. I. T. Mann, Miss Hickey, Miss Wheeler, Mrs. Audenreid, Mr. and Mrs. Arnold Hague, Mme. de Blanpre, of the French embassy; Mrs. Thomas Chatard, Mrs. Leiter, Miss Dorothy Williams, Mrs. William Manning Irwin, Miss Irwin, Mrs. McCartney, and Mr. and Mrs. Victor G. Fischer.

Daily Citizen,
Brooklyn, N. Y.
FEB 15 1909

In many respects, the fourth Boston Symphony Orchestra concert, which is to be given in the Academy of Music on Friday evening, will be one of the most interesting musical events that Brooklyn has had in many days. It will present Ignace Jan Paderewski both as pianist and as composer, for Brooklyn will hear for the first time the great symphony on which he has been at work for the past several years. The work is of monumental dimensions, its performance consuming one hour and a quarter, and on this account the programme will contain only the symphony and Beethoven's Emperor concerto in E flat, No. 5, which Mr. Paderewski will play.

The following sketch of the symphony is based on information furnished by the composer: The tonality of the symphony is B minor and its opus number is 24. It is in three movements, as follows: 1, Adagio Maestoso; Allegro con fuoco; 2, Andante con moto; 3, Allegro vivace. It is written as a patriotic tribute to his native country, inspired by the fortieth anniversary of the Revolution of 1863-64. The first movement seeks to celebrate Poland's heroic past. The themes are not based on popular melodies. The same is true of the second (slow) movement, in which the composer tries to express the lyric nature of his race. In the third movement, Mr. Paderewski has followed a sharply defined programme, being a memorial to the Revolution of 1863-64. In the opening, one feels the spirit of unrest which fills the country prior to the outbreak of war. It is the unrest of the young hot heads, while older heads counsel patience and caution. This despondent feeling is expressed in a treatment of the national emblem from which all buoyancy and joyousness have been taken, which is treated not unlike a dirge. The youth refuse to listen, the atmosphere of restlessness subdues the remonstrances of the elders and the spark of revolution seiguites with the appearance of the second theme, of chivalric character, which has been heralded by faint trumpet calls. Light hearted, the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which, with their dark, heavy colorings, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous and battling—yet as the conflict progresses it is gradually overwhelmed by the gloom of defeat, finally disappearing in an atmosphere of utter despair.

Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are shadowy and bitter memories of defeat. A change of mood follows, from gloom to brightness. Hope returns and in the recapitulation and climax one hears again the buoyancy of the theme of chivalry from this third movement. The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement, which will be a scherzo.

Newspaper Cutting Bureau in the World

LIKE AN AGED MAN PADEREWSKI SEEMS

Physically He Appeared Unable To Play Saint-Saens' Concerto.

Ignace Jan Paderewski came out in response to the applause following the Boston Orchestra's performance of his symphony—came out like an old man, with grayed hair and pallid face, with the sort of smile that goes with age, with the bearing that made the fellow in J box feel that he was looking back at earlier days—perhaps thinking about the minuet.

Just why Paderewski should look old is not apparent. He is not yet 50, and still there was something indefinably old about him. He was the shadow of a man. Some people call it ethereal. To the vulgar eye it appeared only age—years and labor impressed on the physical body. In that vast audience there was a feeling akin to pity that such an old, such a very old man, should have the task of playing Saint-Saens' concerto, with its exhausting passages. And yet, Paderewski is not old—not even un-young. He is neither old nor young.

Bowed Many Times.

He bowed many times for the symphony—bowed with a jerky movement, both arms hanging at his side—bowed and smiled that smile that goes with age. The symphony? The work of a musicianly man—the creature of a great feeling—the child of a wonderful inspiration, but ——. The first two movements inexpressibly bored the layman, who could not read tone poems; the third awoke him with a rude jar to the varied treatment of a melody he didn't understand. Here Wagner crashed through—there Tschaikowsky dominated—yonder the shades of past masters touched the poem with their influences, but Paderewski was not in the poem. He was only on the stage afterward, bowing—bowing and smiling that smile that goes with age, the pallid face deathly under the shaded lights.

Newspaper Cutting Bureau in the World

PADEREWSKI'S NEW SYMPHONY

Received With Much Favor by Large Audience at The Academy.

Ignace Jan Paderewski and the Boston Symphony Orchestra held the stage of the Academy of Music last night, and Poland, the land of Chopin, possessed the atmosphere.

It was a Paderewski night in the full sense, with the brilliant pianist in the role of both composer and virtuoso, the orchestra interpreting his new symphony, of which the world has heard much during the past five years, but for the rendition of which it has been obliged to wait for hearing until now.

While not as great in magnitude as those of Tschaikowsky and Beethoven, Mr. Paderewski's work will undoubtedly rank righ for all time to come. It not only contains much that is pleasing to the ear, insuring popularity, but its construction shows clearly the great care which the pianist has lavished upon it.

The symphony—depicting as it does the centuries of struggle for independence put forth by Poland and the overthrows of its hopes, in battle—is marked by most powerful contrasts. It ranges from a funeral dirge, of beautiful movement, and of the most delicate pianissimo effects, to the loud, strident, blaring and tumultuous alarum portraying the din of steel clashing against steel in mighty conflict. Woodwind is pitted furiously against brass, while the strings lend weird and strange harmony. The buoyant spirit of a nation as yet uncrushed in spirit, if in arms, is portrayed by a stirring, martial theme while running through the whole work, and appearing at intervals, in varied forms now sad, now gay, is the Polish national anthem.

The symphony is as yet incomplete, Mr. Paderewski having announced that he has a fourth movement in mind. It would seem, however, that he has already acnieved his aim in what he has written, this, more particularly as the symphony now consumes one hour and a quarter in time.

This is the third time that the symphony has been played in America, and the first in Philadelphia, and the audience here, as in Boston, received it most favorably, so favorably, indeed, as to indicate a desire to hear it repeated, which, after all, is the true test of music.

In addition to the symphony Mr. Paderewski himself played the Saint-Saens concert in C minor, No. 4, assisted by the orchestra. He displayed a broader musicianship than when here before. He does not make such pronounced points of pedal shifts and tones carried over from one chord to another as he did, giving his work more purely sensuous allurement and less of the nature of a digital display of dexterity. His tones are deeper rather than of more volume and his coloring as equally brilliant as of yore.

His execution of the staccato movement in the allegro vivace of the concerto was especially fine, and at the conclusion of the work, the audience evinced its approval in a volume of handclapping and mild cheering.

In response Mr. Paderewski gave three encores; a nocturne, the Chopin etude, Op. 25 No. 2, in G flat, major, which proved so captivating during his last American tour, and the Chopin valse Op. 64, No. 2, in C sharp minor.

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BOSTON ORCHESTRA PADEREWSKI NIGHT

Symphony of the Great Pianis Is Played for Second Time—Composer a Soloist.

The programme of last night's concert of the Boston Orchestra at the Academy of Music contained only two numbers. The first of these was the long-awaited symphony in B minor, opus 24, composed by M. Paderewski; the second was the Saint-Saens concerto in C minor, No. 4, in which the composer transformed himself into the player, so that the evening belonged entirely to Ignace Jan Paderewski.

The symphony has been aptly described as of "monumental dimensions." It requires and hour and a quarter in the performance, the first movement alone taking 25 minutes. It is in three movements—the first an adagio, followed by an allegro; the second an andante; the third an allegro. The motivation of the work is patriotic. It is a musical epic of the heroic past of Poland in the temper, if not the form, of a symphonic poem, and its immediate inspiration was the fortieth anniversary of the Revolution of 1863-64. Paderewski has been at work on the symphony for several years, and it had its first public performance anywhere at Boston last Friday and Saturday.

The first movement seems to voice the ebullient unrest of the ardent young patriots of the country, who thirst and take counsel together for the liberation of their fatherland and finally depart high-hearted for the field of battle. The suggestion of the national hymn, "Poland Is Not Yet Lost," is continually recurrent, sung not jubilantly but dispiritedly, as though by the elders, deprecating futile resistance in strains that resemble a dirge rather than a paen. Sarrusophones, instruments of the bassoon family, impart a sombre tone-coloring to the movement. The second movement is virtually a lament over the fallen heroes and the flower of the nation. In the third movement there are prophecies of faith and hope; and it is understood that it is the composer's intention to add eventually a fourth movement, a scherzo, which shall express the other side, the irreflective and spontaneous gaiety possible to the Polish temperament. Besides the three sarrusophones, Paderewski has introduced into the orchestral forces the tam-tam, the tambour, and an instrument of percussion of his own invention which he styles the "tonitruone," to convey the effect of distant thunder more effectively than the gruff voice of the bass or the kettledrum can do.

Throughout the first movement the auditor felt like a derelict upon the sea of harmony—not "rocked in the cradle of the deep," for there was nothing restful about the chaotic and promiscuous welter of short, almost choppy wave-lengths—which was absolutely true to what it was intended to represent, the turbulent emotions of a crowd aroused to a frenzy followed by a subsidence into the sullenness of baffled fury—anything but the mood of acquiescence and resignation. By the time the climactic coda was reached, one could not have endured much more, despite the undeniable beauty. The ear required rest like an overtaxed muscle. M. Paderewski was compelled to come from the wings twice to acknowledge with grave and dignified mien the tribute of the audience at the close of this first movement.

The second movement is profoundly mournful, and in the long-drawn cantabile passages afford the needed contrast to the hyphenated, interjectional character of the first movement. The "tonitruone" had a good deal to say here, and still more in the last movement, though the snare drum claimed its share of the honors as expenent of the storm, aided by the helter-skelter and huriy-burly of the strings.

This last movement was a polyphonic riot worthy of Strauss in his most unlicensed and unbridled moods. Partly because of the marvelous playing of the orchestra, the fine fury of it all never went beyond the bounds of sanity and reason, and just after stentorian shouts, from the brasses came a thrilling interval of silence followed by flowing melody. The end of it all was entirely reasonable and reassuring, somewhat in the temper of the older classics, rational without being conventional, with a strong tincture of the "Meistersinger" in the latter part. The little reed organ employed in the first movement was ridiculously inadequate.

The impression the work in its entirely produced upon one discriminating connoisseur who was present was that the symphony was "a large association of noises." It is certain that in the hands of unskilful instrumentalists the work would not have meant very much more. But played as Mr. Fiedler and his men performed it, the genuine inspiration of the score was saliently disclosed.

As for M. Paderewski's own playing, it need only be said that he was at his best. The orchestra discreetly deported their instruments when the audience started the long furore of applause, so that Conductor Fiedler's "no encore" rule might run no risk of violation. After a few crashing chords to command silence, M. Paderewski graciously conceded three unaccompanied encores—all of Chopin—a waltz, the "Etude for Black Notes" and a nocturne. Before the third encore the applause became enthusiastic shouting. It was a great night for Paderewski and a great night for absolute music.

EVENING MAIL,
New York City.
FEB 17 1905

PADEREWSKI'S SYMPHONY TO BE PLAYED TO-MORROW

New Work of the Pianist Commemorates the Polish Revolution—Last Performance of "Parsifal" on Monday—"I Puritani" to Be Revived at the Manhattan.

By EMILIE FRANCES BAUER.

The most important musical event of this week is the first performance tomorrow night of the Paderewski symphony by the Boston Symphony orchestra. The following sketch is based on notes furnished by the composer:

The symphony op. 24 is in three movements, and was directly inspired by the fortieth anniversary of the revolution of 1863-64. The first movement is classical and seeks to celebrate Poland's heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement in which the composer endeavors to express the lyric nature of his race.

In the third movement Mr. Paderewski has followed a sharply defined programme. It is in effect a symphonic poem, and is especially in memory of the revolution of 1863-64.

In the opening of the movement is felt the spirit of social and political unrest which filled the country prior to the outbreak of the war—the unrest of the young hotheads, the youth of the nation, who long for independence. Older heads counsel patience and caution, urge the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national anthem, from which all buoyancy and joyousness have been taken.

The youth refuse to listen. The atmosphere of restlessness subdues the remonstrances of the elders, and the spark of revolution ignites with the appearance of the second theme, a theme of chivalric character, which has been heralded by faint trumpet calls—the summons to war.

The youth of Poland depart confidently for battle. The first conflict is characterized by the use of sarrusophones, which, with their heavy coloring, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous and battling; yet, as the conflict progresses, it is gradually lost in the gloom of defeat, finally disappearing in an atmosphere of utter despair.

Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are bitter memories of defeat. Upward they soar, higher and higher—lamentations for the fatherland ascending to heaven.

A quick transition of mood follows, from gloom to brightness. Hope returns, and in the recapitulation and climax one hears again the theme of chivalry from the third movement, the theme of the heroic past from the first movement, and a third theme on which will be built the fourth movement yet to be written.

From NEW YORK HERALD,
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Date

MR. PADEREWSKI'S SYMPHONY PLAYED

Boston Orchestra Presents It for the First Time in New York in Composer's Presence.

It was Paderewski night in Carnegie Hall last night. The occasion was really the Boston Symphony Orchestra's concert, but Mr. Paderewski figured twice on the programme, namely, as composer and soloist. The audience was huge.

It was the first performance in this city of Mr. Paderewski's symphony in B minor, and expectation was rife about the merits of this work. In its present form there are three movements and they take something more than an hour to perform, but the programme advised the audience of the fact that the composer is contemplating a fourth movement.

According to the composer's idea this work was written as a patriotic tribute to Poland, his native land, and it was inspired by the fortieth anniversary of the revolution of 1863-1864. It seeks also to celebrate Poland's heroic past.

What Mr. Paderewski seems to have achieved is the writing of a work that has moments of promise, some of interest and many of attractive orchestra coloring, but what seems to be lacking is the big sweep of inspiration. The themes are not very distinctive and there are moments that, frankly, are tedious. The audience was only lukewarm in its applause, although it called the composer out after each movement. But it was nothing as compared with the applause which greeted his work as a pianist, when later he played the solo part of the Saint-Saëns C minor concerto. Of this he gave a spirited and brilliant performance, and for it he was called out numberless times and was made to play a number of encores.

Mr. Fiedler conducted the

MUSIC

The Boston Symphony Orchestra, With Ignaz Paderewski, At The Lyric.

Few artists succeed in lifting themselves out of the ranks of good musicians into honorable and universally recognized supremacy. Ignaz Paderewski did this some years since, and through no chicanery. He is, both musically and intellectually, richly endowed; but his reproductive work has so completely overshadowed his creative results that one seldom thinks of him as a composer. Some of Paderewski's smaller piano pieces were quite the vogue 10 years ago, but his Concerto, Polish Fantasie, "Manru," the Sonata and the Variations, which he introduced last season, all failed to awaken deep sympathy, although skillfully constructed and containing more or less individual and effective ideas or episodes. There is in Paderewski's writing a lack of that inevitableness which is the fruit of impulse, so strong that it demands expression in direct, convincing diction. In other words, his more ambitious compositions are more constructions than growths, and his themes are not always suggestive or characteristic. Then one feels that Paderewski thinks for piano and afterward translates his devices into orchestral language. This mode of procedure at times produces turgid heaviness, then again thinness, but never clear, consequent and adequately varied instrumentation. Composers possessing true orchestral instinct think for the instruments, and color becomes an important element in their schemes, going hand in hand with thematic development. Such men lay on their colors with camel's-hair brushes, and they are often led, by the delicacy and subtlety of their treatment, to evolve new combinations of startling effectiveness without the aid of especially devised instruments.

This symphony in B minor, Opus 24, displays all Paderewski's virtues and shortcomings as a composer. It is melodic, but its melodies are not important; the harmonic structure is good, but not virile or characteristic; the instrumentation is tiresomely redundant, in spite of the array of melodramatic accessories which Paderewski has enlisted for its performance. There are some charming episodes in the first movement—its first big climax is full and convincing. The fact is, the symphony is not bad music, but it is not great, and its length is absolutely forbidding.

The program was:

Symphony in B minor, Opus 24 (first time in Baltimore).....Paderewski
(1) Adagio mæstoso. Allegro con fuoco.
(2) Andante con moto.
(3) Allegro vivace.
Concerto, C minor, No. 4, for pianoforte and orchestra, Opus 44.....Saint-Saëns
(1) Allegro moderato. Andante.
(2) Allegro vivace. Andante.
(3) Finale. Allegro.

Mr. Fiedler did not spare himself or the orchestra in his attempt to render the symphony according to the composer's conception of it as expressed in the program book. He is usually overdemonstrative, but in following Paderewski's moods—unrest, patriotic enthusiasm, strife and succeeding depression—he displayed unparalleled exuberance. One noticeable feature of the instrumentation of the symphony is the business allotted to the contrabassi. Their parts are so persistently exacting that it is safe to say there are not eight men in any other existing orchestra who could have played them cleanly.

After the 75 minutes of symphony there was a 10-minute pause, which was very welcome. Then Paderewski crossed the boundary of the field which he would like to annex—into his established realm. As was said at the beginning of this review, he attained supremacy years ago and has maintained his sovereignty, although lapses in earnestness have sometimes in late years endangered his tenure. Why he selected Saint-Saëns' C minor concerto, which is less interesting musically and less effective pianistically than many other modern works, is not obvious. He played it in a most masterful manner, and was obliged to ignore the manager's rule prohibiting encores before the audience would leave the hall.

O. B. B.

AUDIENCE GOES WILD OVER PADEREWSKI

Remarkable Demonstration at Lyric Last Night Broke Boston Symphony's Rule.

GREAT PIANIST RESPONDED TO TWO ENCORES

His Symphony Failed to Enthuse, But His Playing Thrilled Thousands.

Paderewski is the wizard. He proved it last night at the Lyric. "Philosophy becomes poetry, and science imagination, in the enthusiasm of genius," said Disraeli. And musical technique and all the difficult things that the lay mind could not follow became pure beauty and thrill under the magical touch of this great pianist, until the magnificent audience arose in a demonstration unequaled since the Boston Symphony has been giving concerts in this city.

It was wonderfully fine. The first part of the evening had dragged. The orchestra worked hard and splendidly upon Paderewski's symphony, but except in the first half of the second movement, which was lyrical and lovely, over 2,000 of the 2,500 persons in the house sat patiently and without emotion. In fact, many yawned. At the end there were recalls in compliment to the composer, who appeared and bowed to all—to the orchestra and to the audience. But it was without much enthusiasm. Paderewski, the writer and the composer, even with the aid of a matchless orchestra, had failed to arouse.

But then came Paderewski, the player, the interpreter, the genius striking fire from the keys. What a transformation! The number was the Saint-Saens concerto in C minor, No. 4, for pianoforte and orchestra, Op. 44. And he played it marvelously. Musicians, old-time concert-goers, staid business men, who didn't know one note from another, and who leave home when the piano is opened, all sorts and ages, fell under the spell. The inspiration got into their minds, souls and bodies, and the little man with the bushy hair who looked as though a whisp of wind might blow him away, held them under his thrall—held that glorious crowd of over 2,000 until every man, woman and child sat in absolute quiet, so as not to miss a single shade of a single note.

Then when it was over what an outburst there was! The professionals began to go. The morning critics hastened away, so that they missed the best part of the evening. All the members of the orchestra, except a dozen, left the stage. But that audience was still applauding and Paderewski was kept coming out again and again to receive its homage.

The Boston Symphony allows no encores. But what were rules to that audience and Paderewski? And so, amid a storm of approval, he ran back to the piano and played something so indescribably beautiful that the demonstrations were renewed and redoubled. Again and again he responded to more recalls (remember, please, the Boston Symphony permits no encores) with the result that Paderewski a second time ran to the piano and played the superlative note—a masterpiece of loveliness that made the thousands drop their wraps and coats and hats and applaud until their hands were sore. And the dozen members of the orchestra on the stage and the others in the wings were clapping as hard as the audience in front. It was a rare climax, and it is a pity that the morning papers missed it.

The other facts the morning papers told. At increased prices the Lyric was filled with one of the finest audiences ever assembled in Baltimore.

The full program was as follows:

Paderewski—
Symphony in B minor, Op. 24 (First time in Baltimore).
I. Adagio maestoso; Allegro con fuoco.
II. Andante con moto.
III. Allegro vivace.
Saint-Saens—
Concerto in C minor, No. 4, for Pianoforte and Orchestra, Op. 44.
I. Allegro moderato; Andante.
II. Allegro vivace; Andante.
III. Finale, Allegro.

Paderewski wrote his B Minor Symphony as a patriotic tribute to his native country.

The work is in three movements. Although not founded on the folk music of Poland, the composition is sufficiently Slavonic in character to be recognized as emanating from a genius of that unhappy country. The first two movements are conventional in form, but distinctly original in the masterly and musical manner in which the themes are treated. The third movement makes the deepest impression. Into this comes the national anthem of Poland, a piece of writing which is almost appalling in its sadness and sense of hopelessness. Later the anthem is repeated in strong, triumphant measures, finally dying away in gloom. Then follows the most masterly bit of all the symphony, a funeral dirge.

The music of the Polish people is always a music with sorrow predominant. Notwithstanding governmental oppression the Poles are still a distinct people, with an individual language, and songs and dances peculiar to themselves. Bearing these facts in mind it is but natural that the genius of Paderewski should find expression in a symphony that has a profoundly melancholy undertone.

His playing of the Saint-Saens concerto proved anew that he is the greatest pianist of the day, not the greatest technician perhaps, but undoubtedly the most

BRILLIANT CROWD HEARS PADEREWSKI

Appearance at New National Greatest Event of Musical Season.

Ignace Jan Paderewski, the greatest pianist of the age, and Ignace Jan Paderewski, the composer, are two separate and distinct figures in the world's history of music. To the first must be given the unqualified homage of a public which long ago recognized his genius. To the latter must be offered the lasting regard of that same public which must recognize his influence in another and broader field, and—if it might be said—one that will endure as long as there is music.

Paderewski came to Washington yesterday afternoon as the star of the fourth concert by the Boston Symphony Orchestra. His appearance as soloist of the program was the greatest event of the current musical season, but his position as composer of the only composition of the afternoon—aside from his own number—added unusual interest to the occasion.

The Paderewski symphony in B minor—which, by the way is Op. 24—was the work selected by Max Fiedler, conductor of the orchestra, for the Washington concert. Those who had expected to be reminded in any way of the pianist's delightful minuet, with which his name has been more popularly linked as a composer, were gravely disappointed. Those who had come, as it was expected they should come, to hear a great and very deep work, were duly satisfied.

Tribute to Poland.

Paderewski's symphony is a tremendous bit of constructive work, and overflowing with the products of a master musician's mind. It was intended by Paderewski as a patriotic tribute to his native country, Poland, and, according to information furnished by him, the work was inspired by the fortieth anniversary of the revolution of 1863-64.

When one sees an audience like that of yesterday which literally packed the National Theater, sit through the reading of a symphonic work which required one hour and eight minutes, and note the character of applause which followed, the question arises as to whether the great majority of such an audience is giving tribute to the composer or to the product of his brain. This question seemed very near settlement when Paderewski appeared, following the playing of the symphony, to bow his acknowledgments.

Frankly speaking, the theme of the symphony was almost universally one of sorrow, speaking through the wailing tones of the reeds and strings. The first movement, and, one might venture to say, the second also, was loaded down with pathos, and one could not help but be impressed with this over the great drawing the composer had made.

Invaded Every Field.

Paderewski seems to have invaded every field from which he could draw an added inspiration for his work. The symphony, without doubt, is one of the greatest achievments of its kind the music world has known. Whether it will be popular remains for the future to determine. The consensus of opinion yesterday did not tend to this belief, but to students of music and scholars of the field the Paderewski writing is one of its greatest wonders. The work is now in three movements and it is understood the composer intends to add a fourth.

The orchestra, under the direction of Mr. Fiedler gave one of the most notable performances in its Washington career. The splendid work of the players and the magnetic direction of Mr. Fiedler aroused the greatest pleasure.

Paderewski has been the most noted pianist of the age for so many generations and is so absolutely flawless in his work that comment, more than to mention his numbers, seems superfluous. It was a veritable joy yesterday to hear him play the Beethoven concerto in E flat major, and the great audience sat spellbound during his performance.

Paderewski's greatness and his genius have not robbed him of his gracious manner and in answer to the insistent demands of the audience at the close of the program he returned to the stage and played Schumann's charming "Nachstuck," a composition which always reveals new beauties under his magic touch.

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AMERICAN

GREAT PIANIST'S SYMPHONY FAILS

PADEREWESKI'S COMPOSITION A DISAPPOINTMENT.

He Attempts to Convey to the Listener an Idea of the Woes of Poland, but This Is Not Accomplished. Orchestra Performs a Poor Selection Well—His Playing Atones for Symphony.

Last night was Paderewski's greatest performance with the Boston Symphony Orchestra. It was, from start to finish, a Paderewski venture, and its result his great triumph at the piano. The program had but two numbers, of which the first was Paderewski's own symphony, its first performance in Baltimore, and the second Paderewski as the soloist, in the Saint-Saens piano concerto in C minor.

The full program was as follows:

Paderewski—
Symphony in B minor, Op. 24 (First time in Baltimore).
I. Adagio maestoso; Allegro con fuoco.
II. Andante con moto.
III. Allegro vivace.

Saint Saens—
Concerto in C minor, No. 4, for Pianoforte and Orchestra, Op. 44.
I. Allegro moderato; Andante.
II. Allegro vivace; Andante.
III. Finale, Allegro.
Soloist,
MR. PADEREWSKI.

Paderewski has written much and well for the piano, and several years ago he tried his hand on opera composition, producing a romantic work which he called "Manru," and which was performed in several cities in America, including Baltimore. It was good music, in a way, and had a strong plot, but was not an overwhelming success.

Paderewski has had a strong desire to write for orchestra, but his great reputation as a pianist has led the listeners to expect too much from his orchestral work, and the result is a disappointment. For Paderewski the pianist has Paderewski the orchestral composer distanced.

Ultra Musical Audience.

The audience last evening was ultra musical and fashionable, but was not at all enthusiastic until Paderewski touched the piano keys. It waited patiently through an hour and a quarter of not brilliant symphonic music in order to hear 20 minutes of Paderewski's wonderwork at the piano.

The trouble with the symphony is not merely incidental. It is radical. It had the best orchestra in the world, under its able conductor, Fiedler, to play it. But the work was not enjoyed. Its subjects are short and oft-repeated, but are not attractive and are not rendered by any original treatment.

Paderewski has always desired to give musical expression to his deep patriotic feeling for his native Poland, whose political woes have always afflicted and tormented him. No patriotic opera plot would ever satisfy him, or express his inmost desire for the national liberty. Therefore, he took to the symphony, whose means of expression in tones of violins, oboes, horns, trombones and tympani cannot be

IGNACE PADEREWSKI.

arrested nor indicted for treason or oppression.

This symphony is Paderewski's own expression of himself, of his national suffering in the presence of a prolonged physical defeat. No short work could accomplish his purpose. He required time in which to tell his woeful story musically. The symphony is an hour and a quarter long, and another movement is yet to be added, which will make it take up the entire time of a single concert.

Symphony's Theme.

The defeat of the Poles in their last attempt at revolution, in 1863-64, was the provocation for Paderewski's musical retaliation. The present third movement was composed during the fortieth anniversary year of that lost cause, and he intended it to be the musical earthquake that was to result from the long pent-up patriotism pictured in the first and second movements. But it was not effective.

The first movement, beginning with the strings "consordini," is a future of suffering and defeat. The second makes futile efforts to change the mood of the first one but fails, and the third does not succeed in bringing about any favorable catastrophe. The symphony is a failure like the cause which it represents.

The contrast between Paderewski, the composer, and Paderewski, the pianist, was shown as soon as he touched the piano keys. They began to be awake with life, poetry and fire.

Each phrase and note conveyed its own distin tomessage. There were no vain repetitions, and no two phrases were played in the same way. H etook his musical brush and threw the colors out in every direction, but handling them exactly as he wished. He played the concerto not exactly as it was written, but as he recomposed it on the instant, showing each moment his wonderful mental conception and versaility. The public applauded at each opportunity, and he ended his concert in a blaz of glory. The character of his audience was shown by the crush of carriages and automobiles that filled the Lyric Plaza.

Some Handsome Gowns.

The audience last evening was not as large as on the previous visit of the orchestra. The persons were late in coming, and in consequence, a number had to sit on the steps and wait outside until after the first number. Some very handsome gowns were noticed, the majority of them being made in the prevailing empire and directoire style, embroidered in silver and gold, and many costly jewels were worn. Among the gowns noticed were:

PADEREWSKI

The Great Pianist Heard as a Composer and Interpreter.

It was Paderewski night at the fourth concert of the Boston Symphony Orchestra at the Academy of Music last evening, and with a vengeance. The celebrated piano virtuoso, who has been seeking the bubble fame not on the strings of concert grands, but as a creative composer with the aid of an enlarged orchestra, darkened with sarussophones—let Strauss' heckelphone look to its laurels!—and made sulphurous with a toniturone (thunder-box) was exploited by Conductor Max Fiedler and the superb orchestra to the top of his latest bent, but rather monotonously

Naturally his appearance as a soloist in the Saint-Saens concerto in C minor, which was the second and concluding number of the program, was along familiar lines in a familiar work and was splendidly read. Insofar it saved the night, though it was an anti-climax albeit a pleasant one, since the new symphony can hardly be called an overwhelming success.

Schubert's C major symphony is usually described as of "heavenly length," Beethoven's great C minor, the fifth, lasts about thirty-five minutes with four movements. Paderewski's B minor lasted last night one hour and eleven and a half minutes, minus its Scherzo which is still to be written! That is from 8.25 to 9.36½ the new symphony celebrating Poland's woes and struggles, its storms—thunder-box ever busy—and stresses—sarussophone hoarsely croaking—was muddily unrolled by Fiedler and the orchestra.

The orchestra did its best, but clarity is not a virtue of the new work, nor, despite the swollen orchestra and new instruments, is its tone-color a marked feature. The first movement is ill-balanced in relation to its own sections and to the andante which follows, since it is almost twice its length. In other words the traditional slow movement is the briefest movement, while the finale, a tone-poem in itself, lasts half an hour. Reger, Mahler, Bruckner, and even Paderewski evidently believe that ability to orchestrate in the silence of one's studio permits endless compositions. But the result is fatigue and the destruction of any true sense of proportion.

Inevitably a composition lasting an hour and five and a half minutes of actual music, six minutes being taken up in waits, has much to say, and Paderewski has a master hand, but its pathetic patriotism is perhaps its chief feature and it certainly will never be a popular work, nor one to add to his creative fame. The concert began late, but the great audience was indulgent and applauded the first movement vigorously, calling out the composer several times. The second movement received scant applause and the third was received with correct appreciation, but that was all, the real enthusiasm being reserved for his solo work in the Saint-Saens concerto.

After this number, which was superbly and brilliantly read, revealing the old Paderewski at his best, the enthusiasm was tremendous and three encores were given in response to the applause. These bonbons put the audience in ecstacy and sent it home with a delicious Chopin waltz in its ears as a finale, as only Paderewski could do it. Here was the master work.

BOSTON SYMPHONY CONCERT.

Beethoven—Paderewski—Fiedler.

The longest, and at the same time the shortest, programme of the season was given by the Boston Symphony Orchestra at the National Theater yesterday afternoon—the longest because it was close to 7 o'clock before the great audience was dismissed, and the shortest because one can never get too much of such music as was played yesterday.

A trio of masters contributed to the splendor of the concert—Beethoven, already immortal, represented by the sublime Concerto No. 5 in E flat major; Paderewski, destined to become immortal, and Fiedler, the tireless, brilliant interpreter of the works of both.

M. Paderewski had distinctly the best of it yesterday afternoon. First of all, the Boston Symphony Orchestra played for the first hearing in Washington that wonderful symphony of his in B minor, a composition which beyond all manner of doubt puts Paderewski among the greatest composers of the day, if, indeed, it does not put him at the head of them. The composition attracts manifold interest, and while, at first hearing, no symphony can be adequately judged, it at once impresses with the grandeur and at the same time the simplicity of its character. While touches which betray an adherence to the conventional school of symphonic compositions are plainly evident, and also while there is no radical departure into the modern school, there is just a sufficient blending to make it attractive to the musical student from either standpoint, and yet it is thoroughly original. The amazing part of it all is that it is the product of the brain of a man who has already established himself as the greatest performer on the pianoforte of his time, one who has not been content with the laurels that fame has already given him, but who reaches out after others of a greater and even more lasting quality.

The composer also owes much to the interpretation given his work by the orchestra. Although the playing time is considerably more than an hour, both M. Fiedler and the musicians were as conscientious in their work at the last as they were at the beginning. Every meaning which Paderewski put into his score was brought out fully. It was the Boston Symphony Orchestra at its best, and that is saying a great deal.

Even more interest was manifested in the playing of Paderewski, when, after considerable delay, he sat down at the piano. It was then that the audience was swayed at will by this great musical personality. The Concerto No. 5 (called "The Emperor"), is a composition very clear cut in theme and highly colored, and affords the performer many opportunities for showy work. Paderewski's touch has lost none of that quality which makes him the greatest living pianist, and all through the concerto his playing was stamped with genius. At the end the applause was so great that, though part of the audience had left the house, the artist returned to his instrument and performed with exquisite depth of feeling, the "Nachstuck" of Schumann. It was a recognition by M. Paderewski of the rapt admiration which the audience had given both his composition and his playing, and was an attention the performance of which brought tears to more than one.

The programme:

Paderewski.....Symphony in B minor, Op. 24
First time in Washington.
(a) Adagio maestoso; Allegro con fuoco.
(b) Andante con moto.
(c) Allegro vivace.

Beethoven—Concerto for Pianoforte, No. 5, in E flat major, Op. 73.
(a) Allegro.
(b) Adagio un poco moto.
(c) Rondo: Allegro ma non troppo.

Newspaper Cutting Bureau in the World
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MUSIC and DRAMA

Paderewski's Symphony Produced.

The important part of the concert of the Boston Symphony Orchestra at Carnegie Hall last night was the first performance in this city of Ignace Jan Paderewski's symphony in B minor, opus 24, this composer's first essay in the symphonic field. The work was played for the first time anywhere at the Boston Symphony Orchestra's home concert of Feb. 12. Paderewski has therefore paid the United States the compliment of submitting to it first criticism his most ambitious composition.

The composer himself has furnished the general plan of the work, printed in the Boston programme book. There are three movements, an opening and a final allegro, and between them an andante. The work is a patriotic tribute to Poland, occasioned by the 40th anniversary of the revolution of 1863-64.

The first movement, according to the composer, is free, but classic in form, and aims to commemorate Poland's historical past. The themes are radical in character, but are not popular melodies. The second movement, thematically simiar in nature, endeavors to embody the lyric traits of the Polish spirit.

The third movement is a sort of symphonic poem it itself. The antithetic elements necessary to musical structure are found in the eagerness of youthful hot heads on the one hand and the despondency of old hearts on the other. The latter is expressed in a melancholy and angelic treatment of the national anthem

Newspaper Cutting Bureau in the World
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NEW YORK HERALD,
New York City.
FEB 20 19

NATION'S WOE TOLD AT PADEREWSKI CONCERT

Great Pianist's New Symphony Reveals Spirit of Poland.

IN A DOUBLE PROGRAM

By William R. Lester

Pianist Paderewski "doubled up" last evening in the Boston Symphony Orchestra's concert in the Academy of Music—as composer, the orchestra playing his new symphony, and as soloist, in Saint-Saens' C minor concerto.

The symphony—evidently designed as a "magnum opus"—is a series of tone poems of strongly impressionistic type, rather than a work of classical structure and formal thematic development. There are but three movements—a scherzo is still to be written—and these are suffused and saturated in the Polish national spirit, flouted and tortured, crushed into dust, yet proud in lamentation, grand in patient endurance and undismayed amid the buffetings of circumstance.

Very few gifts of the gods have been withheld from this great artist, who would have been foremost in any walk in life. Rarely has the world-outcry of subject Poland been more piercingly and pathetically intoned in symphonic measures.

Great Threnodic Work.

If nature's rarest dower to musicians—the power of original melodic invention—have been denied him, Paderewski's art is none the less assured, engaging and effective. He has composed a threnodic work that celebrates a heroic past and mourns for grandeur long since gone, voicing national dreams, regrets and aspirations as no other genius of music has done in time gone by.

This overmastering national characteristic dominates his symphony. It is not so much a succession of sweet sounds as a poetic outcry of the downtrodden and desolate in heart.

No symphonic composition of this character could appeal successfully or for long to the world-mass of concertgoers. The great masters drew their themes and inspiration from universal human experience; Paderewski is here disclosed as special pleader in harmonic accents for the most forlorn and pathetic of nations under the sun.

Work is Impressive.

The composer's work has been done with dignity, authority, originality and abounding technical skill. His treatment of the various orchestral choirs is broad, consistent and suggestive; his development of his slender thematic material, free, interesting and psychically impressive.

His new symphony is a notable and worthy contribution to the all-too-scanty list of present-day orchestral works which the world of music will not let die.

The symphony required seventy minutes for performance, and Conductor Fiedler's reading seemed weak and perfunctory. Paderewski played the Saint-Saens concerto with all his wonted power, precision and delicacy of interpretation. He has taken on an impress and aspect of maturity. The artist is there; but the cirrigerous matinee idol has vanished.

MR. PADEREWSKI PLAYS.

With Ignace Jan Paderewski as the assisting soloist of the Boston Symphony Orchestra last evening its concert at the Brooklyn Academy of Music Opera House proved the red letter concert of the season in this borough. While the great pianist has developed his art in unique ways, which the public does not question, it wondered at and admired simultaneously the rendering of his chosen composition for the evening, Beethoven's Concerto for piano, No. 5, in E flat major, opus 73. The only other number for this programme was Paderewski's Symphony, in B minor, op. 24, given for the first time in Brooklyn. Max Fiedler conducted and brought from the orchestra a masterful interpretation of the new composition. The Beethoven Concerto with the orchestra had a most finished rendering, and made the solo artist, from the standpoint of composer in the first instance and performer in the second, altogether the lion of the evening.

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rom ..... Daily Times,
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PADEREWSKI'S NEW SYMPHONY HEARD

INTRODUCED TO BROOKLYN BY THE BOSTON ORCHESTRA.

Composer Also Appears as a Soloist, Playing the Beethoven Concerto in E Flat, and Is Made to Feel He Is Among Friends—Fine Performances by Orchestra and Pianist.

It was Paderewski night for the fourth concert of the Boston Symphony Orchestra at the Academy of Music last night. The pianist's new Symphony in B minor (Op. 24) was introduced to Brooklyn, and he himself appeared as a soloist, playing with the orchestra the Beethoven Concerto No 5 in E flat. The concert had extraordinary interest for an audience that crowded the opera house, and made it plain that Brooklyn likes to pay its respects to a great artist.

The symphony is out of the ordinary manner of symphonic writing, and it would be a great pleasure to record in truth that it is as great a work as the many friends of the composer (and they are legion) wish it might be. In such matters critical judgment in the interest of artistic standards must avoid the temptation to permit the knowledge of a musician's ability in one direction to influence the estimate of his work in another. The symphony is disappointing although in some respects undoubtedly a work of great merit.

It is programme music—music which not only seeks to suggest a scene or occurrence, but to tell a story, and to tell it with such particularity as to carry the function of music into a sphere of uncertain accomplishment. The symphony is supposed to picture the Polish uprising and fight for independence in 1863-64. In a patriotic attempt to set forth in music an important episode in the history of his native land the composer brings up the old question of what may or may not be properly expressed in music. One may choose to follow closely the composer's programme and believe the music pictures and expresses all that he desires. But even with this programme in mind the music seems to be rather indefinitely soaring.

The symphony is largely an introspective expression of the composer's personal feeling, and as such is not of a character to be readily appreciable for a positive quality. The inference from a first hearing of the symphony is that the composer has fallen into the way of many writers who, in working out a conception put stress upon the means of expression with the result of minimizing the carrying power of their ideas. Mr. Paderewski seems to have been so insistently discursive in an exposition of the varied and unusual in instrumentation that he has, in a measure, overreached the mark of convincing achievement.

The three movements of the work do not follow the prescribed course in exploiting themes of leading significance, but are in the more or less free fashion of tone poems or pictures in which depicting detail is enlarged upon to the exclusion of a dominant symbolism in musical motive. One gets the impression that the realization of the composer's purpose is obscured by a too apparent striving for effect, and that the symphony is an overwrought masterpiece, for masterpiece it is in technical construction. There can be no doubt that in structural development it is a splendid piece of work, and that it is the product of a most sensitive and discriminating feeling—maybe too sensitive to make its thought as clear as should be for the apprehension of other minds. It is unquestionably a work of finished art in the careful subtlety of its orchestral voicing, yet is curiously uncertain in the fulfilment of its purpose. The great deal there is to admire in its technique can not atone for the satisfying want of pronounced vitality in the music itself.

Whatever the listeners actually thought of the symphony they were too polite (Brooklyn is always polite) to be otherwise than cordial in showing a friendly endorsement of the composer's effort. After the performance of the first movement Mr. Paderewski was called out to acknowledge the applause, and at the close of the performance he was recalled, and insisted that the orchestra should rise and share the approbation for the superb rendering under Mr. Fiedler's direction—a rendering that was one of the finest recent achievements of this splendid organization. It was during the intermission between the performance of the symphony and the concerto that the Brooklyn Institute management again illustrated its aggressive persistence in presuming upon the provincial good nature of its audiences.

Prof. Franklin W. Hooper took the initiative in making it appear that Brooklyn was going wildly enthusiastic over the new symphony. He stood up in the centre isle near the stage and after getting the attention of the audience deliv-

it was reported that Boston had last week received Mr. Paderewski's symphony coldly, Brooklyn had shown itself capable of appreciating a good thing by receiving it warmly, and the occasion seemed to warrant that as a tribute of admiration for the pianist-composer the audience should rise in greeting as he came upon the platform to play the concerto. Of course the audience complied with the suggestion, nevertheless, such dictation as to the attitude of an audience is in very bad taste at a concert that was in no way a private or exclusive function. It is occurrences like these that help to maintain in the estimate of outsiders Brooklyn's distinctive reputation for the possession of village manners.

There is no reason to qualify praise for the performance of the Beethoven concerto. The pianist appeared to be in a mood to give his best and his interpretation had the grace, poise and authority that has made his renderings the highest standard of pianist art. All honor to the orchestra, too, for an exhibition of the most sympathetic co-operation. For an encore the pianist gave with exquisite executive taste and discretion a Chopin nocturn.

NEW YORK AMERICAN,
New York City.
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AUDIENCE GOES WILD OVER PADEREWSKI

First Rendition of His Symphony Here a Notable Event to Music Lovers.

Ignace Paderewski as a pianist is no new thing, yet Paderewski's playing always means a full house and more or less hysterical applause from the audience; it was Paderewski as a composer over whom the crowded audience at Carnegie Hall was vehemently enthusiastic last night.

The occasion was the first performance here of the Polish musician's long-expected symphony, whose interpretation, according to promise, he intrusted to the Boston Orchestra. Long ago, it seems, Paderewski had the idea of writing a great orchestral work that should be a memorial of Poland. It was not until 1904 that the idea took sufficient form to be grouped into movements, and it was not until November, 1908, that the symphony was so nearly completed that the score could be handed to the Boston people.

"Nearly completed," because as it stands there are but three movements to the symphony, while the composer plans to bring it up to the standard arrangement of four.

No audience would, however, suspect any incompleteness in the work, for as it stands it is a coherent, well conceived, well knit, well developed, well rounded whole. It is doubtful, too whether very many audiences would think the symphony an abbreviated composition, for it lasts even now an hour and a quarter.

But it is an hour and a quarter of enjoyment, for Mr. Paderewski—with but few lapses into vagueness and a straining after noise—gives in this symphony a clear impression and a lovely musical form to his poetic ideas.

The first movement, for instance, an adagio, is full of essentially Polish themes, treated in classic form, and is a delightful musical embodiment of the idea of "Poland's great heroic past."

In the second movement, an andante, Paderewski tries to give his impression of the lyric nature of his people, and he does so most happily.

It is in the third movement, however, the allegro, that Paderewski comes boldly to the front as a maker of "programme music." Here he tries to put not only poetic ideals into musical form, but historical facts also—the call to arms, the last struggle for freedom, the overwhelming reverse, the death of heroes, and so on.

He does this in a very grand, very captivating and very tremendous style, with the full power of the orchestra and the added effects of new instruments—the sarrusophone, a sort of giant saxophone, and a tonitruone, a modification of the stage thunder sheet—and in this latter-day descriptive music he is more than usually successful. The clash of battle is given with an actuality that is almost overwhelming; one hears the march of men and the cries of the wounded—and yet with clearness of musical expression. This is largely due to a most original and most daring instrumentation. This movement concludes with a prestissimo passage, all the instruments playing their very highest notes, that is a climax of audacious yet legitimate effect.

The symphony not only merited the persistent applause which brought Paderewski to the stage over and over again, but places the composer securely in the ranks of great writers of symphonic music.

Then Paderewski played on the piano part of the Saint-Saens Concerto in C minor—these two numbers made up the programme—so that altogether it was a Paderewski night, and a very notable event in the musical history of New York.

EVENING MAIL,
New York City.
FEB 19 1909

PADEREWSKI'S SYMPHONY WORK OF A PIANIST

Its Themes and Their Development Suggest Often the Instrument of Which the Composer Is a Master—A Long Work with Many Beautiful Passages.

By EMILIE FRANCES BAUER.

The huge audience which filled Carnegie hall last night paid tribute to Paderewski, the symphonist, first, and Paderewski, the pianist, later. Notwithstanding the outbursts of applause between the movements of the virtuoso's new work the genuine ovation came after his beautiful performance of Saint Saens's C minor concerto.

As has happened already Boston Symphony encore rules were broken for Paderewski, and the pianist gave three supplementary numbers for piano alone. These were a Mendelssohn song without words, a composition by Stojowski and the Chopin "black key" etude.

Paderewski is not new as a composer in America. He has played his sonata, his concerto and many of his charming piano works, and we have heard his "Manru" at the Metropolitan. Indeed, many remember one occasion when he was playing to the capacity of Carnegie hall, while his opera was given to "standing room" at the Metropolitan. That was a great Paderewski epoch in the musical history of this country, and it is safe to say that the Polish pianist has lost none of his powers of pleasing, and, in many respects, he has gained enormously. Paderewski canot be displaced in the hearts of the American people. Some may prefer him in one mood and some in another, but all acknowledge the wonderful power of his personality and the depth of his musicianship.

But Paderewski is essentially a pianist, and his symphony is that of a pianist. It rings of the keyboard. Its themes and even some of the development of these themes suggest the piano or the transferring of them from the piano to the large body of strings, woods, brass and several additional instruments of which one is his own invention. It has become a fashion to invent new instruments nowadays. Richard Strauss created one to represent the howl of the wind, and Paderewski's invention counterfeits the rolling away of distant thunder. These should have value as theatrical accessories, but they are not of vital importance to symphonic utterance.

Paderewski has been working on this symphony for a number of years, which as already told represents a patriotic utterance of the Pole, whose country heavy with suffering has aroused many of her sons to dramatic and poetic expressions of sympathy.

Much of it is in a dark mood, with atmosphere and suggestions of unmistakable beauty, and the climaxes are in this period of brutal effects, musical and not devoid of beauty, although there are in the first movement many ear-splitting harmonies, if one may use such an anomalous expression.

With other modern symphonists, he has wrought his work out to undue length. One hour and ten minutes are required for its performance, during which it has many fragmentary and incoherent moments. The same nervous energy which makes Paderewski tear the piano to tatters at one moment and win from it the most exquisite tone at another, is distinct throughout the symphony. Some of the startling contrasts are effective, but others are disturbing. The Boston band under Max Fiedler gave it a masterful performance, and one it is not likely to enjoy elsewhere.

ting Bureau in the World

CHEERS FOR PADEREWSKI

Seldom has there been a larger audience; never has there been a more appreciative and enthusiastic one than crowded the Lyric last night, when the Boston Symphony appeared, with Paderewski in the dual role of composer and soloist.

Smashing all "rules and regulations" of this great orchestra, the noted pianist was moved to generosity by the great ovation and rendered an encore. The crowd could hardly believe it was awake, and the applause that followed was so deafening that Paderewski was practically forced to give a second number. This was even better than the wildest dreams of the most hopeful. So unexpected was it that a goodly portion of the audience had arisen preparatory to leaving, and when they saw the artist step to the chair mere hand clapping was inadequate, and a rousing cheer actually was given.

Imagine cheers at a symphony concert and you can get an idea of the pitch of enthusiasm to which the crowd had been worked.

To attempt to criticize the solo work of the greatest living pianist would be nothing less than the veriest folly, even worse than the proverbial "carrying of coals to New Castle." When hearing such a master one can only assume the role of the humblest follower, listening and trying to learn; knowing that as he does a thing so it should be done, and blaming only one's own ignorance if there is aught that sounds wrong.

His compositions, however, come under a somewhat different classification. He is not the greatest composer, and so we can compare his works to the works of the most eminent masters, and thereby get a line drawn for analyzation and criticism.

Yet even this is extremely hard to do, justify, in connection with such a composition as his Symphony, which was given for the first time in Baltimore last night. On the very start one is all in a tangle.

If the thing is really a masterpiece it stands to reason that it is too great to be understood or half way appreciated at one hearing.

Supposing it should stand in music as "Hamlet" does in drama. After centuries of sutdy, by thousands of the brightest minds of the world, "Hamlet" is yet not fully understood. It is yet a cause for ceaseless wranglings. It is further acknowledged that the truths, or messages, of music are less easily read and translated than those of words. How, then, is it possible to attempt a real criticism of any masterpiece on one hearing? Nothing is more pertinent in art than that the things that seem most incongruous at first often later become the most beautiful when we are able to get at them in their proper sequence and in conjunction with their adjoining phases.

Further than this the symphony is purely Polish in its emotions and viewpoint, while most of the audience was not Polish and not even particularly sympathetic with the Polish sufferings and ambitions.

However the wandering, disconnected, repeated and often obscure phases, especially in the first and second movements, seemed quite typical of those same faltering, spasmotic, wavering and unconcerted attempts of Poland to throw off the oppressors' yoke.

The program was as follows:

Symphony in B minor, Op. 24....
.....Paderewski
First time in Baltimore.
I. Adagio maestoso; allegro con fuoco.
II. Andante con moto.
III. Allegro vivace.

Concerto, C minor, No. 4, for pianoforte and orchestra, Op. 44
.....Saint-Saens
1. Allegro moderato; andante.
II. Allegro vivace; andante.
III. Finale, allegro.

NEW YORK PRESS,

New York City.

PADEREWSKI'S SYMPHONY IS APPLAUDED ARDENTLY

Composer, However, Apparently Has Attempted Too Big a Task.

PATRIOTISM IS THE INSPIRATION

Pianist, with Aid of Max Fiedler's Boston Orchestra, Tries New Work in Carnegie Hall.

Paderewski, backed by the Boston Symphony Orchestra, Max Fiedler conductor, came to Manhattan last night with his new symphony under his arm, eager to try it on his New York admirers. In Carnegie Hall, before a packed house, his desire was achieved, and the crowd gave him a rousing reception as he came out after each movement to bow. It was a Paderewski evening and no mistake. The first part of the programme was devoted to Paderewski the composer, the second to Paderewski the pianist. The symphony, which is in B minor and has the opus number 24, came first, and occupied about an hour and ten minutes. The concerto, Saint-Saens's in C minor, No. 4, with Paderewski as the pianist, came next, and that brought the evening to a close.

It is not safe to argue from the quantity of applause bestowed just what an audience thinks of a new work, particularly when the composer has so many personal admirers as Ignaz Paderewski, and when he himself is near by, ready to receive the plaudits of his friends. How much of last night's demonstration sprang from spontaneous enthusiasm, how much was the tribute of an admiring throng offered to an idol? That, indeed, is a question.

But whatever the feelings of the average listener, it must be confessed there was a goodly number of critical auditors on hand that had looked forward to a somewhat more convincing and interesting musical message than was contained in Paderewski's symphony, even if expectations had not been keyed up to the point of bursting. Patriotism, which gave the creative impulse to the composer, is a strong element in Paderewski's emotional make-up, as it is in that of most Poles. It is a beautiful feeling to inspire musical or poetic production. But a noble motive hardly can make up for lack of original musical ideas.

One thing cannot be questioned: the composer's sincerity of effort to reproduce the strong and noble feelings that stirred him. There is no posturing in this music, no striving for mere effect. But Paderewski, apparently, had set himself too big a task, had drawn too broad and comprehensive a scheme. His musical mastery was not great enough, his originality of invention not striking enough, his sense of dramatic contrast not strong enough to depict successfully the symphonic story of Poland's weal and woe.

The symphony comprises three movements. The first, adagio maestoso, leading into an allegro con fuoco, is supposed to celebrate Poland's heroic past. The second, an andante, is intended to voice the lyric nature of the Polish race. The last, a symphonic poem in itself, seeks to depict in music the Polish Revolution of 1863-4.

In the first movement, which the composer himself has characterized as "free, but classical in form," Paderewski has given out the best that was in him. It may be the themes in themselves are not salient and strong; it may be the development of the material is wanting in contrast; it may be the orchestration shows at times a certain awkwardness. But the fact remains that here Paderewski has written music that carries a message, even if dissociated from the programme, and that expresses to the listener something more than the delineation of historical events.

The mood of the introductory adagio is plaintive, suggesting mournful reflections over a heroic past. This mood, which springs from the strong admixture of melancholy in the character of the composer, is dwelt on at length before it gives way to a feeling of pride and gladness that at last springs from the prolonged contemplation of past glories. Unquestionably, this movement has a literary key in the mind of the composer. It bears strong evidence of a programme throughout. Nevertheless, it has a musical foundation that needs no verbal explanation, and there lies its strength. The themes in themselves, even if they do not represent big and original ideas, have independent merit; the instrumental coloring at times is poignantly effective; the harmonies, though not approaching ultra-modern cacophonies, are appropriate and not without piquancy. In short, the first movement of Paderewski's symphony is well worth hearing. It marks Paderewski's highest achievement thus far in the field of composition.

It seems hard to believe that the same man who put forth the first movement of the symphony perpetrated the tiresome and absolutely uninspired tonal drooling of the second movement. If this describes the lyric nature of the Polish race, all preconceived notions of that extraordinarily musical nation will have to be altered. At any rate, there is nothing in this movement to deserve more than passing notice. Paderewski ought to relegate the andante of his symphony to the waste paper basket and write a brand new one.

Much of the last movement is superficially descriptive and conventional. It follows the programme closely enough to be readily intelligible, even to the unsophisticated mind on first hearing. The auditor cannot miss the spirit of unrest before the outbreak of war; the counseling of conservative heads to patience and caution; the outbreak of hostilities, inaugurated by fanfare and roll of drums; the grief and despair of defeat; the funeral dirge, and finally the dawn of hope. There is a passage of poignant expressiveness in which the composer laments the fallen Polish heroes. But the introductory struggle between hotheaded youth and conservative age, the battle itself and the funeral march are superficially descriptive music of a conventional sort.

The chief fault of this symphony, as far as the listener is concerned, is its monotony of mood, its insistent melancholy. Paderewski has a scherzo in mind. That will lift somewhat the pall of gloom. But it would be well also to blue-pencil the last movement and to discard entirely the second one.

Under Fiedler's enthusiastic guidance Paderewski's symphony was heard to excellent advantage. It hardly need be said the Boston orchestra responded in virtuoso style to every demand. After making his appearance three or four times at the end of his work in response to tumultuous applause, Paderewski brought the conductor with him to share the approval of the crowd. He shook hands with Fiedler. Once more the composer pianist came forward, and this time he shook hands with the concert master, Willy Hess, and asked the whole orchestra to rise.

Enthusiasm broke forth in full flame, however, after Paderewski played Saint-Saens's concerto. It seemed the throng liked him best, after all, at the piano. Two encores did not satisfy. There were cries for a speech. Paderewski can make an excellent speech. For a moment it looked as if he would accept the invitation. He changed his mind, however, and sat down to the piano for another encore.

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PADEREWSKI'S SYMPHONY HEARD AT THE ACADEMY.

The fourth philharmonic concert of Boston Symphony Orchestra under the direction of Max Fiedler at the Academy of Music last night was especially memorable in that it was the occasion of the Brooklyn debut of the greatest of the great pianists as a creator of symphonic music. In the dual role of virtuoso and composer, the noted musician, as accomplished, and even more wonderful than in years past, won the heartfelt appreciation of a vast audience even to the extent of bringing the people to their feet in an impressive demonstration of enthusiasm.

Whatever may be Paderewski's status as a composer in the future, he will owe not a little of his fame to his Symphoney in B minor, the feature of last night's programme. The composition, only recently completed, represents his initial effort in the field of symphonic art. Its history is brief. Inspired by the celebration four years ago of the fortieth anniversary of the Polish Revolution, it assumes the form of touching tribute to the composer's native land. The three movements which comprise the work as it stands at present were first performed in Boston in the earlier part of this month. Paderewski promises a fourth before bringing the symphony to completion.

While never meeting the exactitudes of strict symphonic form, the composition without doubt is a marvelous bit of impressionism. It is a tone painting rather than an exposition of polyphony. The coloring, sombre and heavy, is occasionally pierced by brilliant shafts of envanescent light so as to render the whole an air of enthralling mystery. Enshrouded in low voiced chords the panorama reveals scenes of startling realism, strife of battle, despair in defeat, exultation in victory, hope in the future are the themes which loom over the orchestral canvas in the depiction of the tragedy of human souls.

From a technical viewpoint, there is much to be accounted for in Paderewski's first symphony. It lacks distinct individuality in form, for the composer adhered to no specific school of writing. The first movement, although classic in general outline, is full of modern mannerisms. Throughout there are constant digressions from classicism to romanticism and even the modernism of Strauss is represented. The polyphony developed along broad and delineative lines is often out of accord with the connected and close knit construction, as is always required in the texture of really excellent symphony. With years, however, Paderewski will no doubt grow more resourceful in the use of symphonic material, but whatever be the extent of his technical advancement, his Symphony in B Minor will always remain a wonderful imaginative creation.

In Beethoven's Concerto for Pianoforte in E flat major Paderewski again displayed his mastery of the keyboard. Written in Beethoven's best style, the concerto has all of the characteristic qualities which never fail to appeal to the ear of the listener. The themes are beautifully interchanged between orchestra and piano, the transsition being always accomplished with superdelicacy. The second movement, opening with a theme for muted strings, is full of liquid melody. The finale is exceptionally brilliant, closing with a series of full chords for the piano forte, which gradually diminish in strength until the very last note in the coda passes off into silence.

Paderewski played throughout with marked distinction. There was that usual clarity in tones and nuance in phrasing and the audience could want nothing more. In forte passages, the pianist was inclined towards exaggeration, a characteristic fault, but on the whole his performance possessed less of the accustomed tendency towards sensationalism. But Paderewski's sensationalism cannot offend. It is not affected. It is the animation, the red blood of life which an artist will always infuse into the work that he loves. As an encore Paderewski played a Chopin nocturne.

EVENING TELEGRAM,

New York City.

PADEREWSKI'S NEW SYMPHONY IS BUOYANT AND ENTHUSIAST

Great Pianist's First Symphonic Effort Is Thoroughly Understandable at First Hearing.

NEW BARYTONE APPEARS IN "TANNHAUSER"

Love Comedy in German from the French Proves Enjoyable at New German Theatre.

MR. PADEREWSKI'S first symphony—Opus 24—presented last night by the Boston Symphony, at Carnegie Hall, caused no one to knit his brows with perplexity. To the Heroes of the Augmented Fifth, and the Knights of the Sharped Sixth and Fourth, who glory in the now popular slaughter of the Innocent Major Triads, generated by Strauss and Debussy, Mr. Paderewski's maiden symphonic effort may have seemed to be without zest and pale. Perhaps, but on the other hand it seemed to be recognizable as music—pure flowing music that did not require a grade XXXII of musical intelligence to come near understanding what it was about.

It may be prophesied that Mr. Paderwiski's first symphony will be popular. To the person of average musical attainments it is likely to be thoroughly understandable at the first hearing. The genuine enthusiasm with which it was received on its first New York performance seemed to prove that it was found instantly enjoyable.

It is refreshingly, spontaneously and far from tritely melodic. It has occasional rhythms that stir. Above all it is full of a buoyant and unflagging enthusiasm. It was written with joy—it bears no marks of labor. It flows. It is all highly excellent and there are points of absolute inspiration, notably at the close of the coda of the first movement where, at the height of a rushing climax of strings and blaring brass, a soft organ theme breaks in—for a moment only—to be followed by a crashing cadence.

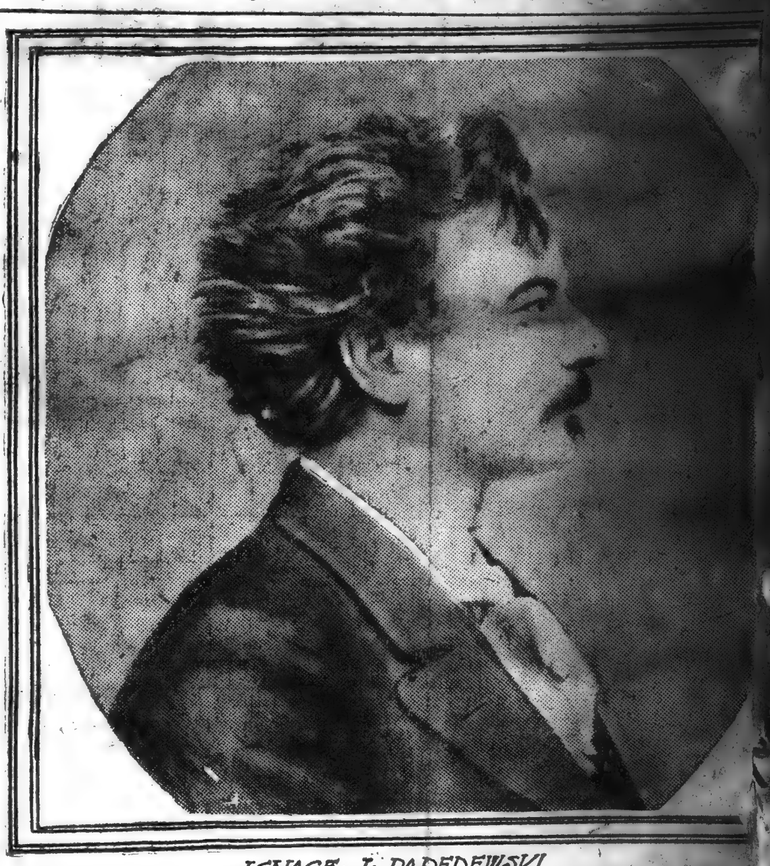
In general character it is a symphony of half lights—shot with flickers of stirring martial brass. The sordino is used frequently. The gentle wood-wind instruments are largely called upon. It is dreamy, yet with occasional and sufficient true climaxes. It is Polish.

Mr. Paderewski wrote it in a mood of patriotism as a tribute to his native country. The first movement celebrates Poland's heroic past. The second expresses the lyric nature of the race, and, following a sharply defined programme, the third movement memorializes the revolution of 1863-64.

The last movement seems to be the most successful. The first, especially in the main theme, leans a little too imitatively upon the modern school, glimpses frequently the influence of Wagner and exhibits occasionally merely clever trickery in polyphonic writing. In the second movement the composer is more himself, and in the last, with its lucious melodies, its new but not strained harmonies and its forceful military passages, he is right at the height of his inspiration.

As a whole it is music for the musical masses and a production well worthy of Mr. Paderewski. Those who have realized him as a composer as well as a performer know the charm and individuality of his work, to take as examples easily within the reach of the average performer his "Chanson de Mai" and his "Polonaise." It is as a composer that he will increasingly become appreciated, and it is an open secret among his intimates that he wishes to devote a much larger part of his time in the future to creative work. The symphony was ably presented, spiritually and sympathetically. Mr. Paderewski was called out to bow—serenely— his acknowledgments after each movement.

The programme contained only one other number—the Saint Seans piano concerto in C—Mr. Paderewski being the soloist. He was in fine form and complaisant to the admiring multitude who crowded down to the front at the end, responding with Rubinstein, a Chopin study and Stojowski's "Chant d'Amour."



IGNACE J. PADEREWSKI

rom TRIBUNE

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MUSIC

MR. PADEREWSKI'S SYMPHONY.

Mr. Paderewski's symphony, of which some critical and descriptive observations were telegraphed to this journal from Boston after its first public performance, last Friday afternoon, had a local performance in Carnegie Hall last night at the fourth concert this season of the Boston Orchestra. Since it was first heard it has been played four times by the Boston organization—in Boston, Philadelphia, Washington and Baltimore. The composition is of a kind which benefits from study on the part of the performers as well as the hearers. Those who found themselves attracted, but also somewhat mystified, by the work ought, therefore, to hail the circumstance that it is to be repeated to-morrow afternoon with pleasure. They will discover, no matter how favorably and profoundly they were impressed last night, that it grows upon acquaintance. Its beauties will be heightened, its weaknesses will fall less significantly into the ear. From this intelligent music lovers will correctly argue that it is a serious composition, a work undertaken in a spirit of honest, unaffected devotion to lofty ideals, and which for this reason if no other must be approached in the same spirit. For the sake of its general effectiveness as a symphonic composition it might be wished that Mr. Paderewski had been less filled with patriotic emotion and a little less sincere. A strange wish this, perhaps, and one that the composer is too honest to sympathize with, but had he been willing to sacrifice truthfulness of delineation to musical effectiveness there would have been less gloom and more pride and consciousness of national strength in the mood of the symphony, and consequently more variety of expression. But in the obviously delineative portion of the work there was no opportunity to hymn a triumph; only to sing of struggle, defeat, the glory of the dead and the hope of the living. Had the revolution of 1863 had a different outcome he would have been the man to hymn it with the fervor of a Miriam. That was obvious when the orchestra lifted up its voice with superb and thrilling power in a proclamation of the ancient chivalry and glory of Poland in the first movement. That was one of the beautiful and impressive moments in last night's concert; another was the culmination of the mood of sorrow and gloom after the description of battle in the last movement. The features were commented on in The Tribune's dispatch from Boston last week; last night they came upon the reviewer with increased forcefulness—an evidence of their genuine strength and loveliness.

Another observation worthy of notice (this review being but a sequel to the first) was that the Finale, while obviously sufficient unto itself as a symphonic poem delineative of the Polish revolution of 1863, disclosed more plainly than at the first unprepared hearing its association with the first movement, and therefore the essential unity of the work. Its reminiscent phrases appear with beautiful appositeness in the Finale. On the whole, the symphony is a work of real dignity and much beauty, worthy of its subject and its composer. Its first movement was enthusiastically received, and the composer was called to the stage several times after each movement. A fine performance, one in the best Paderewski vein, of Saint-Saëns's pianoforte concerto in C minor closed an evening which was unique in the musical annals of New York.

H. E. K.

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TIMES,

New York City.

FEB 19 1909

PADEREWSKI'S NEW SYMPHONY HEARD

The Boston Symphony Orchestra Plays It for the First Time in New York.

A PATRIOTIC TRIBUTE

The Great Pianist's Music a Memorial of His Country's Uprising—He Plays Saint-Saens's Concerto.

The Boston Symphony Orchestra devotes the two concerts of its fourth trip to New York to Mr. Paderewski. Last evening it played his new symphony for the first time in New York, and on Saturday afternoon it will be repeated. He also appeared last evening as a solo performer, as he will at the afternoon concert.

The symphony has been occupying Mr. Paderewski's attention for several years. He has put much labor and much anxious thought into it; he has plainly endeavored to make it the expression of his ripest experience as a musician, and as well of the patriotic ardor that burns in the breast of every Pole, and there is no more convinced and passionate patriot than Mr. Paderewski.

The symphony is peculiar in its form. As it stands it is in three movements; it is said that Mr. Paderewski wrote a fourth, as cherzo, and being dissatisfied with it, discarded it, intending later to write another. The first two movements have the outlines of the sonata form, and are without a programme. The third is free from form, and is a symphonic poem on a definite subject—the uprising in Poland of forty-five years ago that was unsuccessful in throwing off the yoke of oppression.

The work is long; it partakes in this, as well as in other respects, of the character of so much modern music to express and explain everything and to accumulate all the resources of the modern orchestra and more to build up and intensify effects of sound. The composer has employed an unusual instrument called the sarrusophone, (of which he calls for three in his score,) like a double bassoon, but of brass; he has invented an instrument which he has called the tonitruone, intended to suggest the sound of distant thunder.

NEW YORK PRESS,

New York City.

FEB 21 1909

IN THE REALM OF MUSIC

Paderewski's Symphony Again.

Once more yesterday afternoon the Boston Symphony Orchestra, Max Fiedler conducting, played Paderewski's symphony for New Yorkers; once more the famous Pole walked out to bow his thanks as a composer and made his appearance after that as a pianist, much to the relief of many admirers, and once more a crowd that packed Carnegie Hall to the walls gave tumultuous applause. But with all due respect to those who assert that the symphony grows in effectiveness on repetition, it may be said that is not the impression a second hearing makes upon every one. Certainly Paderewski cannot complain of the interpretative instrument he had at his disposal, nor of the conductor. The Boston men fulfilled their task with virtuosic perfection and an abundance of spirit. On the composer himself rests the responsibility. He has failed to proclaim a message of genius. The first movement of Paderewski's symphony has decided charm. That, alone, is music well worth hearing; it would win praise even if the composer were not personally so popular. But the two following movements are, to speak plainly, of meagre musical significance and tiresome. Paderewski would do well to revise his work thoroughly or write an entirely new symphony.

The concerto Paderewski played yesterday was Beethoven's Fifth. This made one change in the Boston Orchestra's programme of the earlier concert, for he performed a concerto by Saint-Saens on Thursday evening. His tone yesterday was clangorous rather than euphonious when he applied muscular energy, but there were moments of real beauty. The audience at the close went into paroxysms of applause and crowded down to the front for encores. The etiquette of symphony concerts is not supposed to permit contributions outside the regular programme, and the Boston Orchestra has been strict in its observance of this custom. But exceptions of course must be made with a man like Paderewski. As usual, the pianist was exceedingly generous. His encores included the Hunting Song from Mendelssohn's songs without words, which he can play so inimitably; one of Debussy's exquisite sketches, "Jeu D'Eau," and a Liszt rhapsody.

[illegible] Seyler.

[illegible] instrumental outfit of instruments of percussion hitherto known. There are such uncommon effects as are gained by the stopped tuba. Yet it should not be inferred from this that he has sought for vast crashes of sound. Variety of tonal coloring rather than vastness is the evident object of his multiplication of instrumental resources.

The prevailing mood of the symphony is one of lamentation; and even the first two movements, constructed according to a scheme which earlier generations of composers evolved for the purpose of effecting contrasts and oppositions, affords some, but not marked, relief from this mood. There is a slow introduction that establishes this plangent mood at the very beginning at great length. It is the prelude of an allegro that sustains and carries on this mood, also at great length.

A chivalric theme introduces the suggestion of the past glories of Poland's history; there is a martial note here that stimulates the imagination and stirs the somewhat sluggish current of the musical thought.

The themes are none of them of strongly defined outline or of potent musical significance, and the use of them is rather in the way of repetition and reiteration than in that of a true musical and powerfully logical development. Mr. Paderewski has thought more, even in this first movement, of the mood, of the subject that he is illustrating, than of the erection of a musical fabric that stands and speaks for itself as a purely musical utterance. That the movement is effective, notwithstanding its great length and many reiterations, is undeniable. It has imagination and a moving power, but they are in its best moments and they are not firmly sustained.

The second movement, an andante, works, on the whole, less powerfully upon the imagination. There is less of definite outline, less that is tangible to lay hold of upon a first hearing. It has a somewhat rhapsodical character, as of an improvisation. There are pages in it of lyric beauty, and the second theme, still degiac in character, is one of the most beautiful that the work contains. The last movement is laid out on broad lines to interpret a programme of varied significance: political unrest, or longing for independence; despondency of older and cooler heads, the summons to war, the battle, the gloom of defeat, a despairing funeral dirge, a lamentation for an oppressed fatherland, a final flickering of hope for a Poland yet to rise from its desolation.

There is much descriptive detail; much of it is excessive and does not fix the listener's interest. The opening sections of unrest suggest foreboding. The battle is no more effective than musical battles have been in the past—Kotzwara's "Battle of Prague," Beethoven's "Battle of Vittoria," the battle of Strauss's hero, all conventional and unconvincing. The lamentation that follows, with its hints of themes from the first movement, the funeral dirge, are finely conceived, and rise to a pitch of high and moving eloquence. Here the composer has uttered his noblest thoughts in the noblest way. In this third movement Mr. Paderewski has made use of the Polish National hymn—a hymn not well known and not easily to be identified by the uninstructed listener, especially in the way he has treated it.

In his orchestration there is much to admire in its singularly transparent and delicate beauty of color, though it is not free from monotony. There are effects of real originality, and there is never harshness or blatancy. There are other effects that seem experimental, not all of them successful. Mr. Paderewski has used the great apparatus that he calls for in his score, on the whole, with rare skill, and with the true feeling of the orchestral master, who conceives his ideas orchestrally and makes their instrumental color their true utterance.

The symphony leaves the impression of a profound sincerity and of high aspiration. It was beautifully played, with enthusiasm and an unfailing touch on the part of Mr. Fiedler and his men. Mr. Paderewski was called out to bow his acknowledgments after each movement, and at the end he made Mr. Fiedler and the members of the orchestra share in the plaudits.

After the symphony he played Saint-Saëns C minor concerto, No. 4, with much brilliancy and power, and delighted the audience with his performance.

NEW YORK HERALD,

New York City.

MR PADEREWSKI AGAIN IN DUAL STELLAR ROLE

Appears as Composer and as Concerto Pianist with the Boston Symphony Orchestra.

Mr. Paderewski was the star for the second time this week at a concert given by the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall. His new symphony was heard again and he himself played Beethoven's "Emperor" concerto. The hall was filled to the doors.

After each of the symphony's three movements the applause was so hearty that Mr. Paderewski had to appear on the stage and bow his thanks. At the end of the symphony he shook hands with Mr. Fiedler, who conducted the orchestra, and then asked the players to rise.

As at the performance of the symphony on Thursday, the first movement of the new work seemed to arouse the most interest, but the whole was listened to carefully.

Mr. Paderewski played the familiar "Emperor" concerto with fine artistic results, the orchestra furnishing an accompaniment admirable in spirit and finish.

At the close of the concert there was a clamor for supplementary pieces that ceased only after the pianist had played four times. Of these numbers the most effective was Debussy's "Reflets dans l'Eau," a little piece that under Mr. Paderewski's touch becomes a marvel of musical color. He played also a romance by Mendelssohn, a rhapsody by Liszt and a mazurka by Chopin.

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EVENING WORLD,

New York City.

FEB 19 1909

Paderewski's Symphonic Musicianship,

Three Movements Take One Hour and Ten Minutes to Play—His Command of Orchestration Unexcelled.

BY SYLVESTER RAWLING.

PADEREWSKI'S symphony, for which the musical world has been looking a year or two, was played for the first time in New York last night at Carnegie Hall by the Boston Symphony Orchestra. When the announcement was made that the premier pianist was writing it, he declared that he wanted Boston's famous band of musicians to introduce it to the public. His wish has been gratified. In Symphony Hall, Boston, on Friday afternoon, Feb. 12, the composition got its initial performance by the Hub players under Max Fiedler. New York's turn came last night.

The symphony, which is in B minor, has three movements, and, on the authority of the composer himself, is a patriotic tribute to his native country—Poland—inspired by the fortieth anniversary of the revolution of 1863-64. It took one hour and ten minutes to play last night, and when the contemplated fourth movement is added it will surely consume an hour and a half. This seems an unconscionable length of time for a symphony when a complete modern music-drama can be presented in one hour and thirty-five minutes. Beethoven's immortal ninth, with its choral ending, doesn't begin to approach it in length.

As an example of musical architecture, Paderewski's symphony is superb. Neither Richard Strauss nor Elgar has better knowledge of orchestral possibilities. The composer has added three sarrusophones, of modern invention, and a tonitruone of his own design, to give the feeling of far-distant thunder to the conventional instruments used by the band. There is no trick of the trade (using the expression as a compliment) of which he has not availed himself. Every bar seems to have been polished and refined to the perfection of execution. With what result?

In the opinion of the writer, with frank admission of his own inability to grasp at a single hearing the complete significance of a work of such length and magnitude, in the construction of which this profound musician has spent so many years, it is uninspired. Neither the Polish racial themes of the first and second movements, nor the use of the national anthem in the third, arouses a keen appreciation of the wrongs under which the Poles have suffered or an ecstatic desire to right them as, for instance, Tschaikowsky's sixth does for the Russians.

There were some fine moments that none could miss, and, likely, many beautiful passages that the writer overlooked, but the general effect was not exhilarating.

From TRIBUNE

Address New York City.

Date

PADEREWSKI AND BOSTON ORCHESTRA

The Boston Symphony Orchestra is usually the principal factor at its own concerts, but yesterday afternoon, as on last Thursday evening, its Carnegie Hall programme was dominated by Mr. Paderewski. The Polish pianist's new symphony was repeated, and then came the E flat pianoforte concerto of Beethoven, with the guest of the day as soloist. This completed the printed list of what was to be expected, but the audience, which filled every inch of available space in the vast building, was in no mood to depart without hearing Mr. Paderewski in music for pianoforte alone, and so there followed the scenes familiar enough at his recitals, but not often witnessed at Boston Symphony Orchestra concerts. The pianist was generous, and he added a group of extra pieces, including a gorgeously performed Liszt rhapsody.

In these additional numbers the auditors revelled in what perhaps represents the strongest single appeal of Mr. Paderewski to his public, namely, his exquisite tone color. The "Emperor" pianoforte concerto had been played with clarity and masculinity of style, and with a straightforwardness that placed the music on the lofty plane where it belongs. Beauty of a high and noble kind was here, and it was appreciated, but the intimate side of the pianoforte was what the hearers missed in it, and this the extra pieces supplied. There was sharp accentuation in the Beethoven music, as Mr. Paderewski played it, particularly in the final allegro, but the scale of dynamic values was justly chosen.

The repetition of Mr. Paderewski's symphony emphasized the qualities already discussed in this newspaper. If anything further need be said, it must be a word of admiration for the many passages disclosing masterly treatment for the orchestra, especially the amazingly brilliant and overwhelmingly effective tutti just before the close. Here the strings are employed with consummate skill. The performance of this difficult score by Mr. Fiedler and the Boston orchestra was again of memorable sort. The conductor and his men were evidently in close sympathy with the work, and it was not only a pretty tribute, but a deserved one, when Mr. Paderewski, after he had been recalled several times to receive the audience's applause, insisted that the orchestral players rise to share

GLOBE & COMMERCIAL ADVERTISER,

ss New York City.

FEB 19 1909

A PADEREWSKI CONCERT.

A SYMPHONY in B minor by Mr. Paderewski, his first composition in symphonic form, which had its initial performance by the Boston Symphony Orchestra last Friday in Boston, was played by the same orchestra in Carnegie Hall last night. Saint-Saëns's piano concerto in C minor, with Mr. Paderewski as pianist, completed the programme. Thus in one concert the distinguished Polish artist figured as composer and as pianist.

In Mr. Philip Hale's programme notes the following passage presents concisely important information regarding the new symphony:

The following sketch of this symphony is based on information furnished by the composer.

The symphony Op. 24 is in three movements; I. Adagio maestoso; Allegro fuoco; II. Andante con moto; III. Allegro vivace.

The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed, and the parts were copied in December, 1908.

"The symphony is written as a patriotic tribute of the composer to his native country, and it was directly inspired by the fortieth anniversary of the revolution of 1863-64. There is no absolute programme for either the first or second movement. The first movement is free, but classical in form. It seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement, in which the composer endeavors to express the lyric nature of his race.

"In the third movement Mr. Paderewski has followed a sharply defined programme. It is in effect a symphonic poem, and is peculiarly in memory of the revolution of 1863-64.

"In the opening of the movement is felt the spirit of social and political unrest which filled the country prior to the outbreak of the war—the unrest of the young hot-heads, the youth of the nation, who longed for independence. Older heads, conservative age, counselled patience and caution, urged the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national anthem, from which all buoyance and joyousness have been taken. The anthem is treated not unlike a dirge; it appears in a subdued, sad mood.

"The youth refuse to listen. The atmosphere of restlessness subdues the remonstrances of the elders, and the spark of revolution ignites with the appearance of the second theme, a theme of brilliant chivalric character, which has been heralded by faint distant trumpet calls—the summons to war.

"Light-hearted, gay, and confident, the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which, with their dark, heavy coloring, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous, and battling; yet, as the conflict progresses, it is gradually lost in the gloom of defeat, and finally disappearing in an atmosphere of utter despair.

"Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are as shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher—lamentations for the fatherland ascending to heaven.

"A quick transition of mood follows, from gloom to brightness. Hope returns, and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme on which will be built the fourth movement yet to be written."

The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement. It will be a scherzo.

The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, a set of three kettledrums, side drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone, and the usual strings.

The tonitruone is an instrument of percussion which Mr. Paderewski himself invented. It gives the feeling of far-distant thunder in a way which cannot be accomplished with the bass drum.

It is obvious that this symphony must be a very serious work, and one is not surprised to learn that it is also very long. Though a fourth movement is still to be added, the symphony as it stands consumed last night an hour and ten minutes in the performance. The "heavenly length" of Schubert's C major symphony used to be dwelt on. Will future chroniclers dwell on the "heavenly length" of symphonies by Mahler or Paderewski? Perhaps in comparison with the music of the future these symphonies will seem short, stunted.

Mr. Paderewski is not an ultra-modern in his symphony. His harmonic scheme is not radical. His treatment of the orchestra is not revolutionary, and might be more sensuous without detriment to the grandeur of his ideal. At a single hearing the first movement of the symphony was most impressive. The slow introduction seemed dangerously long, but length in symphonic music is apparently something we must accept cheerfully. In the allegro there are pages that grip the attention, pages of chivalric splendor.

Perhaps the andante might have been played more sympathetically. A richly

Clipping Bureau in the World

Paderewski's Symphony Wins Favor on Way Here.

By W. L. Hubbard.

Paderewski's symphony has claimed the attention of the music world of the east during the last ten days. The long awaited work received its first public presentation in Boston one week ago last Friday afternoon and was repeated at the regular concert on Saturday evening, the Boston Symphony orchestra being the instrumental body engaged in the performance.

Last week the orchestra visited Philadelphia and there played the novelty, and later in the week presented it in New York. The composition probably will be heard later in Pittsburg under Mr. Paur's direction, and the Boston people will carry it also to Baltimore and one or two other eastern cities. The Minneapolis orchestra is to undertake a performance, and early in March our own orchestra will make the presentation of the symphony in Chicago.

In the east Paderewski has appeared always on the same program as soloist, the first half of the concert being devoted to the symphony and the second to a concerto. In Boston and Philadelphia he was heard in the Saint-Saëns C minor, and in New York at one of the concerts he used this work and at the second the Beethoven "Emperor."

The Saint-Saëns Concerto will figure on the program when the symphony is played here, and the program will be begun with the Prelude to "Die Meistersinger." The arrangement of symphony for the first half and concerto for the second seems about the only feasible plan, for the symphony requires some seventy minutes for performance, and to place any selection after a concerto by Paderewski would mean to have its presentation delayed for a half hour or more until the admirers of the great pianist had satisfied their demands for encores. As the arrangement now stands the encorists can indulge themselves to hearts' content and yet interfere in nowise with the regular scheme of the orchestra nor with the law of the concerts which precludes the giving of more than one encore by the soloist.

While we are to have the chance to judge for ourselves of the qualities of the Paderewski Symphony, it is none the less interesting to learn now as to how it has impressed those who already have heard it. The Boston reviewers agree as to the high character, sincerity, dignity, and the technical excellence of the new composition, and while some of the critics point out certain imperfections, these seem to be chiefly the result of overelaboration due to the composer's intense enthusiasm for the theme of his work—imperfections which it would appear would be easy to remedy.

Philip Hale, whose position as annotator of the Boston Symphony orchestra's programs gives him opportunity to familiarize himself with new works more thoroughly than is possible to the average critic, writes interestingly of the symphony. He says in the Boston Herald:

"Mr. Paderewski made sketches for it in the summer of 1904, and he completed the three movements last December. It is his purpose to add a scherzo. He wrote one, but was not wholly satisfied with it.

"This symphony consists of a first movement, which, we are told, 'seeks to celebrate Poland's great heroic past'; an andante, which is an expression of the lyrical character of the composer's race; a finale, which is a symphonic poem with a theme that is based on the Polish revolution of 1863-'64. This finale might be played as a work complete in itself. The symphony might bear the title 'Poland.'

"Mr. Paderewski's love of Poland is known to all. To him patriotism is a religion. No one would question for a moment the sincerity of his passionate devotion. No one, speaking of it or thinking of it, would call to mind the weak poseur in the bitter novel of Cherbuliez. In his symphony the first movement, which is rigidly symphonic and without a table of contents, is the strongest of the three, and to any hearer of imagination who has been told that the music portrays the heroic past of the composer's country this movement is the most imaginative and the one charged with suggestion. In the finale, or the symphonic poem, the hearer is told expressly what he should expect to hear: The unrest of those longing for independence, older heads counseling patience, the summons to war, battle music, a dirge for the fallen, the anticipation of happier years to come, for Poland is not dead. Yet this movement as a whole does not rivet the attention, nor is it so impressive in descriptive detail as is the first movement for which the hearer has no guide book.

Sorrow, Chivalry, and Splendor.

"The symphony begins with a long introduction, a dangerously long introduction, for the sad and somber mood is maintained at so great length that the character of the main body of the movement seems not to be firmly established for some time. A second hearing of the symphony shows that this apparent lack of proportion is only apparent. It is as though a narrator mourning the loss of national liberty and lamenting with reiterated lamentations the past glories, harping on sorrow the more poignant by reason of the contrast, at last warms with the thought of the glorious years and tells as a rhapsodist a tale of chivalry and splendor. This tale is interrupted by the thought of present woes, but again the narrator finds comfort in the recollection of the proud past.

"The introduction, which is of a singularly original nature, establishes a mood which is not equaled in the finale. The themes of the first movement do not have perhaps a striking profile, but the motive that may be reasonably characterized as the theme of chivalry is finely exposed and admirably used in development. In his thematic treatment, as in his conception of form and general structure, Mr. Paderewski may be described as academic, but I do not use this word in its obnoxious sense. While his musical expression is modern, it is not ultra-modern. As far as he is concerned, there has been no harmonic advance since Wagner.

"Observe, too, how scrupulous Mr. Paderewski is in the matter of development. There are pages where his anxiety to develop in every way a theme, to exhaust its possibilities, leads him to repetitions that have little or no significance. Fragments of themes are used until they annoy or weary. In one or two instances a fine effect is thus frittered away. But this first movement as a whole impresses by its solid structure, the nobility of the general design, the high purpose that animates and vitalizes. The ornamentation is solid rather than designedly brilliant. The instrumentation is not always fortunate. There is a passage at the beginning of the main body of the movement for double basses and 'cello that does not come out, and this is true of a few other passages later in the work, as in a curious use of muted violins, where what should be a faint but dismal cry is almost inaudible.

"The finale is descriptive in its nature. It begins with a restlessness that is full of bodement; music of agitation and revolt. This section is more successfully imagined than that which portrays the actual conflict. The battle music is conventional, but after the heroes have fallen and their cause is lost the composer rises to a tragic height in mourning their lot. Here he is simple and eloquent. The funeral march that follows has not the same intensity. The close is in the manner of an apotheosis with the reappearance of the chivalric motive. The interest of the finale is not always maintained. The movement is laid out on a great scale, and the detail is at times verbose and uninteresting. These disturbing passages could be easily cut out. There would then be an impression of more logical continuity and the many fine passages would stand out in bolder relief.

"It may be added for the sake of the record that in the finale Mr. Paderewski uses, or rather hints at, a national song, the burden of which is 'Poland is not dead.' He employs in his orchestra three sarrusophones and an instrument of his own invention, the 'tonitruone,' which is modeled after the thunder machine of the theater."

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From ..... Daily Eagle

Address ..... Brooklyn

Date ..... FEB 19

BOSTON SYMPHONY CONCERT.

Daniel Gregory Mason Gives the Preliminary Lecture at Academy Music Hall.

At Music Hall, Academy of Music, yesterday afternoon, Daniel Gregory Mason of Columbia University gave the usual preliminary lecture recital on the programme to be played at the Boston Symphony concert. That to be presented this evening at the Opera House of the Academy—Paderewski's new Symphony in B minor, Op. 24, and Beethoven's Concerto for Pianoforte No. 5, in E flat major, Op. 73, which Paderewski is to play—was discussed in detail. It had been announced that Mr. Mason would go to Boston to hear the new symphony, but instead he had the advantage of an interview with the composer, who outlined the themes for him on a very precious bit of paper, and gave a clear idea of the whole. Essentials to a symphony, as observed by members of the classic and of the modern school, were first set forth to show that, measured by them, the new symphony falls naturally into the classic form. In addition to this, the lecturer quoted Mr. Paderewski, who said, in effect, never abandon the sonata form in a symphony, for it is thus written, not to suit the human will, but in obedience to a law. Quotations in favor of classical form were also made from the lecturer's former conversation with the composer, recently published in Scribner's Magazine. The widely published description of the symphony was followed, and to meet some of the criticisms made by Boston writers after its performance there last week, which said that it is "too somber and austere," Mr. Mason asked, "Why may not music be just as interesting if it is 'somber and austere'?"—reading from Brandes' account of Poland, which conveys a vivid idea of the conditions that make for depression, and which would be keenly felt by so ardent a nationalist as Paderewski. As is well known, the symphony was written as a patriotic tribute of the composer to his native country, and was directly inspired by the fortieth anniversary of the Revolution of 1863-64. The first movement is classical in form, celebrating Poland's heroic past. The second expresses the lyric nature of the race, and the third has a defined programme, is in effect a symphonic poem showing the social and political unrest which preceded the revolution, the conservative counsel of the elders and the impetuosity of the young men, the battle, the defeat, and the return of hope. Throughout the third movement free use is made of the Polish national hymn, "Jeszcze Polska," beginning, "Nie zginela"—"Poland is not yet lost"—words by Wibicki, written in 1797, and music by Sowinski. Mr. Mason said that he thought to-night would be a most interesting occasion for the music lover, because the symphony would show the reaction of a great, intellectual, dominating personality in treatment of a unique subject. After interpretation of the Beethoven Concerto and the playing of its major portion—which was enthusiastically applauded—Mr. Mason once more played the Polish hymn, that it might become impressed upon the musical consciousness of his audience.

TIMES,

New York City.

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MR. PADEREWSKI'S SYMPHONY

The Boston Orchestra Repeats It—He Plays a Concerto by Beethoven.

At the afternoon concert of the Boston Symphony Orchestra yesterday Mr. Paderewski's new symphony was repeated, and he was again the soloist. He played Beethoven's E flat concerto, and there was nothing on the programme except the symphony and the concerto. The audience was a very large one, apparently as numerous as the hall would hold.

The symphony appeared to make a more favorable impression at this performance than it did last Thursday night. Upon many who heard it for the second time it unquestionably did; nor is this to be wondered at. Any new music that really has anything valuable in it will be better understood, better liked, on a repeated hearing. There was not a note in this symphony that sounded more lucid, more eloquent, that gave a more convincing reason for its being, on a rehearing. There were passages in the work to which a greater familiarity lent a greater expressiveness, a more cogent logic. It may have been, too, that the performance was a better and a smoother one from the greater mastery of the players and the conductor over its difficulties.

There still remained the conviction that the work is longer than its ideas and their effective presentation call for; and that is too long; that there is an overelaboration in certain passages, an anxiety to extract all that can possibly be extracted from the themes of the work and their various sections and members, that leads to tedious repletion. With all the beauty of the orchestration, now veiled, now transparent, now brilliant and glowing, to so great an extent setting forth the composer's ideas in the essence of their orchestral conception, there are certain passages that fail of their effect. They are not many.

The work is on the whole an extraordinary product of musicianship, of strong and compelling feeling, of profound conviction. It does not seem, now, to be the product of a strong or an irresistible musical inspiration. It is full of beauty, of poetical conception, of strong workmanship, of ingenious mastery. It does not seem to have been touched with the divine fire.

The same enthusiasm was shown that was shown the other evening, but still more copiously. Mr. Paderewski was called out after each movement. At the end he not only conveyed his appreciation of the public's approval, but gave his thanks to the conductor and the players of the orchestra, whom he made sharers of the applause.

Then he played Beethoven's Concerto in his noblest and most eloquent style with the fullest reverence for the master's music and 'a complete exposition of its beauty.

GLOBE & COMMERCIAL ADVERTISER

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BOSTON SYMPHONY CONCERT

THE second of last week's pair of Boston Symphony concerts, which was given Saturday afternoon in Carnegie Hall, was notable, like the preceding concert, for the appearance of Mr. Paderewski in the dual capacity of composer and pianist. His symphony in B minor, which was played for the first time in this city by the Boston Orchestra last Thursday evening, was the first number on the programme, and Beethoven's concerto in E-flat for piano and orchestra, was the only other number on the printed list. The audience, which completely filled the hall, listened with close attention to the symphony, and applauded warmly after each of the three movements. Mr. Paderewski came out several times to bow his acknowledgments, and at the conclusion of the work shook hands with Max Fiedler, the conductor, and Prof. Willy Hess, the concert master, and made the members of the orchestra rise to share in the applause.

The symphony was played under Mr. Fiedler's direction with abounding vigor, and full justice was done apparently to its imposing climaxes. The impression made by the work last Thursday was not changed in any important respect by the second performance. It is very long even for these days of long symphonic compositions, and is, perhaps, excessively elaborated. There is in it an individual note, distinct from, yet in keeping with its Polish national flavor, and there are pages of splendor, as well as tender and mournful lyricism in the score. It is safe to say, however, that the audience, however much it may have been pleased with the symphony, rejoiced when Mr. Paderewski took his seat at the piano.

Probably the greater number of those present were more eager to hear his playing than his new composition. They had their reward in full measure, for Mr. Paderewski was in a gracious mood, and after his splendidly virile performance of the "Emperor" Concerto, gave an informal piano recital of considerable length. Practically the whole audience remained to hear the supplemental numbers, among which were Mendelssohn's "Hunting Song," and Liszt's 12th Hungarian rhapsody.

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ess ..... New York City.

THE BOSTON ORCHESTRA.

Mr. Paderewski's Symphony in B Minor Repeated and Warmly Received.

The Boston Symphony Orchestra's concert at Carnegie Hall yesterday afternoon was chiefly occupied with a repetition of Mr. Paderewski's symphony in B minor, first heard here on Thursday evening. It may be said, according to a formula made respectable only by long usage, that a second hearing of this work does not materially alter the impressions gained at the first. The craftsmanship of the composer is naturally followed with less difficulty and the hearer acquires a larger admiration for the mastery of the technics of composition shown in the work.

While the themes are not worked out after the manner of the older symphonists, they are varied after the modern dramatic method with a view to direct expression. Mr. Paderewski has in this shown not only intellectual grasp and musicianly skill, but also poetic feeling. On the whole this symphony must be set down as a serious and deeply felt composition, developed with uncommon ability. But without doubt if it had been more condensed it would have gained in power and poignancy of expression. After the symphony Mr. Paderewski played Beethoven's E flat piano concerto with breadth of view and dignity of style. The audience was very enthusiastic over the symphony.

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MR. PADEREWSKI PLAYS.

Large Audience Hears Him with Boston Symphony Orchestra.

Mr. Paderewski's new symphony, heard for the first time in New York on Thursday evening, was repeated yesterday afternoon at Carnegie Hall by the Boston Symphony Orchestra, under the directorship of Max Fiedler.

It was enthusiastically received by a large audience, which at the close insisted on the composer's appearance on the stage. Mr. Paderewski, in turn, insisted on making the entire orchestra stand to receive acknowledgment with him. He also shook hands cordially with Prof. Willy Hess, concert master, and Mr. Fiedler.

Following the symphony Mr. Paderewski played the great Beethoven piano concerto in E flat major, known as the "Grand Emperor." The audience was more than enthusiastic.

YORK CITY
FEB 1 9 1909

NEW WRINKLES BY PADEREWSKI

His Symphony as Performed by the Boston Orchestra Employs Some Novel Instruments.

PLAYED IN CARNEGIE HALL

The Work Has Movements of Dignity and Beauty, Although Inordinately Long—Will Add a Sherzo.

If it were announced in New York that the most prominent, able and successful of American actors had written a five-act tragedy, the news would be received with interest tempered with dismay. A modern five-act tragedy is usually a portentous, pretentious and anachronistic thing.

The announcement that Mr. Paderewski, the most prominent, able and successful of pianists before the American public, had written a symphony, and that the Boston Symphony Orchestra would "create" it, was not greeted with dismay as much as with curiosity.

That curiosity is now satisfied. We heard Mr. Paderewski's symphony last night at Carnegie Hall played by the Boston Symphony Orchestra—that incomparable organization of musicians led by Mr. Max Fiedler.

The last movement of Paderewski's symphony is supposed to occupy itself with the Polish Revolution of 1864. All Poles are patriots and M. Paderewski is no exception to the rule. As to the poetic meaning of the first two movements, no clue is vouchsafed. The explanation of the third movement, given in the library of polite literature with which Mr. Philip Hale furnishes the Boston Symphony programmes, contains a number of ideas which neither Paderewski nor any one else could translate into music.

And at the same time the last movement, while the most indefinite, is the most explained. There is indeed some logic about this.

M. Paderewski is a man of very remarkable capabilities. He is no more the sensational and well-remunerated pianist. He is a scholar and a musician in the final senses of the words. He is a leader and a thinker. There are marked traces of his powerful and agreeable intellect throughout the work. He shows himself in sympathy with modern music. He rests secure on so basic and firm a rock as the score of "Die Meistersinger," yet he beckons sympathetically to the ultra-moderns. He has musical ideas and writes at times from his heart.

But he has often that same weakness for "effects" as "effects" which is characteristic of the modern school of composition. Hence he uses instruments such as sarrusophones, and also a fearsome thing called a tonitruophone, without which so great a symphonic intellect as Beethoven was able satisfactorily to struggle through life. At times, again, M. Paderewski goes out of his way to use new harmonies—not, as one is tempted to believe, because they help to translate his thoughts into music, but because they are new.

The symphony had all the same moments of great dignity and beauty, and as a whole was on a far higher level of conception and achievement than modern music of a similar kind. It was inordinately long. The last movement, lacking in the coherence and unity of the first two, seemed to wear itself out through its insatiable desire to prolong its existence.

Though the symphony lasted an hour and a quarter, M. Paderewski cheerfully and optimistically proclaims that he is about to add a scherzo.

M. Paderewski, who took a call after each movement of the symphony, concluded the concert by a brilliant rendering of the Saint Saen C Minor Concerto. The orchestra playing throughout the evening merits the adjective superb.

For the benefit of the uninitiated, it may be said that a sarrusophone is an instrument invented by one Sarrus, the leader of a French military band. He is long since dead, by the way. The aim of its inventor was to construct a brass instrument with a conical bore, played with a double reed and controlled by keys, to improve on the oboe and bassoon. He succeeded tolerably.

The atonitruophone (say it slowly to get the true effect) is an invention of M. Paderewski's own and is designed to imitate the rumble of distant thunder. It was effective.

The next symphony written by a modern composer will be scored for a couple of goliordophones, divided cymbals and a corneto di latrato for the imitation of the barking of distant dogs.

EVENING POST,
New York City.
FEB 19-1909

MUSIC AND DRAMA.

Paderewski and His Symphony.

There are hundreds of pianists who fancy that, if they were as great and as popular as Paderewski is, their cup of happiness would be full to overflowing. But it wouldn't. If they played as well as Paderewski plays, they would be composers, too, for only a composer could possibly play as he does; and then their troubles would begin. The two greatest of Paderewski's predecessors, Lizst and Rubinstein, were both pianists and composers, and both were unhappy, not because they were pianists, but because they were composers. Their fame as players was so overwhelming that the public deemed it impossible that they should be great composers, too, and *hinc illæ lacrymæ*.

Liszt finally adopted the motto, "I can wait," but Rubinstein fumed to the end; both hated the piano, and felt insulted if asked to play. They were perfectly right in believing that they were even greater as creators than as interpreters; but the world was slow in realizing the truth.

Paderewski began to write music when he was only seven years old, and it was always his aim to become a great composer, if possible. He succeeded in this years ago. His "Manru" is the most fascinating opera since "Carmen," and its disappearance from the Metropolitan repertory is a profound mystery and piece of folly, for it was given near the close of one season four times, to crowded houses, the last time on an afternoon when Paderewski created opposition to his own opera by giving a concert in Carnegie Hall. He has written songs, among which are gems of the first water. He has written enchanting short piano pieces, dyed in Polish colors, and last season he played here a masterly set of variations and a sonata rich in musical material, profound in content. His superb pianoforte concerto will become very popular—when he is dead; and his Fantasie Polonaise will rank among the greatest of modern tone poems. But at present the world has no use for these things, for Paderewski is altogether too popular as a pianist to make the envious professionals eager to augment his fame by playing his music.

Evidently believing, like Liszt and Rubinstein, that the next generation will be more just to him than his own, Paderewski goes on composing valiantly. For the last four years he has devoted much of his time to a symphony. Having great faith in the Boston Orchestra, he made up his mind long ago that Boston should be the first city in the world to hear it, and in Boston accordingly it was produced on February 12, and repeated the following evening. Philadelphia heard it on Monday, Washington on Tuesday, Baltimore on Wednesday. Last night it was played in Carnegie Hall, where it will be repeated to-morrow afternoon, and this evening the Brooklynites will have a chance to hear it at the Academy of Music.

Having thus been played publicly five times before it reached New York, it is needless to say that it went admirably last night, the Boston musicians fairly excelling themselves. Paderewski was repeatedly called out after each movement, and at the close he made the executants share his triumph by shaking hands with Mr. Fiedler and bidding the players to rise.

The symphony is in three movements only, a fourth (scherzo) having been sketched but temporarily abandoned. The work is intended as a patriotic tribute to Poland, having been inspired by the fortieth anniversary of the revolution of 1863-64. The first movement, in the composer's own words, "seeks to celebrate Poland's great heroic past." It has a bold, manly character, and is stirring in parts. In the second, an attempt is made to express the lyric nature of the Polish race. This seems to us the weakest portion of the work; one misses in it the original melody, racy of the soil, which makes some of his songs and piano pieces so fascinating.

For the third movement a definite programme was adopted; it is, in effect, a symphonic poem, commemorating the unsuccessful Polish revolution. There are drops of Paderewski's heart blood in this music; he is intensely patriotic, and this symphonic poem is the apotheosis of patriotism. The national anthem occurs in it, but all buoyancy and joyousness have been taken out of it, so that it seems more like a dirge. The music illustrates the altercation between the hot-headed youth and the conservative, peaceful elders. Then the battle is fought, and the anthem is vigorous for a time, to be lost again in utter gloom. A funeral dirge bewails the heroes that have fallen. The music brings bitter memories of defeat—lamentations for the fatherland. But in the end hope returns, and the final mood is one of brightness.

Paderewski's exceptional intellectuality is revealed in the sketch he has made of the programme for this third movement, which is an admirable specimen of the higher kind of programme music—the kind which aims at depicting moods rather than windmills, bleating sheep, and squealing babies in the bathtub. The themes are less individual and interesting than those in the Polish Fantasy and the piano concerto; but they are manipulated with consummate art and orchestrated with a masterhand, special effects being due to the use of a thunder-instrument, invented by the composer, and of three bass sarrusophones, which, with their dark and heavy coloring, express the overwhelming strength of the oppressing force.

The symphony lasted an hour and five minutes. It is needless to say that its chances of being acclimated in concert halls would be greatly improved if it were made shorter, in accordance with Mozart's maxim: "Short and good is better." The only other piece on the programme was the fourth Saint-Saëns concerto. Paderewski played it with so much *esprit* that the audience, though knowing that encores are not allowed at these concerts, refused to budge till he had added a Mendelssohn Song Without Words, Stojowski's "Chant d'Amour," and a Chopin étude.

EVENING MAIL,
New York City.
FEB 22 1909

There was not a vacant seat in Carnegie hall on Saturday afternoon, where for the second time Paderewski's symphony was given by the Boston Symphony orchestra, which played it with even greater finish than upon the first occasion. There does not seem to be a reason to add or to alter what has already been written, although a second hearing accentuated some of the beauties in which the work abounds. The last movement would easily stand alone as a tone poem. Paderewski played the Beethoven "Emperor" concerto, and surpassed everything that even he has done with it before. It was a noble message, and one which might have been taken from the concert room with reverence and devotion but for the fact that the spirit was broken momentarily by four encores insistently demanded.

EVENING POST,
New York City.
FEB 22 1909

Boston Symphony Orchestra.

The Saturday afternoon concert of the Boston Symphony Orchestra was devoted to Paderewski and Beethoven. The Polish composer's new symphony was played again, and applauded by an overflowing audience with a cordiality which must have been most agreeable to him. After his playing of Beethoven's E flat concerto there was another enthusiastic demonstration which was not appeased until after the incomparable pianist had granted four encores. The next opportunity to hear him will be at his Chopin centennial concert in Brooklyn on March 1.

EVENING TELEGRAM,
New York City.

After the second performance of his symphony by the Boston Orchestra Saturday afternoon Mr. Paderewski started on his short tour which is to come to an end in the middle of April. Last week he played six times with the Boston Symphony Orchestra, once each in Philadelphia, Baltimore, Washington and Brooklyn and twice in New York, and at each of the six concerts his new symphony was played. It is a question whether any composer ever launched a new work on the world under such favorable conditions as Mr. Paderewski has this symphony, for with the Boston Symphony Orchestra it is a labor of love to do the best with it. The next performance of the symphony will be by the Chicago Orchestra in Chicago.

ELLA MAY SMITH.

PROBABLY the most significant event in the musical life of America in the new year, was the production of Paderewski's new symphony in Boston, Saturday evening, by the Boston Symphony orchestra, Max Fiedler, conductor. Mr. Paderewski said he had had this great orchestra in mind from the first note written in the composition. Not only did Paderewski laud the Boston orchestra, but he praised the music-lovers of Boston. Said he, "I wanted not only your orchestra," but that other requisite, an intelligent and appreciative audience, and I knew from past experience that I was sure to find it in Boston. Nowhere in Europe do you find superior audiences." Again he said, "I have long been of the opinion that the Boston Symphony orchestra was superior to all others. Philip Hale, music critic of the Boston Herald, writes about Mr. Paderewski's new symphony in the issue of February 14, as follows.

"The three movements with the pauses included, consumed an hour and nearly ten minutes in performance. It is easy to say that the symphony is long, too long. It begins with a long introduction, a dangerously long introduction, for the sad and sombre mood is maintained at so great length that the character of the main body of the movement seems not to be firmly established for some time. The tale is interrupted by the thought of present woes, but again the narrator finds comfort in the recollection of the proud past.

"The introduction, which is of a singularly original nature, establishes a mood which is not equalled in the finale. The themes of the first movement do not have, perhaps, a striking profile, but the motive that may be reasonably characterized as the theme of chivalry is finely exposed and admirably used in development. In his thematic treatment as in his conception of form and general structure, Mr. Paderewski may be described as academic, but I do not use this word in its obnoxious sense. While his musical expression is modern, it is not ultra-modern. As far as he is concerned, there has been no harmonic advance since Wagner.

"Observe, too, how scrupulous Mr. Paderewski is in the matter of development. There are pages where his anxiety to develop in every way a theme, to exhaust its possibilities, leads him to repetitions that have little or no significance. Fragments of themes are used until they annoy or weary. In one or two instances a fine effect is thus frittered away. But this first movement as a whole impresses by its solid structure, the nobility of the general design, the high purpose that animates and vitalizes. The ornamentation is solid rather than designedly brilliant. The instrumentation is not always fortunate. There is a passage at the beginning of the main body of the movement for double passes and 'cello that does not come out, and this is true of a few other passages later in the work, as in a curious use of muted violins, where what should be a faint but dismal cry is almost inaudible.

"This movement was played with great spirit and marked effect, but the second movement suffered somewhat from a lack of poetic sentiment in the interpretation. The performance was not sufficiently elastic. The melodic thought was not sung with the requisite freedom. The music itself has lyric charm. It should be played with the spontaneity of an improvisation. The music is romantic. It should be interpreted as Mr. Paderewski himself plays Chopin.

"The finale is descriptive in its nature."

Hans Richard the Swiss pianist who

Newspaper Cutting Bureau in the World

BOY VIOLINIST IS COMING

Mischa Elman Expected to Appear at Early Date.

Mischa Elman, the boy violinist, who has created a sensation in the east this season, probably will be seen here at a date not far distant. Plans are being made to bring the young player here, but it is not known under what auspices he will appear.

One of Elman's successes of the year was at Boston, where he appeared with the Boston Symphony orchestra, gaining praise by his playing of a Tschaikowsky concerto.

From ...
Address ...
Date ...

PADEREWSKI, and the first performance in Brooklyn of his new and patriotic symphony, made the fourth concert of the Boston Symphony Orchestra, last week Friday evening, more of a gala occasion than any preceding concert of the current series. The great Polish painist is said to entertain peculiarly cordial sentiments toward Brooklyn and the reception accorded, not only him but his symphony, testified emphatically that these sentiments are mutual. This seems, however, like putting the cart before the horse, unless one can credit him with affections so disinterested as to be uninfluenced by the attitude toward him of those upon whom they are bestowed. That would indeed betoken him even greater as a man than as a musician and a very phenomenon among artists. It was a Paderewski evening; for his symphony played by the orchestra and Beethoven's piano concerto No. 5 in E-flat major, played by himself with the orchestra, constituted the program. The audience, which taxed the seating capacity of the opera house to the limit, gave the pianist a spontaneous ovation; but more strikingly significant of its personal regard was the tribute of applause that it paid to the composer, for external testimony as well as the character of the composition itself, made it apparent that the demonstration which ensued upon the conclusion of each movement was inspired more by the author than by enthusiasm for his work, which, in spite of its merits as a lofty and serious composition containing many moving and effective passages, is uncommonly long and rather monotonous. With no license to trespass upon the preserve of the critics, I nevertheless dare to say that I enjoyed the first movement; was rather bored by the second and only occasionally startled into taking notice during the third and for the present, last movement, a fourth being in contemplation. The composer was called before the footlights after each movement; acknowledged the applause with characteristic grace and with equally characteristic courtesy insisted upon recognition for Mr. Fiedler and the orchestra which was as cordially given as it was deserved. When Paderewski appeared for the concerto number the audience rose as one man or perhaps I should say one woman and one man. At all events the oneness of the thing must have been too apparent to be convincing to the recipient of the honor even assuming he failed to overhear the voice of Professor Hooper giving the quiet (?) tip. The artificialty of this demonstration was, however, atoned for by the genuineness of the applause and insistent encores at the close of an incomparable interpretation of an ineffably beautiful work. Paderewski responded by playing a short composition of his own.

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AMONG the occupants of the Philharmonic Society's box were Mrs. Camden C. Dike, Mrs. Murray Boocock and Miss Cora Mallory. In the Dreier box were the Misses Dorothea and Mary Dreier and the Misses Bartlett; with Mr. and Mrs. George Du Pont Pratt in their box were Miss Jessie Sherman and Mr. and Mrs. Frank Day Tuttle and the occupants of the Lowell M. Palmer box included Mr. and Mrs. Palmer and Mrs. Arthur W. Foote. In other parts of the house were noticed: Mr. and Mrs. Frederic B. Pratt, Mr. Guy Du Val, Mr. and Mrs. Davis H. Lanman, Mr. and Mrs. Alfred T. White, Miss Katharine White, Miss Jean White, Mr. and Mrs. I. Sherwood Coffin, Mr. and Mrs. N. Townsend Thayer, Mr. John Praeger, Mr. and Mrs. Herbert W. Cowing, Mr. and Mrs. George A. Allin, Miss Kate Duryea Allin, Miss Fowler, Mr. and Mrs. R. Huntington Woodman, Mr. and Mrs. Herbert Boughton, Mr. and Mrs. H. Edward Dreier, Mr. and Mrs. William H. Nichols, Jr., Mr. Frank J. Price, Mr. and Mrs. Edward H. Jewell, Mr. and Mrs. Edward Hinman, Miss Hinman, Mr. Matthew Hinman, Mr. John Jay Pierrepont, Miss Pierrepont, Miss Benson, Rev. Dr. and Mrs. C. F. J. Wrigley, Dr. and Mrs. William B. Dudley, Mr. Percy Dudley, Mr. and Mrs. Edwin L. Snedeker, Mr. and Mrs. Henry E. Ide, Miss Isabel Ide, Mr. and Mrs. Simon F. Rothschild, Mr. and Mrs. William H. Stevens, Mrs. Reese F. Alsop, Mrs. Jonathan Bulkeley, Mrs. John E. Leech, Miss Charlotte Leech, Miss Cornelia Henshaw, Mr. Rudolph Goepel, Miss Muriel Goepel, Miss Rosalie Kelsey, Miss Bussing, Mr. Carll H. De Silver, Miss Esther Gieser, the Misses Rose, Dr. John G. Underhill and Mr. Frank H. Chandler.

Daily Eagle
Brooklyn, N. Y.
FEB 20 1909

PADEREWSKI'S SYMPHONY.

His New Work Enthusiastically Greeted at the Concert by the Boston Symphony Orchestra.

After being tried out in Boston, Manhattan and other cities, Ignace Paderewski's symphony in B minor, opus 24, with the Boston Symphony Orchestra as interpreter, was played under Institute auspices last evening at the fourth concert of the season by that visiting organization, in the opera house of the Brooklyn Academy of Music, before a very large audience. One of the chief conclusions recorded in Boston was that the symphony lacked tonal suppleness as well as passion, especially in the third, or battle-piece movement, while in Manhattan it was more than suggested that, while Paderewski is one of the wonderful, if not the most wonderful, interpreter in the piano music world, he has in this symphony not risen to a height as a composer that he has reached as a performer. There is a measure of truth in each judgment; but it is also true that contemporaries of great musicians do not always appreciate their works at first hearing, and further judgment should be awaited. In the great length of the composition lies one obstacle to the enjoyment of the piece. One long number is usually sufficient on a concert programme, but in this it is as though three such numbers were massed, and human nature demands extraordinary changes in order to maintain interest. One becomes tired wishing that some of the themes were not so often reiterated. And yet, the piece is a well-knit composition, erudite and yet forceful. Were it not known that Paderewski was the composer, it might be accounted greater than some will now allow.

The composition should be measured as a whole and in accordance with the intention of the composer, who is an ardent Polish patriot, and who wrote this, at intervals in the four years past, as a tribute to his mother country as well as a delineation of the Polish national life and a description of its memerable defeat in the revolution of 1863-4. No wonder that the work grew to its present proportions under Paderewski's loving hand!

In this piece he has followed throughout all of the essentias of symphonic writing, both according to the classical and the modern schools of the sonata form. The heroic past of Poland is celebrated in the first of the three movements. Here the themes are songful and of the Polish kind of song, although they are inventions of the composer, highly rhythmic and full of the spirit of Polish folk-lore, as was much of Grieg's music full of the spirit of Norwegian folk-lore; although those, too, were imagined. In this movement there is a feeling as of a solemn processional chant, while there is continually a feeling as of wave motion—a looking forward; and, if the memory of the listener continues to be active, there will be found passages in the subsequent movements in which themes in the first are used. More than anything else in this first movement, with its long introduction in sombre mood, is felt the lamentation over glories past, followed by a revival of national valor and chivalry. All through the movement there is melody, and the intellectual grasp and the manipulative skill of the composer are felt acutely in the harmonic treatment.

In the second movement the development logically grows out of the first, just as a great national movement is preceded by reflection and realization of its past before it enters upon a career of action. In this second part there is a poetical meditation. It depicts the nature of the Polish nation—their manner of thought. It is lyric and is freely developed in the manner of an improvisation. Essentially it is romantic. And at the same time it is somber, dignified, brooding, thoughtful.

The third movement is programme music, depicting in the opening in the shivering strings the restlessness of youth, eager for battle and, afterward the counter-restlessness of the older Poles, advising peace. But this is quickly, in a second theme, overcome by the chivalry of youth and with trumpet calls they go forth to battle. The strings again incite and in long passages they work through reeds and woodwind, up to the horns, where, with the sarrusophones, a new kind of double horn and the tonitruone, a percussion instrument invented by M. Paderewski, the heavy, dark coloring of battle is simulated and the overpowering force of the enemy is indicated. It is not the continued brass of Wagnerian effects, but is cumulative and never overweighted with sound. Here is heard the Polish national anthem, first faintly, then more strongly and soon dying away in the defeat of the Poles. A funeral dirge with a funeral march of surpassing beauty follow, with lamentations for the fatherland. Then the mood brightens, sorrow giving way to hope for the future for Poland's ultimate freedom. The chivalry theme returns and also the historic theme from the first movement, while a third theme was developed, which, it is said, M. Paderewski is to use for a fourth movement, a scherzo, yet to be written. The ending is fiery and inspiring, so much so that the audience was enthusiastic in applause. The composer had been called in by applause at the end of each of the previous movements, but at the final close the outburst was even more spontaneous than before, M. Paderewski shaking hands vigorously with Max Fiedler for his admirable skill in conducting.

Professor Hooper took a place standing in the audience near the footlights and said that while in Boston, according to accounts in Boston newspapers, the symphony had been received coolly, but far different had been its reception in Brooklyn, so that the president of the Institute had wished it made known that as a mark of respect and appreciation to M. Paderewski, the audience should rise, when the pianist should enter to play the other number on the programme, Beethoven's concerto for piano, No. 5, in E flat, major opus 73. The audience did so and applause was doubly renewed.

Paderewski was in good form and in high spirits and his playing of the Beethoven number was something to be remembered with joy. His sparkling runs, his thunderous passages, when he occasionally with his orchestral effects fairly subdued the symphony players and put them in the background, his mellow shading and his masterly interpretation created so great an impression that the pianist was called once more to the stage and the audience would not let him go. So with a smile he returned to the piano and played a nocturne by Chopin, tenderly and with searching tone.

The First Established and most Complete Newspaper Cutting Bureau in the World
JOURNAL
Lewiston, Me. 1909
FEB 27 1909

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As a composition Mr. Schelling's suite is one that pleases by its striking themes and their skilful treatment. The orchestration is said to be unusually brilliant. Its unique feature is the use for its closing movement of themes suggested by "Dixie" and "Old Folks at Home." Referring to this achievement, Mr. Larence Gilman wrote in Harper's Weekly:

"Mr. Ernest Schelling did a courageous and praiseworthy thing. It was courageous, because it was the kind of precedure that musicians and music-lovers of a certain type are apt to sneer at; it was admirable because the tunes themselves are in themselves salient and valuable. They are exploited with an ingenuity, a restraint, a delicacy of fancy, and a mastery of orchestral idioms that are delightful and inspiriting. The suite is a noteworthy additon to the none to evident body of orchestral writing by Americans."

Ernest Schelling has made a splendid name for himself both as pianist and composer. In Europe his work is even better known than in his native land, for much of his life has been spent abroad. Schelling is a pupil and protege of Paderewski's—one of the very few young artists in whom the great Polish pianist has taken a deep personal interest. His prestige in Europe has been due in large measure to his appointment as court musician to the Duke and Duchess of Mecklenburg-Swerin.

EVENING SUN,
ss New York City.
MAR 2 1909

There is going to be trouble in Boston—sure's you're born. The ladies who attend the Symphony concerts persist in refusing to remove their hats, in defiance of the requests, urgings, threats, pleadings, cajolery and indignation of the management, headed by Dr. FIEDLER. At present an appeal to the police is only held in absyance in hope that the ladies will not be obdurate. What fatuity! Women are moving forward, not backward, at present. In the midst of their triumphal progress are they to take off their hats at a concert because the men wish to see the musicians? Don't the ladies need to see each other's hats? Men are becoming altogether too insolent in their demands upon women, and we expect to see the shocking spectacle of brute force invoked in this latest outrage upon the upholstered sex.

EVENING SUN,
s New York City.
FEB 19 1909

The First Established and most Complete Newspaper Cutting Bureau in the World

BOSTON SYMPHONY ORCHESTRA.

The officers of the Waterbury Music league announced yesterday that the concert of the Boston Symphony orchestra under the direction of Max Fiedler will take place at The Buckingham on Tuesday evening, March 23, the entire personnel of the orchestra taking part in the concert which will be the foremost musical event of the season. The soloist for the concert will be 'cellist. The program which the league has arranged includes Tschaikowsky's "Pathetique" symphony, DeBussy's "Afternoon of the Faun" and compositions by Strauss, Wagner and other composers. The program is exceptionally long and one of great variety and interest. The Boston Symphony orchestra is this year enjoying the most successful season of its history under the direction of Max Fiedler, a conductor whose finish and genuine artistic worth preceded him before he came to this country to replace Dr. Carl Muck of Berlin, who was the director of the orchestra on its last appearance here.

MUSIC AND MUSICIANS

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Of Arms He Sings and a Polish Nation's Heroic Past in Rhapsodic Rhythms with the Ceaseless Returning Surge of "Fingal's Cave" or "Valkyrie"—The Pomp of Chivalry and the B-Minor Lamentation of the Wind Over Its Grave—Why America Takes Its Hat Off to Boston and Fiedler—The Mysterious Travels of Tony—And a Postlude of Black Keys.

As all Poland was parted in three divisions, Russian, Austrian and Prussian, so Ignace Paderewski's hero symphony, first heard in Carnegie Hall last night, was in three movements, the last darkly echoing the first as a lamentation returning upon itself in passionate remorse and reiteration. It was the unexpected that happened. Not the boast of chivalry, but the ghostly processional of the wind over its grave, most attracted and gripped the hearer's imagination. You saw the boy Paderewski, whose first consuming idea in childhood was his country's lost cause, a vain revolt in the years when our Lincoln drew another war to other termination. The Poles have conquered the artistic earth since "Thaddeus of Warsaw" wept and Europe with him. The soul of Chopin died singing again in America's typical postlude of three piano encores, the last most appropriately the "Study of the Black Keys."

Will the new symphony in B-minor be played in the living composer's native land? Will Polish politics not be censored in the conservatoire? When Paderewski goes for his brief annual residence in musical Warsaw, doubtless, we shall see. But in four years' preparation the man heeded none of these things. He remains a dweller in republics, Alpine or American; a citizen of the world, who chose to bring his latest work all unheard to the land of freedom that has eight times welcomed him. And that is why all America must take its hat off to Boston to-day. And especially it is why the friends of Max Fiedler may rejoice that the career of a veteran conductor, much harassed in his first American season, had this occasion unique in local annals for a popular recognition and rehabilitation before he also leaves. He led, as the premier band played, with master hand.

The symphony is a symphony, be sure of that. Had Paderewski chosen to do the obvious thing, he could already have cut and trimmed and produced a work four-square and minutely symmetrical. His longest third movement will lend itself to separate performance almost as certainly as the "Funeral March" of Chopin's piano sonata in B-minor. But as that should never be played without the weird sequel of "The Grave," so also this orchestral tone poem needs the more formal preludes of the character of the Polish race as Paderewski first sought to express them in classical form.

From ar adagio maestoso of sighing chromatics that yet avoid the suggestion of tragic Tschaikowsky, the first movement grows into an allegro fuoco of resistless, urgent power, equally free of the cacophonies of Strauss. The sharp, repeated surge is that of "Fingal's Cave's" clear tide. The stress and impulse in deep monotone rise to shrill neighing obligato of "Valkyrie" riders upon an element eolic, ethereal. After what was called the "last phase of Paderewski the pianist," of the unquiet sonata last year, the clarity and variety of his orchestra writing was another surprise. It was the mood of "Moonlight [illegible]

Briefest of all, the tender second movement ought to gain from rehearing to-night and to-morrow. There is a repression in that quarter-hour that seems not to let the lyric nature of the people sing itself out. Now, had the missing scherzo been supplied, it would have taken something from the effect of what followed. Indeed, the third part "tone poem" is itself both scherzo and finale. You hear the disputing elders, you see the youths ride singing away, and when the Polish anthem comes back, it is borne on spirit voices alone.

The battle could even be eliminated, so far as the heart and soul of the symphony are concerned. The shadows lie across a dreamland of romance; the ascending spirits of the dead pass from cloudland into sun. With the last joyful contemplation of the chivalrous and heroic past, there remains, however, the more prevailing memory of gloom. No, here is not politics, but heartfelt poetry.

To the "dark colorings" of musical conflict, Paderewski devoted a virtuoso hearing for subtle qualities of tone. He has not listened to fractional variance of mere piano strings all his life. He himself brought overseas for his symphony three "brass woodwind" sarrusophones and the fabled thunder of the tonitruone.

The "travels of Tony" will be historic. This three-foot square of clanging sheet metal hung in rigid frame has been handed about from Boston to Washington and back by baggagemen accustomed to everything from bass viol to piccolo. It was they who learned to call the newcomer "Tony" for short. But it remained for a joker last night to christen the other instruments as "the fighting Sarrus O'Phones."

The big audience that called Paderewski out to bow at each pause in his own new music became more turbulent later when the pianist himself played. His choice, the Saint Saens concerto No. 4, gives place to the Beethoven concerto at the other appearances in two boroughs.

When unheard-of encores were added it was frankly Paderewski recital and no longer Boston symphony. Three times

From .....
Address .....
Date .....

PADEREWSKI, and the first performance in Brooklyn of his new and patriotic symphony, made the fourth concert of the Boston Symphony Orchestra, last week Friday evening, more of a gala occasion than any preceding concert of the current series. The great Polish painist is said to entertain peculiarly cordial sentiments toward Brooklyn and the reception accorded, not only him but his symphony, testified emphatically that these sentiments are mutual. This seems, however, like putting the cart before the horse, unless one can credit him with affections so disinterested as to be uninfluenced by the attitude toward him of those upon whom they are bestowed. That would indeed betoken him even greater as a man than as a musician and a very phenomenon among artists. It was a Paderewski evening; for his symphony played by the orchestra and Beethoven's piano concerto No. 5 in E-flat major, played by himself with the orchestra, constituted the program. The audience, which taxed the seating capacity of the opera house to the limit, gave the pianist a spontaneous ovation; but more strikingly significant of its personal regard was the tribute of applause that it paid to the composer, for external testimony as well as the character of the composition itself, made it apparent that the demonstration which ensued upon the conclusion of each movement was inspired more by the author than by enthusiasm for his work, which, in spite of its merits as a lofty and serious composition containing many moving and effective passages, is uncommonly long and rather monotonous. With no license to trespass upon the preserve of the critics, I nevertheless dare to say that I enjoyed the first movement; was rather bored by the second and only occasionally startled into taking notice during the third and for the present, last movement, a fourth being in contemplation. The composer was called before the footlights after each movement; acknowledged the applause with characteristic grace and with equally characteristic courtesy insisted upon recognition for Mr. Fiedler and the orchestra which was as cordially given as it was deserved. When Paderewski appeared for the concerto number the audience rose as one man or perhaps I should say one woman and one man. At all events the oneness of the thing must have been too apparent to be convincing to the recipient of the honor even assuming he failed to overhear the voice of Professor Hooper giving the quiet (?) tip. The artificialty of this demonstration was, however, atoned for by the genuineness of the applause and insistent encores at the close of an incomparable interpretation of an ineffably beautiful work. Paderewski responded by playing a short composition of his own.

* * *

AMONG the occupants of the Philharmonic Society's box were Mrs. Camden C. Dike, Mrs. Murray Boocock and Miss Cora Mallory. In the Dreier box were the Misses Dorothea and Mary Dreier and the Misses Bartlett; with Mr. and Mrs. George Du Pont Pratt in their box were Miss Jessie Sherman and Mr. and Mrs. Frank Day Tuttle and the occupants of the Lowell M. Palmer box included Mr. and Mrs. Palmer and Mrs. Arthur W. Foote. In other parts of the house were noticed: Mr. and Mrs. Frederic B. Pratt, Mr. Guy Du Val, Mr. and Mrs. Davis H. Lanman, Mr. and Mrs. Alfred T. White, Miss Katharine White, Miss Jean White, Mr. and Mrs. I. Sherwood Coffin, Mr. and Mrs. N. Townsend Thayer, Mr. John Praeger, Mr. and Mrs. Herbert W. Cowing, Mr. and Mrs. George A. Allin, Miss Kate Duryea Allin, Miss Fowler, Mr. and Mrs. R. Huntington Woodman, Mr. and Mrs. Herbert Boughton, Mr. and Mrs. H. Edward Dreier, Mr. and Mrs. William H. Nichols, Jr., Mr. Frank J. Price, Mr. and Mrs. Edward H. Jewell, Mr. and Mrs. Edward Hinman, Miss Hinman, Mr. Matthew Hinman, Mr. John Jay Pierrepont, Miss Pierrepont, Miss Benson, Rev. Dr. and Mrs. C. F. J. Wrigley, Dr. and Mrs. William B. Dudley, Mr. Percy Dudley, Mr. and Mrs. Edwin L. Snedeker, Mr. and Mrs. Henry E. Ide, Miss Isabel Ide, Mr. and Mrs. Simon F. Rothschild, Mr. and Mrs. William H. Stevens, Mrs. Reese F. Alsop, Mrs. Jonathan Bulkeley, Mrs. John E. Leech, Miss Charlotte Leech, Miss Cornelia Henshaw, Mr. Rudolph Goepel, Miss Muriel Goepel, Miss Rosalie Kelsey, Miss Bussing, Mr. Carll H. De Silver, Miss Esther Gieser, the Misses Rose, Dr. John G. Underhill and Mr. Frank H. Chandler.

EVENING SUN,

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PADEREWSKI'S SYMPHONY.

His New Work Enthusiastically Greeted at the Concert by the Boston Symphony Orchestra.

After being tried out in Boston, Manhattan and other cities, Ignace Paderewski's symphony in B minor, opus 24, with the Boston Symphony Orchestra as interpreter, was played under Institute auspices last evening at the fourth concert of the season by that visiting organization, in the opera house of the Brooklyn Academy of Music, before a very large audience. One of the chief conclusions recorded in Boston was that the symphony lacked tonal suppleness as well as passion, especially in the third, or battle-piece movement, while in Manhattan it was more than suggested that, while Paderewski is one of the wonderful, if not the most wonderful, interpreter in the piano music world, he has in this symphony not risen to a height as a composer that he has reached as a performer. There is a measure of truth in each judgment; but it is also true that contemporaries of great musicians do not always appreciate their works at first hearing, and further judgment should be awaited. In the great length of the composition lies one obstacle to the enjoyment of the piece. One long number is usually sufficient on a concert programme, but in this it is as though three such numbers were massed, and human nature demands extraordinary changes in order to maintain interest. One becomes tired wishing that some of the themes were not so often reiterated. And yet, the piece is a well-knit composition, erudite and yet forceful. Were it not known that Paderewski was the composer, it might be accounted greater than some will now allow.

The composition should be measured as a whole and in accordance with the intention of the composer, who is an ardent Polish patriot, and who wrote this, at intervals in the four years past, as a tribute to his mother country as well as a delineation of the Polish national life and a description of its memorable defeat in the revolution of 1863-4. No wonder that the work grew to its present proportions under Paderewski's loving hand!

In this piece he has followed throughout all of the essentias of symphonic writing, both according to the classical and the modern schools of the sonata form. The heroic past of Poland is celebrated in the first of the three movements. Here the themes are songful and of the Polish kind of song, although they are inventions of the composer, highly rhythmic and full of the spirit of Polish folk-lore, as was much of Grieg's music full of the spirit of Norwegian folk-lore; although those, too, were imagined. In this movement there is a feeling as of a solemn processional chant, while there is continually a feeling as of wave motion—a looking forward; and, if the memory of the listener continues to be active, there will be found passages in the subsequent movements in which themes in the first are used. More than anything else in this first movement, with its long introduction in sombre mood, is felt the lamentation over glories past, followed by a revival of national valor and chivalry. All through the movement there is melody, and the intellectual grasp and the manipulative skill of the composer are felt acutely in the harmonic treatment.

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MUSIC AND MUSICIANS

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Of Arms He Sings and a Polish Nation's Heroic Past in Rhapsodic Rhythms with the Ceaseless Returning Surge of "Fingal's Cave" or "Valkyrie"—The Pomp of Chivalry and the B-Minor Lamentation of the Wind Over Its Grave—Why America Takes Its Hat Off to Boston and Fiedler—The Mysterious Travels of Tony—And a Postlude of Black Keys.

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Sun
FEB 10 1909

PADEREWSKI AS COMPOSER

HIS NEW SYMPHONY PRODUCED AT LAST.

Occupies More Than Half the Concert of Boston Symphony Orchestra—Composer Called Out After Each Movement—Study in Orchestral Delineation

The important incident of the concert of the Boston Symphony Orchestra at Carnegie Hall last night was the first performance in this city of Ignace Jan Paderewski's symphony in B minor, opus 24, this composer's first essay in the symphonic field. The work was played for the first time anywhere at the Boston Symphony Orchestra's home concert of February 12. Mr. Paderewski has therefore paid the United States the compliment of submitting to its first critism his most ambitious composition. It is not likely that this sin will be forgotten beyond the seas.

The composer himself has furnished the general plan of the work, printed in the Boston programme book. There are three movements, an opening and a final allegro, and between them an andante. The work is a patriotic tribute to Poland, occasioned by the fortieth anniversary of the revolution of 1863-64.

The first movement, according to the composer, is free, but classic in form, and aims to commemorate Poland's historical past. The themes are racial in character, but are not popular melodies. The second movement, thematically similar in nature, endeavors to embody the lyric traits of the Polish spirit.

The third movement is a sort of symphonic poem in itself. The antithetic elements necessary to musical structure are found in the eagerness of youthful hotheads on the one hand and the despondency of old hearts on the other. The latter is expressed in a melancholy and dirgelike treatment of the national anthem.

The youth heed not. Martial ardor breaks forth in a new chivalric theme, heralded by distant trumpets. The youth march out to battle. Dark instrumental colors depict the woe of the time. The Polish anthem struggles vainly upward only to be submerged under the gloom of defeat.

A funeral dirge laments the heroes who are gone. The themes of unrest heard in the first movement reappear, but divested of their power. They rise into a song of sorrow for the fatherland. Suddenly there is a change of mood. Hope returns, and now there is a thematic recapitulation and climax, in which the chivalric theme of the third movement is prominent, together with the theme of the heroic past from the first movement and a new theme upon which Mr. Paderewski contemplates building a fourth movement. This movement is still unwritten.

The impression made by a single hearing of this new composition last night was not altogether definite. One thing, however, stood forth quite clearly, and that was that the so-called symphony was not to be accepted as a symphony in the old sense of that term. A work is not necessarily a symphony in the classic significance because it has three or more movements of different mood, keys and rhythmic character, nor because it has themes, developments and instrumental and harmonic climaxes. These materials are the common property of all composition in larger designs.

What Mr. Paderewski has written is an orchestral delineation in three sections. It is a tone poem in cantos. Its themes are melodically vague, for the plain reason that they are bare outlines of melodic forms planned to admit of the broadest freedom of color within their liberal limits. The composer has aimed at the evolution of his ideas through the media of the contemporaneous orchestral pallette, by means of the classic processes of thematic development.

He asks much of his hearer. The auditor who sets out to grasp the scheme of this work must be ready to seize upon a few elusive melodic fragments which are woven into an iridescent web of instrumentation. Shape is indicated rather by color contrast than by line and curve. It is all intensely modern and sometimes exasperatingly intangible.

Yet if one will but study as he studies an impressionistic picture he will get at the general effect. You must half close your eyes and look at it aslant. Then the clash of colors and the daring infidelity of line spring into intelligibility and you recognize the artist in tone tints.

The harmonies in the work are skilfully employed. The first movement, for example, is thronged with acidulous chords which would lie sweet upon the ears of Vincent d'Indy or Debussy. But in the second movement the tonalities more familiar to older music dominate and the contrast has a brilliant scenic value. Much of this music, indeed, is scenic and not a little of it seems to clamor for the theatre as its fitting home rather than the concert platform.

In fact we should be inclined to feel that the external descriptive power of music is utilized rather than its emotional expressiveness to create the desired mood in the listener. Once acquainted with the programme of the work we can sit back and watch its incidents pass before us in a wonderful procession.

But we are spectators rather than participators in the thought and feeling of the action. The sketch is easily followed. We can see the old shaking their doubtful heads. We can see the young waving their athletic arms. We can hear the mournful Poles singing their melancholy songs, and we wonder that they do not in sheer despair break into the mad dance of their oppressors which we have so often heard in the symphonies of Tschaikowsky. Perhaps this will come in the yet unwritten fourth movement.

The story of the long third movement is read without doubt. But it is lineative and descriptive. It is picturesque, brilliant, intellectual, magnificent instrumental technic and dazzling in its color effects. But nevertheless the hearer after this first performance wonders if less parade of combinations, less complexity of style, a simpler and more direct melodic idiom and a more compact design would not have accomplished something more in the direction of bringing the heart into throbbing sympathy with downtrodden Poland.

Perhaps further study of this ambitious composition will leave us with more definite impressions. This first hearing satisfies us that Mr. Paderewski has composed with the fulness of a penetrative mind and with the resources of a rich musicianship. Furthermore, he has not been blind to the doings of contemporaneous composers. He has followed the lead of Richard Strauss in boldness of instrumental combinations. Some of his chords for low brass and sarrusophones, with muted tuba, accompanied by rolls on the tonitruon, a thunder imitator invented by Mr. Paderewski himself, were indeed the bottomless depth of gloom.

The audience was very cordial and called Mr. Paderewski out after each movement of the symphony. There were only two numbers on the programme, as the symphony occupies about an hour and a quarter. The second number was Saint-Saëns's piano concerto in C minor, in which Mr. Paderewski was the soloist. Let the record be completed with the note that the symphony was superbly performed and was conducted with splendid authority by Mr. Fiedler.

THE BOSTON HERALD, FRIDAY, FEBRUARY 26, 1909.

MRS. HESS DIES ABROAD.

Wife of Prof. Hess Made Many Friends During Stay Here.

A cable message was received here today announcing the death of Mrs. Willy Hess, wife of the well known musician, at Weisbaden, where she was spending the winter with her son. Mrs. Hess came to Boston in 1905 with her husband, who became concert master of the Boston Symphony orchestra. She remained here until 1907, when she returned to Germany. Prof. Hess is now in Boston. He will sail for Germany next Tuesday, which is the earliest date he can get away. Mrs. Hess during her residence here found a large number of friends in musical circles and elsewhere.

Mrs. Hess died of cerebral paralysis Thursday morning. This morning Prof. Hess received a leter from his wife written some 10 days ago, in which she spoke of future plans, and seemed in fairly good health.

She leaves three daughters and a son. She was 48 years old, and had been married 23 years. She was the daughter of Councillor Traut of the council of Weisbaden. She early showed an aptitude for music, and went to the Cologne conservatory, where she studied voice under the best teachers in Europe. She was the favorite pupil of Prof. Schneider. She filled a number of professional engagements before she met Mr. Hess. When they were married she gave up singing in public, though her future in that direction was bright.

Prof. Hess cancelled all his engagements on receipt of the news. He will not play with the Symphony orchestra today nor tomorrow, and the Hess-Schroeder quartet is cancelling engagements.

MUSIC AND DRAMA

DR. WUELLNER'S EXPERIMENT IN DECLAMATION

Wildenbruch's Narrative Poem, "The Witch's Song," That He Will Recite with the Symphony Orchestra on Sunday—The Obscure Future of "Chantecler" and Rostand's Effort to Have His Way with It—The Death of Mrs. Willy Hess and His Return to Germany—The Metropolitan and the Boston Opera—More Concerts by Mr. Czerwonky—A Composer Who Sings His Own Songs—George Grossmith, the Entertainer, Retires—Other News of the Day

At the concert for the increase of the Pension Fund of the Symphony Orchestra at Symphony Hall on Sunday evening, Dr. Wüllner will declaim "The Witch's Song," a long narrative poem by Ernest von Wildenbruch, the German poet and playwright who died last month, to the orchestral accompaniment that Max Schillings has written in the manner of "melodrame" (as the French call such a mingling of speech and music) to establish its moods and to amplify and enhance its episodes. Dr. Wüllner has often declaimed the piece, and other singers, like Mr. Bispham, have been ambitious to undertake it; but here in Boston no one hitherto has attempted it. The poem begins abruptly with the summons of the confessor of Hersfeld priory to hear the sins of the dying brother Medardus, who for fifty years has dwelt in the brotherhood, "the holiest of them all." The confessor goes to Medardus's cell; hour follows hour; the monks fall to prayer for the soul of their dying brother. Suddenly the sound of a strange song interrupts and alarms them—no hymn, no litany, but a song of the passions and the joys of the world. And Medardus's voice is singing it. The monks speed to his side:

The cell was open—pale, haggard, half dead,
Lay brother Medardus on narrow bed:
His hands were folded in prayerful fashion,
His staring eyes glowed with longing passion;
To his stammering lips the words would throng,
Endless and restless in savage song.
That song it told of hopes forlorn,
Of languishing love, derision and scorn,
Mid odors as wafted from Eden Bowers,
Teeming with breath from the soul of flowers.
A song it was such as never was heard,
And the heart to its very depths it stirred,
As it told of sorrow, of wildest delight,
In a strain that seized on the soul with might.
The monks swayed their censers to and fro:
"Flee, Satan, the soul of this man of woe!"
But the more their censers they swayed and swung,
The louder and wilder Medardus sung;
And deeper and deeper his weird words sunk
Into the soul of each listening monk.
Oh whence did that song its magic borrow,
Calling life's cherished hopes and sorrow!
It brought back thoughts of a happier lot,
Of the days of youth long since forgot.
And the monks ceased singing one by one,
To harken the song of the dying man.
The holy Prior, terror-bound,
With pallid cheek, he gazed around,
Then on Medardus he turned his look,
And his voice with righteous anger shook:
"Wouldst seduce the brothers with magic spell?
Then curse on thee, wizard, then fare thee to hell!"
Medardus then slow from his bed 'gan rise,
And a wondrous light shone forth in his eyes;
His far-off gaze seemed fondly captured
By a vision that held his soul enraptured.
A'sudden, the tears down his pale cheek ran,
To the brothers then turning, Medardus began,

The monk sets to his tale of the days when he was a fair young priest, all ardor for his holy calling and of the days when "a band of Satan" writhed up and down the land. One night came the summons to go to the prison and to stir to repentance a young witch condemned the morrow to the stake. By his torch he descries the woman crouching in her dungeon, fair, anguished, piteous. The sight touches, shakes him, but resolutely he begins his exhortation. The girl clings to him, breaks in upon his words:

"Why must I suffer—say, what have I done?
Nor father, nor mother I never have known,
Grandmother and I lived i' th' forest alone.
She gathered the herbs on hill and heath,
Saved many poor sufferers from pain and death.
Grandmother they burnt; their words were fell:
They said she was a witch from hell.
A song she sang I was wont to repeat,
It sounded so weird, so sad and so sweet.
She told me it came from distant lands,
Where love's deep magic the heart commands.
I sang it nor it's meaning did ken,
And they seized and imprisoned me, heartless men;
They cast me into this dungeon cell;
They say I sing by the powers of hell,
That my song the heart to sin can inspire;
And tomorrow I'm doomed to die by fire!"

She goads him with the sweetness and the joy of life, she warms him with her beauty; she shakes him with her wild piteousness. She bids him flee with her deep in the forest where there is treasure, where there is solitude, where there are life and love. The doors of the cell open as by magic. The monk half yields, half turns to flee. A voice out of the darkness warns him; a hand out of the darkness stays him. "Know sin's reward; the grace of the Lord has departed from you." The monk flings the girl back upon the stones:

Onward I hastened, nor rested, nor slept,
On bended knee I prayed and I wept,
'Til the terror began, 'til the night was gone;
And the terrror began with the blush of dawn;
The heavens one flaming pyre resembled,
The eager crowd in swarms assembled,
In a far-off field rose a mighty pyre,
Sombre and dark, awaiting the fire,
The gazers e'en seemed to hold their breath
And there she stood waiting her awful death.
Like storm-bound petrels tossed on the wind,
Her dark eyes roamed, but no rest could find;
Then I raised the crucifix on high,
And her searching gaze met my tear-red eye;
And gently, lest those around should see,
She bowed her head, she nodded to me.

And a smile lit up her features wan,
Like the fading light of the setting sun.
The hangsman lifted his torch on high,
Her languishing eye drank into mine eye;
The flames leapt up with a hissing blaze,
She held me spell-bound with her gaze;
The sparks flew up as from burning sheaves;
Her lips they trembled like falling leaves,
A-sudden, a-sudden, like bells set ringing,
Mid the roaring pyre the maid 'gan singing!
Like night, pervaded by spring's soft shower,
My soul was seized by that song's sweet power;
As mid odors wafted from Eden bowers,
Teeming with breath from the soul of flowers,
It seemed like a voice in vain endeavor
To tell me of joys I had lost forever.
The flames lapped her feet, her eyelids fell,
She bowed her head in a last farewell,
The thick, black smoke around did close,
Yet her pleading song through the smoke arose,
Roaring the flames darted up to heaven;
Like trembling bells, I still heard that steven
Though covered mine eyes, I found no release:
"That singing, that singing, when will it cease?"
I turned me shuddering, I fled from the spot,
That voice fled with me, it left me not,
Where'er I wandered or sought to hide,
That voice was ever at my side.
And tho' I slumbered or knelt in prayer,
Those tones would haunt me everywhere;
And since that day, for fifty years,
That self-same song rings in mine ears!
Medardus rose up, wild fear in his eye;
"I hear her again, she draweth nigh!
Up the steps, at the door, oh do ye not hear?
She stops on the threshold, she 's here, she 's here!
Oh maiden pure, the world was the liar,
That called thee witch and branded with fire.
Ye rosebud lips, soft eyes full of pity,
Ye playing limbs, blossoming forth in beauty;
Sweet spirit of love, which 't was mine once to cherish,
How could I forsake thee and leave thee to perish?
The path I had strayed from once more I behold,
As the Gates of Heaven at thy coming unfold,
After fifty years' penance, my suffering is o'er;
I come to be with thee ever more!"

The Prior of Hersfeld speaks the epilogue to the awe-stricken monks in the wan dawn above the dead Medardus:

"'T is He hath said: 'Judgment is mine,'
Then judge not, brothers, go, pray at *His* shrine!"

Surely here is room, in the poem and in the music that would summon the haunting enchantment of the witch's song, for many of Dr. Wüllner's best and most moving powers. He can make his pictures; he can recreate his characters; he can bring creeping atmosphere; he can make emotion penetrate and grip.

wspaper Cutting Bureau in the World

Women Refuse to Take Off Their Hats

Defy Symphony Management in Boston.—Threat to Invoke

Boston, March, 1.—The women attending the symphony concerts here persist in their refusal to meet the request of the management to remove their hats.

Male patrons are angry because they connot see the musicians, and have deluged the office with complaints. A printed card was recently distributed among the patrons at one of the concerts, asking the women to have some regard for those seated in the rear and remove their hats. A few responded, but most of the women ignored the card.

Unless the management is able to abate the nuisance, an appeal, it is said, will be made to Police Commissioner O'Meara.

TRANSCRIPT, FEBRUARY 26, 1909

Here in Boston

The wide circle of friends and acquaintances here that like Mr. Hess as a man and admire him as a violinist will be sorry to learn of the death of his wife, which befell yesterday at Wiesbaden. When Mr. Hess came first to Boston she spent two years here, but when he returned again from Germany last autumn, her health constrained her to remain behind. Mrs. Hess was the daughter of a family in the magistracy, and she had begun a career as a singer when she married the violinist some thirty years ago. Thereupon she abandoned the stage, devoting her life to him and to the three daughters and the son that were born to them. Her children were with her in Wiesbaden when she died, and this morning Mr. Hess decided to return at once to them, and he sails from New York next Tuesday, leaving all plans for the future for later decision. As he now expects, he may return in a few weeks to his place in the orchestra. In the interval, beginning this afternoon Mr. Noack will take his desk as concert-master. Thus, too, the concerts of the Hess-Schroeder quartet—and one was announced next week for both Boston and New York—are postponed indefinitely. Mr. Hess's departure will be as sincerely regretted as the intimate loss that has occasioned it.

BOSTON EVENING TRANSCRIPT, SATURDAY, FEBRUARY 27, 1909

CONCERTS NEXT WEEK

Miss Morena and Berlioz's "Fantastic Symphony" for the Symphony Concerts—A Novel Programme, with Dr. Wuellner for the Pension Fund—Mrs. Hunt's and Mrs. Hall's Concerts

Berlioz's "Fantastic Symphony" will be revived at the Symphony Concerts of next week, and Miss Morena of the Metropolitan Opera House will come to them for the last assisting singer of the current season. Mr. Gericke put the symphony on one of his programmes four years ago. A year later Mr. Weingartner and the New York Symphony Orchestra performed it, in a chance concert, very eloquently and excitingly. When Dr. Muck chose from Berlioz he preferred the less familiar symphony, "Harold in Italy." Thus, the "Fantastic Symphony" will come to comparatively fresh hearing, and it will be interesting to hear Mr. Fiedler's reading of it. Such largely imagined and romantically conceived music that incessantly seeks its effect plainly suits some of his most telling talents. The symphony itself becomes more and more a curiosity—a huge musical survival of the romanticism of 1830 with its mingled power and extravagance, its tempestuous passion and its sounding rhetoric. Who now, unless it were Richard Strauss or some of his disciples, would conceive this "episode in the life of an artist," with its passing scenes of the ball, the solitary revery in the fields, the march to the scaffold, the descent to pandemonium, the dreams, the passions, the "fixed idea" and all the rest of Berlioz's romantic paraphernalia. It is the custom to trace Strauss's musical descent through Liszt and Wagner, but farther back Berlioz may be his truer musical progenitor. Anyhow, they have a common liking for huge musical and imaginative fabrics and for tonal coloring as their readiest and most efficient resource. Miss Morena is one of the younger German singers of the Metropolitan Opera House, who came thither last year from Germany. In Boston last spring she appeared as Sieglinde in "Die Walküre," and the expressive quality of her singing, her sensitive temperament and the beauty and the dignity of her aspect commended her. Next week she will sing the familiar air, "Ocean, Thou Mighty Monster," from Weber's "Oberon," and songs by Wagner—"Träume" and "Schmerzen"—and by Strauss. The lesser orchestral numbers to complete the programme remain to be announced.

Tomorrow evening, at eight, in Symphony Hall, the orchestra will give the second of its two annual concerts for the profit of the Pension Fund, which is now beginning to serve its purpose in the providing of a comfortable income for those of the men who have retired after long service. The members of the orchestra assess themselves regularly for the fund; occasional gifts increase it; but the chief means for the maintaining of it are the receipts of the two annual concerts. They give indeed the only opportunities of the year for the public of the Symphony Concerts to testify—and best by its works—to the regard in which it holds the men who make the orchestra. Usually it has been quick and generous with such tokens and the more readily for the pleasure of the Pension Fund concerts in themselves. They give, besides, one of the rare occasions when those who would hear the Symphony Orchestra and discover Mr. Fiedler may do so outside the regular series of concerts. They will hear him and the band at their best in Strauss's tone-poem, "A Hero's Life," that begins the programme on Sunday, and that has been one of the remarkable performances of the current season. Then Dr. Wüllner, appearing for the first time here in the evening, will sing three of Schubert's songs—"Der Wanderer," "Der Doppelgänger" and Erlkönig," and, for a final number of the list, recite to the orchestral accompaniment composed by Max Schillings, Ernest von Wildenbruch's romantic narrative poem, "The Witch's Song," some account of which was printed yesterday in this place. Still more than Schubert's songs, it will give room for Dr. Wüllner's powers as a narrator in the exalted speech of music or rather as the re-creator of scene and character, of atmosphere and emotion until they absorb and stir his hearers. The beginning of the concert is set for eight o'clock, and "A Hero's Life" continues without pause for thirty-five minutes. A word to the careless ought to be sufficient.

TRANSCRIPT, SATURDAY, FEBRUARY 27, 1909

THE SYMPHONY CONCERT

Elgar's Symphony for Its First Performance in Boston—A Contrast or Two with Mr. Paderewski's Symphony—Mr. Fiedler's Luminous and Stirring Performance—First Impressions of the Music—Its Dominant Masculinity

Two new symphonies by living composers within two weeks must be nearly "a record" at the Symphony Concerts. A fortnight ago Mr. Fiedler and his men played Mr. Paderewski's symphony for a first hearing anywhere. Yesterday afternoon they undertook Sir Edward Elgar's, for a first hearing in Boston. Neither symphony came unheralded, but announcement and summary were so brief as to Mr. Paderewski's that its first audience listened to it as a wholly new thing coming moment by moment into existence before its ears. Elgar's is only two months old, but since the first performances in Manchester and in London, last December, and in New York and Chicago last January, report has been diligent with it. The Britons, with their devout fidelity to the one distinguished English composer in two hundred years of sterility, have duly admonished us to expect a remarkable and impressive piece. New York and Chicago have been more doubtful on both scores. Prying analysts have exercised themselves plentifully upon Elgar's symphony and the humblest student or the laziest amateur may know what to expect of the music and where to expect it. The reviewers have been as energetic, and their impressions and opinions have filled many columns of the newspapers and the musical journals. As the event proved, the way had been too thoroughly made ready. There was no excitement in the air as there had been a fortnigt ago, no buzz of eager comment in the intermission. Elgar, after all, was only a name on the programme with a reputation behind it. Mr. Paderewski had listened with his own ears alike to his music and to the applause of those that heard it. Thus Elgar's symphony was no more than a new and warmly discussed piece that was to be played for the first time in Boston. There was curiosity and interest, but no more than is becoming to such an occasion. The applause was hardly such, and the elect ladies of Friday afternoon received the new symphony of yesterday much more tepidly than they had that of a fortnight before. The Britons have their excitement of Elgar. The remote Bostonians take him as all in the musical business of the day.

The symphony and the performance as well deserved a more eager and a heartier reward. It is music of large outline filled with suggestive or only intricate detail. It needs the clearest of exposition and adjustment; and it asks, equally, sustained largeness and vigor of utterance and on occasion an ample and exalted eloquence. Often it is music of thought, even of calculation. At its best the calculation disappears; the thought warms into emotion; and idea and emotion translate themselves into music that engrosses and stirs those that hear. Mr. Fiedler so understood the symphony, and so, with his men, brought to hearing. He kept its largeness of design; he made clear the musical thought and the development even when the one was most concentrated and the other most intricate; he set details in their place. Thus he read the symphony luminously, with proportioning mind and hand. He read it no less with imaginative understanding and emotional response. He gave the scherzo its resonant vigor, its abrupt energy. He carried higher and higher the austerely passionate song of the slow movement. He was eloquent in the large measures with which the symphony begins to the proclaiming of the melody of strength and aspiration that runs through the music and binds it together. He was no less eloquent in the exaltation of masculine fortitude and victory with which the symphony ends. Throughout he seemed to give the music its true, vital, revealing voice. Plainly it stirred him, and when Mr. Fiedler is himself stirred, the better, in spite of Coquelin's maxim to the contrary, is his performance.

Elgar is lengthy, as the way of composers is nowadays; his symphony runs a full fifty minutes; but it seemed yesterday by no means so exhausting to the hearer's attention as did Mr. Paderewski's. The introduction, with its proclamation of the theme of fortitude and aspiration, is relatively short. It disclosed only the pervading and the ultimately triumphant idea of the music. A first movement, that is not short, ensues, music of conflict on its imaginative side, music of reflection, often, in its structural aspect. In the fashion of the day, Elgar is fain to exhaust his themes; to leave nothing unsaid, to ply the resources of instrumental coloring that the modern orchestra affords. There is plentiful music of thought and reflection in this first movement; there is calculated music-making as well; but often feeling vitalizes the thought and the music has imaginative cast and emotional appeal. Melodies do battle as men battle for their ideals. The following scherzo runs with robust but continent vigor and with abrupt energy. Throughout it is fully masculine music of the joy seemingly of the joy of strength and of its ordered play. Then comes the technical feat with which Elgar has seemingly delighted the slow-uttered Britons. The theme of the scherzo and the theme of the adagro are identical note for note. The scherzo dies; the adagro uses from it, but the change of key, rythm, mood and handling has altogether altered the aspect of the music. This slow movement again is singularly and gratefully masculine music alike in its reticence and in its intensity. Plainly it is the voice of a man contemplating in the secret places of mind and heart the ideal that he seeks and cherishes. The song rises in aspiration and devotion to a serene close. There is pause, and the finale allegro returns to the mood in which the symphony began. Again, there is contest, but now to victory; the theme of the introduction—the theme as it seems of fortitude and strung more and more asserts itself. The music passes from energy to eloquence; eloquence to exaltation; and the final measures are as puissant as those with which the symphony began. So much for first impressions, and such masculine music, such music that at its best stirs the emotions and yet makes no direct sensual appeal, is rare in our time. One of the London wits, who heard the symphony, came back to his club to say that the world of Elgar's imagination is plainly a world in which there are no women, but only a man's life and a man's ideals. It is, if his symphony speaks for him. H. T. P.

THE BOSTON HERALD, SATURDAY, FEBRUARY 27, 1909.

MRS. WILLY HESS.

Wife of Former Symphony Leader Dies at Weisbaden.

A cable message was received here yesterday announcing the death from cerebral paralysis of Mrs. Willy Hess, wife of the musician, at Weisbaden, where she was spending the winter with her son. Mrs. Hess came to Boston in 1905 with her husband, who became concert master of the Boston Symphony orchestra. She remained here until 1907, when she returned to Germany. Prof. Hess is now in Boston. He will sail for Germany next Tuesday, which is the earliest date he can get away.

She leaves three daughters and a son. She was 48 years old, and had been married 23 years. She was the daughter of Councillor Traut of the council of Weisbaden.

Prof. Hess has cancelled all his engagements. He will not play with the Symphony orchestra today, and the Hess-Schroeder quartet is cancelling engagements.

BOSTON POST, FEBRUARY 27, 1909

ELGAR'S NEW SYMPHONY

By Olin Downes

Edward Elgar's symphony, so mightily and lengthily heralded from England and New York, was played for the first time in Boston yesterday afternoon at the 16th public rehearsal of the Symphony Orchestra in Symphony Hall.

The work was first given at Manchester, England, on Dec. 3 last. It was played in London on the 7th. In England it was played five times in as many weeks.

Four movements follow freely the accepted canons of symphony making, but after the fashion of the moderns the composer uses significant themes, which predominate throughout. He has emphatically stated that the work lacks a "programme" of any kind, yet the news has gone round—it is borne out by the music—that Sir Elgar speaks in tones of what may be called the battle of life, the conflict of the real and the ideal, the ultimate triumph of the soul.

The analysis quoted in the programme book, the pigeon-holing of the themes, is twice as mixing as any printed programme of the Strauss sort could possibly be. Away with programmes and analysis! Have we great, potential music?

The symphony is very thick and full of workmanship. It would be possible to call it abstruse and didactic and other things, but we remember our first impressions of Brahms' epic in C minor, and we hold our peace for the time being. Great moments that immediately strike one are the rather conscious introduction and the final pages of the opening movement, the first section of scherzo, the last pages of the concluding movement. Obviously, Sir Elgar has worked hard over his symphony.

Volkmann's Serenade for strings in F and Svendsen's brilliant orchestral episode, "The Carnival at Paris," filled out the programme. Of the serenade the humorous "molto vivace," with its poignant effects, is the most entertaining. Svendsen's work was given an electric performance.

BOSTON JOURNAL —SATURDAY, FEBRUARY 27

For the sixteenth Symphony rehearsal there was a full house to enjoy Elgar's symphony, given here for the first time. Willy Hess, the concert-master, was missing owing to sudden family bereavement.

Seen in the throng were Mrs. Elmer J. Bliss, Mrs. Arthur Astor Carey, Mrs. Edwin Upton Curtis, Mary Vaughan, Henrietta Sowle, Mrs. John L. Gardner, Mrs. Winthrop Sargent, wearing a dark gray gown and black hat trimmed with green; Mrs. John Bigelow, Jr., in brown broadcloth and fetching furs; Mrs. T. P. Gooding, Arthur Foote and daughter Katherine, Mr. and Mrs. Wallace Goodrich, George W. Chadwick, Mrs. Neal Rantoul and daughter, Mrs. George Shattuck, Mrs. George Cushing, Alice Stackpole, Julia Coolidge, Mrs. John L. Thorndike, Ethel Fay, Leslie Appleton Knowles, Mrs. Roger Wolcott, Mr. and Mrs. John D. Long, Mrs. S. Reed Anthony, Mr. T. Adamowski, Mrs. William Lindsey, Mrs. Francis H. Appleton and daughter, Mrs. Mason Hamlin, Mrs. William P. Fay, Mrs. J. Reed Whipple, Mrs. George Mumford, Mrs. Weeks, Miss Helen B. MacNichol, Mrs. Edgar Champlin, Mrs. Martha Dana Shepard, Mrs. B. F. Bates, Alice Bradford, Mrs. Stanley P. McCormick, in wine-colored broadcloth, Mrs. J. M. Stevens, Mrs. George Bradford and many more.

BOSTON JOURNAL-FEBRUARY 27, 1909.

SECOND PENSION FUND CONCERT

Tomorrow night brings the second of the benefit concerts which the Symphony Orchestra gives each season in aid of its pension fund. The program which has been arranged, while of rather serious nature, is one which should be of utmost interest to all lovers of music, especially as it presents one of the most important novelties of the season—Max Schillings' musical setting of Ernst von Wildenbruch's "Hexenlied," with Dr. Ludwig Wuellner as the reciter of the poem.

Much may be expected of Dr. Wuellner's reading of the poem for he is no less noted as a reader than as a singer of songs, and before he made music his specialty he was one of the leading actors of Germany. He will also sing with piano three Schubert songs—"Der Wanderer," "Der Doppelgaenger," and "Erlkoenig."

In response to many requests from patrons of the orchestra Mr. Fiedler has placed on the program Richard Strauss's "Ein Heldenleben," which was played at the seventh concert and was one of the most brilliant achievements of the season.

Newspaper Cutting Bureau in the World

S

OSSIP GABRILOWITSCH.

The Boston Transcript of Jan. 7 gives the following graphic description of the playing of Ossip Gabrilowitsch, the great Russian pianist, who will be heard in a brilliant program at the Athenaeum on Monday, March 15:

"Mr. Gabrilowitsch chose at his recital yesterday afternoon in Jordan Hall to be the pianist of clear, tranquil, meditative beauty. A few weeks ago at the Symphony Concerts, with a concerto by Tschaikowsky, he was a pianist of power. Tuesday evening at the concert of the Kneisel Quartette he was a pianist of exquisite and flowing song, and of lightly traced and delicately winding arabesque. Yesterday he was a pianist who muses over his instrument and his music, and who would draw from both a contemplative and melancholy, a subdued and tender beauty. It is easy to surmise the temptation into which the Tarantella and much similar music of Liszt ma ylure a pianist of Mr. Gabrilowitsch's sensitive and idealizing spirit. He has heard it, doubtless, as we all have, played as so much flowery rodomontade—a lush garden, as it were, of the blooms of showy virtuosity, and the more the pianist plucks the better. Mr. Gabrilowitsch, again like most of us, sees that the music contains pictorial ideas, rainbow flashes of instrumental song, endless glints of rhythm that indeed its excess of ornament really the jewel-like sparkle that Liszt would give the piece. He seeks accordngly to let these graces pierce through the encrusting envelope of virtuoso feats and to impart the poetic idea. Mr. Gabrilowitsch's method and mood brought many of the other pieces to a just, penetrating and fascinating beauty. To all he gave a very soft and sensuous loveliness of tone—a tone of perfect limpidity that never lost its rhythmic undulation, that flowed with every curve and ripple of the music, that was as a mirror to every shading that the pianist would give. No wit had the haunting charm of subdued song; again it warmed into a soft brightness; again it was all reflections of the mood of the music and of Mr. Gabrilowitsch."

From EVENING SUN,

Address New York City.

Date

West and still westward on their travels go the Elgar and Paderewski symphonies first produced this season by the New York and the Boston symphony bands respectively.

Elgar's work, having reached Boston last Friday, will be new to-morrow for Emil Paur's resident orchestra at Pittsburg.

Paderewski introduces his own symphony next week further West with Frederic Stock and the Thomas organization in Chicago.

[192]

ELGAR'S NEW SYMPHONY PERFORMED IN BOSTON

AN OVER-LONG WORK, WITH FLASHES OF GREAT POWER

Constant Changes Rung Upon a Single Thought — Instrumentation Disappointing.

By Louis C. Elson.

PROGRAMME.

Elgar—Symphony in A flat.
Volkmann—Serenade for Strings.
Svendsen—"The Carnival at Paris." Orchestral Episode.

England has not been utterly without symphonies of merit in modern days. Cowen's "Scandinavian" and Stanford's "Irish" symphony are examples of shapely, attractive works in this form. Sir Edward Elgar imagines that he has something more important to say and therefore becomes much more abstruse and more prolix, as well as less melodic, than these.

Following Mahler's lead, our composer disdains a "programme." His symphony does not tell a definite story. But Mahler gave dramatic music, simply refusing to tell its meaning, while Elgar presents a work that more legitimately belongs in the field of "absolute music." He has before this shown his orchestral mastery, for we have spoken of his "Enigma Variations" as the best orchestral work that had come out of England. This symphony is infinitely more ambitious, but not as equal. It is the most ambitious symphony that England has yet achieved.

We are not of those who constantly demand agreeable music. We dislike the too frequent "agreeability" of Mendelssohn. But, on the other hand, we are also averse to the laborious skill which works out a musical puzzle from a single figure; which augments and diminishes, and inverts and reverses, until the suburban auditors lose their trains, and the city ones their patience. Debussy and D'Indy have introduced this vein into modern classicism, and now Elgar enters into the same arena. The entire symphony rings constant changes upon a single thought.

Transference of themes from movement to movement is here much used, but there is nothing nearly so effective attained as when Brahms in his first symphony makes his finale a summing up of the thoughts of the preceding movements. There are points of great beauty and originality in the work, but they are never well sustained, they sometimes even trail off into the commonplace.

The instrumentation is a distinct disappointment; the full modern orchestra is used, but its effects are sometimes harsh and sometimes muddy. There are sometimes reminiscences of Tschaikowsky, both in subject and in scoring, but these only emphasize the fact that Elgar is not yet abreast of the Russian composer.

The Introduction begins with a roll of drums that is big with Fate. Then follows a lofty melody which is treated with simple counterpoint and reminds somewhat of the introduction to Schumann's second symphony (C major). The auditor will hear quite enough of this melody before he gets through with it, for it is spun into the warp and woof of the entire work. The whole movement becomes one of those "slow allegros" that sometimes appear in very earnest modern music. The treatment of the figures is very ingenious, the subordinate theme is strong and original, but even before the end of the first movement one feels like crying out with Tannhauser, "Zu Viel! zu Viel!" For one gets far too much of transformations of scanty thematic material. One seems frequently approaching an end, but each time a deceptive cadence leads further on. It is as if "Goodbye" were rung with a score of changes—"Addio!" "Fahrwohl!" "Farvel!" "Adieu!" "Farewell!" "Vale!" etc., etc., etc.

The Scherzo comes second and its rushing figure of 16th-notes has a certain resolute strength. It develops into a sort of barbaric force that reminds of the third movement of Tschaikowsky's "Pathetic Symphony," but has not by any means the exciting character of that work. Possibly the reminder is here as much in the scoring as in the material, for all the battery is used, and drums and cymbals clash in the subordinate theme, very much as they do in the March theme of the Russian work.

Up to this point we have only followed an expert composer with respect, and noted inferiorities to the geniuses who have been creative in the same school; but now we find something like genius in the present symphony. The demon of "thematic transference" has Sir Edward in thrall, and he spins his Adagio out of the chief theme of his Allegro Molto, and he joins the two movements together, possibly to make the device the more effective.

When anybody less than a Brahms juggles this way with themes we generally (as for example, with D'Indy or Debussy) wish that the composer had used up less of the gray matter of his brain in demonstrating his ingenuity, and applied more of it to the invention of some good new melody. But in this case the melody is better in the second case than in its original state. The Adagio is, to us, on a first hearing, the very best part of the work. There is infinite beauty and tenderness in its measures and it was shaded in a manner that brought out all its charm.

The finale again plunged into thematic juggleries, with rhythmic devices and combinations such as give the modern conductor gray hairs. Portions of preceding movements are twisted in, glittering fragments are tediously displayed, and rather crude orchestration is apparent. A musical Arabesque may be ingenious, but it ought not to be too long. There is a discernible surety of treatment which shows that the composer has a good mastery of his tools, at least as regards his development.

The symphony, however, is neither as Flesh, now let him renounce the Development also, or his next orchestral work will run the risk of being called the "Apathetic Symphony." Nevertheless, the chorale-like work at the end of the Finale was noble and we should much like to hear the Adagio again. The symphony is a work with great moments, but is not a masterpiece. Such, at least, is our first impression.

Volkmann's pretty Serenade, coming after the earnest and somewhat ascetic work, seemed almost flippant. It was the right thing in the wrong place. Mrs. Winslow's Soothing Syrup may be good at times, but not after heavy English Port. It was well played and the Waltz was given with especial naivette and charm.

Svendsen's "Paris Carnival" was a brilliant piece of orchestration and contained some very good contrasts. Its merry-making seemed more conventional than its tender episode; in the latter the oboe had some dainty work to do, which was given with especial excellence. But of course the most earnest attention of the auditor had been given to the Elgar symphony and everything else was diminished in importance by that fact.

SUNDAY POST, FEBRUARY 28, 1909

CONCERTS

Tonight begins the second of the benefit concerts which the Symphony Orchestra gives each season in aid of its pension fund. The programme which has been arranged, while of rather serious nature, yet is one which should be of utmost interest to all lovers of music, especially as it presents one of the most important novelties of the season—Max Schillings' musical setting of Ernst Wildenbruch's "Hexenlied," with Dr. Ludwig Wullner as the reciter of the poem.

Schillings' work as a composer is not unknown here, for his music has appeared quite often on Symphony programmes. He is one of the most brilliant of the younger school of German composers and is now conductor of the opera in Stuttgart, where he succeeded Karl Polig, the present conductor of the Philadelphia Orchestra. He has undertaken to treat Wildenbruch's poem for orchestra much after the same fashion as Richard Strauss treated Tennyson's "Enoch Arden" for piano. In other words, he seeks with music to establish the mood of the poem and interpret the emotions displayed therein. The poem with its music has been given in this country several times by Dr. Wullner with great success.

Ernst von Wildenbruch, the author of the poem, died about three weeks ago. He was regarded as perhaps the greatest of contemporary German poets, and at one time, at least, in the Emperor's opinion, he was held to be the greatest of modern German dramatists. He was an offspring of the house of Hohenzollern. His great-grandfather was Prince Louis Ferdinand of Prussia, who was killed in the battle of Sallfeld in 1806. He left two children, whose mother was the daughter of a shopkeeper. These children were afterwards adopted by Prince Louis's sister and later enobled by King Frederick William the third. One of them became known as General Louis von Wildenbruch, and he was the grandfather of the poet.

The poem is a highly colored dramatic work, very romantic in character. It relates the dying confession of an aged monk, who tells how, when a youth, he had been sent to confess a young witch condemned to death by fire; how he refused her plea of mercy and rescue. Since that time he had spent his whole life in repentance, and in devotion to the memory of the girl whom be believed to be innocent. Ever present with him had been the song that she had sung to him—"The Witch's Song"—which gives the title to the poem.

Dr. Wullner will also sing with piano three Schubert songs, "Der Wanderer," "Der Doppelganger" and "Erlkonig."

In response to many requests from patrons of the Symphony Orchestra Mr. Fiedler has placed on the programme Richard Strauss's "Ein Heldenleben," which was played at the seventh concert, and was one of the most brilliant achievements of the season. The concert will begin promptly at 8 o'clock.

Berta Morena of the Metropolitan Opera House will be the soloist at the next Symphony concerts on next Friday afternoon and Saturday evening. Mme. Morena is agreeably remembered here as a member of the Metropolitan Opera Company during its engagement in Boston last spring. She recently returned to America and immediately took her place as the principal singer of the larger dramatic roles in German opera. Her presence here will add much to the interest of the concert. She will sing the aria, "Ocean, Thou Mighty Monster," from Weber's "Oberon," and three songs with piano—Wagner's "Traume" and "Schmerzen," and Richard Strauss's "Heimliche Aufforderung."

Berlioz's "Fantastic" Symphony will be the chief orchestral feature of the programme. It has not been played in Boston since Mr. Weingartner conducted it with the New York Symphony Orchestra three years ago. Two other compositions will be announced later.

Miss Laura Hawkins, pianist, of this city, will be the soloist at the sixth Symphony concert in Cambridge, which will be given in Sander's Theatre, Harvard University, next Thursday evening. She will play Saint-Saens' concerto in F Major, No. 5. This work, curiously enough, has only been played with orchestra in Boston once, then at a Symphony concert by Ferruccio Busohi in the spring of 1904. The orchestral numbers will be Rimsky-Korsakoff's symphonic suite, "Scheherazade," and the overture to "A Flying Dutchman."

SYMPHONY'S 16TH CONCERT OF SEASON

First Performance in Boston of Elgar's Symphony in A Flat Major.

By PHILIP HALE.

The Boston Symphony orchestra, Mr. Fiedler conductor, gave its 16th concert last night in Symphony Hall. The program was as follows:

Symphony in A flat major.....Elgar
Serenade in F major, No. 2, for strings....Volkmann
Carnival at Paris.....Svendsen

Elgar's symphony was performed here for the first time. Produced at Manchester, Eng., Dec. 3 last, it has been played several times in London. The majority of the professional critics in that city are inclined to a belief in its immortality. Audiences applaud this music wildly. It looks as though, as far as Great Britain is concerned, Elgar's work will be among symphonies what "The Bohemian Girl" is among operas: the people's choice and favorite.

Early in January, Walter Damrosch produced the symphony in New York and prefaced the performance with an improving lecture, in which he endeavored to explain Sir Edward's "meaning," and he came to the conclusion that if Sir Edward did not have this or that purpose in his mind when he girded up his loins to compose the symphony he should have had the intentions Mr. Damrosch attributed to him. The New York newspapers, however, discussed the symphony as absolute music—that is to say, music without any program, without any inspiring ideas other than purely musical ones—and the critics praised Sir Edward as a serious person.

In England there were some that insisted on a program. There was a story that Elgar intended to portray in tones the career of "Chinese" Gordon. Some preferred to find in the music the story of man's struggle with his environment. The music critic of the Referee swore that Sir Edward told him the symphony showed a composer's view of life. As a man lives, so shall he write symphonies.

No argument, no interlinear translation would be of benefit to this music, which, as it stands, is absolute.

The English look upon Elgar as a great composer. They are impressed by his oratorio "The Dream of Gerontius" and by his march "Pomp and Circumstance." It would be hard to say which they admire the more. The latter is the more satisfactory work; it is honest, it reveals the composer as he really is, and it is much shorter.

Elgar suddenly became the fashion. There was an Elgar festival. There were Elgarian managers and press agents. The baptism of this symphony was loudly heralded. There is still an Elgar boom.

Yet this symphony is a disappointment to those who rubbed their eyes in wonderment, reading the dithyrambic articles published in London journals. It is not a disappointment to those who have suspected that Elgar, the composer of "Gerontius," "The Apostles" and "The Kingdom" was mortal. The symphony confirms their suspicions.

Elgar is certainly a man of parts. He has indisputable technical skill, and he can clothe a commonplace in a handsome orchestral dress. He can disguise a platitude so that it may at first be taken for sonorous eloquence. Occasionally he has a fine thought. Overjoyed by thought, he harms it by wearying development and elaboration.

The symphony begins with an introduction in which a theme, inherently suave, is finally made heroic, both in the introduction and later in the symphony. This theme in its sentiment is characteristically Elgarian: it has a certain sweetness, it is pleasingly melodic, but it has no marked distinction, and its beauty might be described as pinchbeck. The main body of the movement is of a restless nature, and it is supposed to [illegible] life's struggle. The themes have little character. Their profile is faint, whether this one be strenuous, or that one of "sinister import."

The thematic development is crowded with detail, much of it uninteresting as far as any emotional, dramatic contents are concerned. Nor is there any true continuous development that takes the hearer with it to the conclusion of the matter. There is no irresistible flow. There are episodes galore; parentheses in parentheses. The repeated use of certain chords with harmonic progressions reminds the hearer of like passages in Puccini's "Tosca."

The Scherzo has a barbaric fury that makes an impression and the trio has measures of genuine beauty. The Scherzo and the Adagio are connected. Much has been made of the fact that the actual notes of the Scherzo theme are the same as those of the melody that opens the Adagio; but this in itself does not make a movement great. The Adagio has been described as "sublimely mystical." It is sublimely middle class. Its sentiment is of the sort that appeals at once to all that find delight in works of art like "The Railway Station" or the representation of Derby Day; to all that are filled with sacred emotion when they hear Mme. Clara Butt sing with the energy and conviction of her six feet and more the popular setting of music to "Abide with Me" with the accompaniment of pianoforte and cabinet organ. The workmanship displayed in this adagio is excellent; there are fine effects of euphony; but the musical thoughts themselves are for the most part conventional in sentiment; they are "middle class."

The finale with its apotheosis, which contains a glorification of the theme heard in the introduction, will inevitably excite applause. Yet there is a disturbing reminiscence of a familiar theme in "Aida" which enters before the apotheosis and is freely used. Not that Sir Edward should be accused for a moment of plagiarism. Say rather that it is a case of the unconscious cerebration to which many composers high above Elgar have been subject. There is also a fine Parsifalian flavor in certain pages of the symphony.

Mr. Fiedler had evidently studied the symphony carefully and he undoubtedly brought out all that therein is. The orchestra gave a brilliant performance and the applause that followed was unusually hearty and long continued.

How grateful was the little serenade by Volkmann that follows: It was comparatively unfamiliar, for it had not been played here at a Symphony concert for nearly 17 years. An unpretentious work, but it has charm and distinction. It is spontaneous. The waltz is delightful in its naivete, in its suggestion of open air dancing in the village.

Svendsen's "Carnival" is better known, and it might be described as the adventure of a bewildered and simple-minded Norwegian in Paris.

Pension Fund Concert.

Tonight brings the second of the benefit concerts which the Symphony orchestra gives each season in aid of its pension fund. The program should be of much interest to all lovers of music, for it presents Max Schillings' musical setting of Ernst Wildenbruch's "Hexenlied." Dr. Ludwig Wuellner will recite the poem.

Schillings' work as a composer is not unknown here, for his music has appeared often on Symphony programs. He is one of the most brilliant of the younger school of German composers and is now conductor of the opera in Stuttgart, where he succeeded Karl Pohlig, the present conductor of the Philadelphia orchestra. He has undertaken to treat Wildenbruch's poem for orchestra much after the same fashion as Richard Strauss treated Tennyson's "Enoch Arden" for piano. In other words, he seeks with music to establish the moods of the poem and interpret the emotions displayed therein. The poem, with its music, has been given in this country several times by Dr. Wuellner with great success.

Ernst von Wildenbruch, the author of the poem, died at the age of 63 last January at Berlin. He was regarded as one of the chief contemporary German poets, and at one time, in the Emperor's opinion, he was held to be the greatest of modern German dramatists. Wildenbruch was an offspring of the house of Hohenzollern. His great-grandfather was Prince Louis Ferdinand of Prussia, who was killed in the battle of Sallfeld in 1806. He left two children whose mother was the daughter of a shopkeeper. These children were afterwards adopted by Prince Louis' sister and later enobled by King Frederick William III. One of them became known as Gen. Louis von Wildenbruch, and he was the grandfather of the poet.

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Much may be expected of Dr. Wuellner's reading of the poem, for he is no less noted as a reader than he is as a singer of songs, and before he made music his specialty he was one of the leading actors of Germany. He will also sing with piano three Schubert songs, "Der Wanderer," "Der Doppelgaenger" and "Erlkoenig."

In response to many requests from patrons of the Symphony orchestra, Mr. Fiedler has placed on the program Richard Strauss' "Ein Heldenleben," which was played at the seventh concert and was one of the most brilliant achievements of the season. The "Heldenleben" will be the first on the program, then will come the songs, and finally the "Hexenlied." The concert will begin promptly at 8 o'clock.

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From .....

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Maquarre and Mrs Lenom in Court.

A round trip to the Pacific coast in which Daniel Maquarre, flute soloist of the Boston symphony orchestra, and Mrs Mathilde Lenom, wife of another symphony player, participated, ended yesterday in the superior court at Boston, where both pleaded not guilty to a statutory offense and, failing to furnish $3000 bail, were sent to jail to await trial. The pair disappeared simultaneously in November. They were located recently by Mr Lenom in San Francisco, where Mrs Lenom had opened a millinery store, and where Maquarre was giving music lessons, and they were arrested at the request of the Boston authorities. Neither of the accused was represented in the court proceedings yesterday and neither made an effort to obtain bail.

THE BOSTON SUNDAY GLOBE—FEBRUARY 28.

MUSIC AND MUSICIANS

Elgar Symphony First Time Here.

Tonight's Concert for Benefit of the Pension Fund.

Miss Hunt's Recital—Other Events of Interest.

Edward Elgar's new symphony, which was first produced in Manchester, Eng, in December, and has been played in New York and Chicago, was given its first performance here at the Symphony rehearsal last Friday afternoon and repeated last night. No work of recent years has been more generally commended by English critics, although there has been the usual divergence in opinion in some quarters, and in this country approval has not been quite so widespread as it was among the composer's fellow countrymen. It is Sir Edward's first composition in symphonic form, and it runs about 50 minutes.

The performance was one of the notable events of the musical season and, following so closely upon the "first time" of Paderewski's new symphony the week previous, one had an excellent chance to compare the works of the Englishman and the Polish composer. Mr Fiedler certainly is providing plenty of novelties on his programs and affording opportunities for discussion and criticism of works of importance and interest.

And the best of it is that he is not circumscribed in his tastes, but is disposed to know no particular man or country if the composition possesses merit sufficiently worthy a trial.

Elgar has refuted several rumors as to the meaning of his tone pictures, saying the symphony is to be considered as absolute music. He has supplied no program and so the symbolic significance is left to conjecture. The plan and development suggest the life of a hero, the musical ideas being promulgated in such forms as to introduce a martial element throughout the four movements. There is a decided inclination to overelaboration in several parts of the score, this proclivity giving a clouded effect to the orchestration.

The work opens with an andante, noble and simple, and retains its truly melodic form until the principal theme has been repeated at some length in a full orchestration. Then comes the modern chromatic deviations with a frequent return to the first theme variously announced by accentuations and diminuendos in heavy strings and soft brasses. A sonorous climax of this subject follows leading up to some wierd arpeggios and finally dying away in a quiet pianissimo. The movement, though turbulent, does not show the influence of ultra-modern composers in its orchestration, Elgar's style being pretty well defined in his scoring.

In this supposed "allegory of life" he has knit the four parts together by utilizing melodic phrases in different ways and transferring them through the whole scheme. The second and third movements are practically one, and the rush of the scherzo and tender melody of the following adagio through to the majestic finale there is ever recurring hints of some theme heard in different form earlier in the work.

The mastery of orchestra effects shows the composer to be almost austere in his style, yet cognizant of the resources of the present-day orchestra and able to express them forcefully in his own way. It is a big work; a composition for those who judge music seriously and reverently and are not inclined to flippant and ephemeral scores. The lack of well defined harmonies will prevent the symphony from being classed as popular, but its fine qualities are too apparent to be weighed and criticised justly on brief acquaintance. The interpretation was all that could be desired.

Volkmann's serenade for string orchestra, the second program number, consists of four movements typified as minuet, rondo, waltz and march, although the latter might be a galop according to the syncopation. They are clever little dance episodes, which gave the orchestra chances to display its ability in depicting the joyous moods of the composer in delicate and characteristic dance rhythm. The program closed with Svendsen's musical tumult, "The Carnival at Paris." Here was another piece strongly in contrast with the preceding ones and which received due consideration in the matter of fortissimo passages, with the lighter episodes as carefully and skilfully set forth.

Berta Morena of the Metropolitan opera house will be the soloist this week. She will sing the aria, "Ocean, Thou Mighty Monster," from Weber's "Oberon," and three songs with piano, Wagner's "Traume" and "Schmerzen," and Richard Strauss' "Heimliche Aufforderung." The symphony will be Berlioz' "Fantastic," which has not been heard at the Symphony concerts for several years and has not been played in Boston since Mr Weingartner conducted it with the New York Symphony orchestra three years ago. Mr Fiedler will add two other orchestral numbers, which will be announced later.

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Dr Wullner will also sing with piano three Schubert songs—"Der Wanderer," "Der Doppelganger" and "Erlkonig." Mr Fiedler has also placed on the program Richard Strauss' "Ein Heldenleben," which was played at the seventh concert. The "Heldenleben" will be the first on the program, then will come the songs and finally the "Hexenlied." The concert will begin promptly at 8 o'clock.

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BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony orchestra, which is to give its only concert of the year in The Buckingham on Tuesday evening, March 23, is built on the basis of sixteen first violins, altho local conditions make it necessary to have on its regular payroll a greater number of musicians than this basis calls for. The full enlisted strength of the orchestra is ninety-seven musicians and the conductor and librarian, a total of ninety-nine, but this entire strength is very seldom used as few works call for so many men. There are sixteen first violins, fourteen second violins, ten violas, ten 'celli and eight double basses, these making the string choir. The wood wind-choir comprizes four flutes, three oboes, one English horn, three clarinets, one bass clarinet, three bassoons and one contra-bassoon. In the brass choir are eight horns (two quartets), four trumpets, three trombones and bass tuba. There is one harp and the remainder of the musicians are in the percussion department. The advance sale of seats for the concert will commence at The [illegible]

BOSTON DAILY ADVERTISER, MARCH 1, 1909

SCHILLINGS' "HEXENLIED" PENSION CONCERT FEATURE

Thrilling Delivery by Dr. Wuellner and Symphony Orchestra—Closing Programme of Artistic Worth.

By Louis C. Elson.

PROGRAMME.

"Heldenleben" .....Strauss

Songs by Dr. Wuellner

"Witches Song," Melodrama.....Schillings

The Pension Fund of the Boston Symphony Orchestra has become a vivid reality to many musicians, for this year it has begun its disbursements and many of the older musicians have been agreeably surprised by a regular addition to their income. As the players of the orchestra cannot belong to the Musicians' Protective union, it is doubly necessary for the organization to provide for its veterans, and the public also ought to respond liberally to any demand which is to assist those who have given them such an exalted and continuous pleasure.

It was pleasant to see, therefore, that a great audience was in attendance and that the concert of last night was a pronounced artistic success also. It was also excellent to have an opportunity to listen again to Strauss's ideas of the way in which a hero lives. We studied the work with faithful attention and again found Strauss to be the king of musical colorists. No composer alive can swing the orchestra with the power that is attained in "Heldenleben." In spite of the many new effects there is never anything that is ineffective. The composer does not, like Berlioz, make experiments which sometimes succeed and sometimes fail; he seems sure of his every point.

But when it comes to examining his thematic material he is found to lag a long way behind Wagner. Seldom are the themes very graphic, except when, as in the cacklings and gruntings of the hero's enemies, they are photographic. Mere realistic imitations, however, cannot constitute musical greatness. The performance was again one which proved our orchestra without a peer, and which demonstrated Mr. Fiedler to be one of the leading Strauss conductors of the world.

Dr. Wuellner was the soloist of the occasion. His extremely dramatic style is now known to all of our readers, and nothing more can be said about it.

He was in his best voice and his singing of Schubert's "Wanderer" was more vocal than histrionic. In the "Doppelgaenger" and the "Erl-King" he was again the actor and elocutionist first and the vocalist afterwards. He certainly excited the audience and was rapturously encored. He was supported, as usual, by that king of accompanists—Mr. Coenrad V. Bos.

In Schillings' "Hexenlied," however, the o chestra supported the reader. In this work the words are recited, not sung, and it becomes what Schumann called "Melodrama," and modern Englishmen call "Cantillation."

It has always been a disputed point as to whether Elocution and instrumental music can work together. Some hold that they are like Oil and Water and cannot coalesce. But after hearing Dr. Wuellner one would be very apt to change this opinion, for nothing could be more thrilling than the delivery of this highly colored work, and the orchestration, too, was entirely in line with the picture presented. It impressed us more deeply than Schillings' "Harvest Festival," recently given at the symphony concerts.

"The Witch's Song" is certainly the longest work of its school, but Schumann's "Manfred" still remains the greatest. There is no touch in Schillings' work so graphic as Schumann's English horn solo against the reader's voice in the Alpine scene with the chamois hunter; no number so beautiful as the "Incantation to the Witch of the Alps." But Dr. Wuellner was glorious in his elocution and carried the work to success. What he could do with the superior "Manfred" can only be imagined. With any lesser artist, however, the union of spoken words and orchestral tones would only be a "mesalliance."

BOSTON JOURNAL—MONDAY, MARCH 1, 1909.

NOACK'S DEBUT AS SOLOIST AT SECOND PENSION FUND CONCERT

Dr. Ludwig Wuellner, the dramatic baryton who sings with extraordinary effect in spite of vocal shortcomings, fairly shared with the Symphony Orchestra the honors of last night's pension fund concert.

It was decidedly a German night. The program began with Richard Strauss' tone poem, "Ein Heldenleben"—"A Hero Life"—which was heard at the last November concert in the regular Symphony course; then Dr. Wuellner sang three Schubert songs, "Der Wanderer," "Der Doppelgaenger" and "Erlkoenig," along with an encore; and for the final number came "Das Hexenlied"—"The Witch's Song"—words by Ernst von Wildenbruch and music by Max Schillings, with Dr. Wuellner and the orchestra taking part.

Owing largely to the singer's remarkable popularity here, the program proved more attractive than the one offered earlier in the season and consequently there was a larger crowd. The hall was almost filled. The Strauss number may have been caviar to some who attended simply to hear the best orchestra in the country, but the performance aroused great applause. There was an extra pleasure in store even for inveterate Symphony patrons in the solo playing of Mr. Noack, who took the place of Professor Hess as concert-master and first violin. It was virtually Mr. Noack's debut as a soloist, and he made an excellent impression. Mr. Fiedler's congratulations had the hearty approval of the audience.

In the Schubert songs Dr. Wuellner was accompanied on the piano by Coenrad V. Bos, who has done so much to restore accompanying to its proper place among the master arts. Each song was interpreted with masterly expression of its full dramatic content, both verbal and musical, but, of course, the most popular of all was the "Erl King," which was given with thrilling effect. "The Witch's Song" is a long dramatic poem describing the death scene of a priest who in his youth had gone to confess a condemned witch, who sacrificed love on account of fear and who, after a life of penance, was overjoyed to think he would be with his loved one evermore. The poem was recited with rare power and art, and for this once the orchestra played second fiddle.

these Boston audiences are extremely discriminating.

The symphony itself is at times disappointing, at times very impressive. Clear expression alternates with indistinct musing. The first and principal theme recurs so often that the whole piece might be described as a line upon which the composer has hung some emotional odds and ends, for there are many detached themes that seemingly have little or nothing to do with the main idea. Nor is there any marked originality of expression. Lovers of Wagner and Strauss both found much to enjoy in the work. In fact, the symphony is strongly tinctured with reminiscences. Yet the thoughts, such as they are, have been presented with masterly skill. There is much in the work to make it popular. Mr. Fiedler conducted with almost affectionate care and enthusiasm.

Robert Volkmann's serenade for strings, in F major, was played by the orchestra for the first time in nearly seventeen years. It had, therefore, all the attractiveness of a novelty. The performance of it was delightful. The last number on the program was Svendsen's "Carnival at Paris" overture.

Elgar's Symphony Pleases Boston Audience

Another new symphony was on the Symphony program Saturday night, this time a work by Sir Edward Elgar, which was first performed in Manchester, England, three months ago. There was extraordinary excitement in London over this symphony. It had five performances in as many weeks. Saturday night it was warmly, if not rapturously, received by a Boston audience; and, as usual, the manner of the performance was partly the reason for the prolonged applause after the final movement. The applause lasted until the orchestra made its acknowledgments. It was the same when the new Paderewski symphony had its performance two weeks before. As Paderewski said, these Boston musicians are extremely fine performers, and

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When next the Boston Symphony Orchestra comes to this town on a visit, its last before next fall, the concert of Thursday evening, March 18, will be that orchestra's 2,700th public appearance on a stage.

Can 2,700 concerts in unbroken series by one organization be surpassed among the records of great orchestras abroad? Certainly not in America, where New York's veteran Philharmonic, with its eight pairs a year for nearly seventy years, will reach less than half that total.

At the last pair of Boston concerts, the feature for Thursday subscribers will be the first performance here of Bruckner's Eighth Symphony in C-minor, following its "first times in America" at Boston next week. Recent performances in Germany are said to have been "a sensation." The matinée star piece is Ernest Schelling's "Fantastic Suite," played by himself.

Conductor Fiedler's champions may recall that Karl Muck also once toyed with the anti-Brahmsian destinies of Wagnerian Bruckner.

THE BOSTON HERALD, MONDAY, MARCH 1, 1909.

SYMPHONY CONCERT FOR PENSION FUND

Dr. Wuellner Recites Wildenbruch's Poem, "The Witch's Song."

By PHILIP HALE.

The Boston Symphony Orchestra, Mr. Fiedler, conductor, gave a concert in aid of its pension fund, last night, in Symphony Hall. The program was as follows: Strauss' tone poem, "Ein Heldenleben"; Schubert, "Der Wanderer," "Der Doppelgaenger," "Erlkoenig," sung by Dr. Wuellner, with piano accompaniment played by Coenrad V. Bos; a recitation by Dr. Wuellner of Wildenbruch's poem, "Das Hexenlied" ("The Witch's Song"), with the accompaniment of Max Schillings' music for orchestra. There was a large and deeply interested audience.

Strauss' tone poem, "A Hero's Life," was played recently in a Symphony concert, and it is unnecessary to discuss again at length the character of the work. As before, however, the first section, the love music, and the finale seemed the most beautiful and the most impressive portions of the tone poem. The section in which the hero is mocked by his foes is amusing, but the battle scene, in spite of the din, last night seemed inherently tame, and the weakest part. The performance was loudly applauded.

Dr. Wuellner again interpreted the songs of Schubert in his intensely dramatic manner, and was obliged to add Strauss' "Caecilie" in response to the enthusiastic applause.

"The Witch's Song," by the late Ernst von Wildenbruch, was recited for the first time in Boston with Schilling's music. Recitation with music, whether the latter be for piano or orchestra, whether the declamation be in conventional form or the cantillation that for a time engrossed Mr. Ffrangcon-Davies, is an inferior species of dramatic entertainment. If the music is dramatic and accompanying, then the attention is easily diverted from the reciter. If the music is less in evidence, it is practically unheard in the endeavor to listen to the human voice. In either case the reciter or the composer suffers, as long as the music is heard with the recitation. Yet music may serve in supplying a prelude, to put the hearer in a sympathetic mood; in furnishing interludes, which may emphasize that which has just been spoken, or prepare the hearer for a change in poetic sentiment; in adding a postlude that may continue the poetically dramatic or contemplative thought after the speaker is through.

Schillings has been discreet in his treatment of the orchestra and has respected the reciter. Richard Strauss in his piano music for "Enoch Arden" also has regard for the elocutionist, but his musical illustration and italicization have more character. There are a few impressive pages in Schillings' music, as in the prelude and in the orchestral burst of lamentation after the monk, fearing the young woman's kisses, refuses to confess her; but as a whole the poem, which is itself melodramatic, does not gain in effect by the musical commentary.

In reciting to music, the elocutionist must consider to a certain degree the tonality and the harmonic construction or there may easily be a disturbing variance between the spoken tones and the music. Dr. Wuellner, an actor in song, avoided pitfalls, and by his marked individuality put the music in the background so effectually that it seemed of little moment. His performance was interesting, but he is more effective when he is dramatic in song after his own and striking manner. The hearer could not refrain from wishing that either he would sing this witch's song, "so weird, so sad and so sweet," or that Schillings had been more successful in imagining the song for the orchestra. The song haunted the monk for 50 years. Schillings' melody was forgotten as soon as it was heard.

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BOSTON POST, MARCH 1, 1909

PENSION FUND CONCERT

By Olin Downes

The Symphony pension fund concert of last night, when Dr. Ludwig Wullner, assisting artist, sang songs by Schubert and Strauss, and recited Max Schilling's setting of Wildenbruch's "Hexenlied" with orchestral accompaniment, was an event to be long remembered by those who were present. There was a large and very enthusiastic audience, but there should not have been available standing room.

The conducting of Strauss' "Heldenleben" effected what was certainly one of the most representative performances of a work by that composer that have been given in this city. Mr. Fiedler gained an instantaneous triumph with the tone-poem at one of the regular concerts earlier in the season, but, as is usual on such occasions, the men played yesterday evening with an enthusiasm and conviction that could hardly have been surpassed and that resulted in a transcendental reading.

How splendidly symphonic is this tone-poem! What basic construction! What glorious music! Certainly it proved itself yesterday evening. While the majority of the audience doubtless knew the work and its philosophy the minority, those who were uninformed of the hero, his enemies, his helpmate, his battle, his works of peace, his death and apotheosis, listened, apparently, with as eager attention and applauded as heartily as did the others. The superb composition moved resistlessly on. The performance exposed every theme in that vast and complicated web of sound; it glowed, white-hot; it fairly quivered with the astounding, overwhelming vitality of the music.

Dr. Wullner sang these songs by Schubert: "The Wanderer," "Der Doppelganger," "Erlkonig." He added, in response to heartiest applause, Strauss' "Caecilie." These songs need not detain us. The doctor has sung them better on other occasions. A haunting remembrance of this season will be the first recitation in Boston of Schilling's "Hexenlied."

Wildenbruch's tale was told in these columns yesterday. It need not be repeated. Schilling's music is fortunate in this: that there is little of it. It leaves the narrator unchallenged sway. It is reticent. It comes in at moments when almost any musical sound would enhance the poetry in the excited imagination of the hearer.

But what an artist was Dr. Wullner then! A sensitive musician, his voice, so wonderfully modulated, was never out of key with the orchestral commentary. A born actor, he bore on his face and his person the impress of his gripping narrative. Who will forget that impassioned figure, those flashing eyes? Dr. Wullner should have given a recital of great poetry with such accompaniment long since in this city. He is the ideal artist for such a task. He leaves us now, and unless he returns it will be long before we encounter such another impressive personality in the concert room.

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TELEGRAPH SPARKS

Boston, March 3.—A round-trip to the Pacific coast in which Daniel Maquarre, flute soloist of the Boston Symphony orchestra, and Mrs. Mathilde Lenom, wife of another Symphony player, participated, ended today in the superior court here, where both pleaded not guilty to a statutory offense, and failing to furnish $3,000 bail, were sent to jail to await trial.

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MUSICIAN FINDS HIS WIFE WITH FLUTIST

BOSTON, March 3.—A round trip to the Pacific coast in which Daniel Maquarre, flute soloist of the Boston Symphony Orchestra, and Mrs. Mathilde Lenom, wife of another symphony player, participated, ended today in the Superior Court here, where both pleaded not guilty to a serious offense, and, failing to furnish $3000 bail, were sent to jail to await trial.

The pair disappeared in November. They were found recently by Mr. Lenom in San Francisco, where Mrs. Lenom had opened a millinery store and Maquarre was giving music lessons.

BOSTON POST, WEDNESDAY, MARCH 3, 1909

ELOPERS BROUGHT TO HUB

Mrs. Lenom and Maquarre to Appear in Court Today

Mrs. Mathilde Lenom, 38, and Daniel Maquarre, 28, whose flight from Boston a few weeks ago was the sensation of musical circles in Boston, were brought to police headquarters last night after a long trip from San Francisco in custody of Inspectors Armstrong and Angell.

Clement Lenom, husband of the woman under arrest, a member of the Symphony Orchestra, as is Maquarre, did not meet the accused couple at the train, nor did he appear at the Charles street jail, where they were taken. Mrs. Lenom inquired anxiously whether he would come to the jail, and upon learning that he had expressed no intention of doing so broke down.

IN COURT TODAY

Mrs. Lenom and Maquarre will be arraigned in court this morning, and from statements made by Maquarre in San Francisco it is believed that he will attempt to place full responsibility for their flight upon the woman.

Maquarre, a Belgian, and Lenom, a Frenchman, were both talented members of Boston's great orchestra, and both were very prominent in musical circles here. They were friends, apparently, and the sudden flight of Mrs. Lenom with Maquarre came as startling news to friends of the parties.

For weeks Lenom sought to learn their whereabouts but in vain. Finally, through a letter sent by Mrs. Lenom to a friend in Roxbury, it was learned that the missing couple had fled across the continent to San Francisco, where Maquarre had previously played.

Maquarre lived while here at 2049 Columbus avenue, and the Lenoms at 6 Atherton street, both in Roxbury.

Built Up Good Business

When the couple reached the coast Mrs. Lenom proved the business head, as she started a French millinery store and had built up a flourishing trade through her skill, while Maquarre was seeking musical engagements.

Maquarre said in San Francisco that Mrs. Lenom had been forced to leave her husband because of his cruelty, and he placed the blame for their flight upon her.

It is thought that the courtroom this morning will be thronged with prominent musical people, particularly from the foreign musical circles in which both Mr. and Mrs. Lenom and Maquarre were among the most prominent members.

Neither Mrs. Lenom nor Maquarre appeared greatly unnerved by their arrest when they reached headquarters at 6 o'clock last night. It was not until Mrs. Lenom learned that her husband was not expected to appear at the jail that she broke down, while Maquarre retained his self-possession throughout the proceeding of booking.

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MAR 4 - 1909

SYMPHONY IN DISCORD

Orchestra Soloist and Wife of Another Player Held for Trial.

Boston, March 3.—A round trip to the Pacific Coast, in which Daniel Maquarre, flute soloist of the Boston Symphony Orchestra, and Mrs. Mathilde Lenom, wife of another symphony player, participated, ended to-day in the Superior Court here, where both pleaded not guilty to a statutory offense and, failing to furnish $3000 bail, were sent to jail to await trial.

The pair disappeared simultaneously in November. They were located recently in San Francisco, where Mrs. Lenom had opened a millinery store and Maquarre was giving music lessons, and they were arrested.

BOSTON JOURNAL—WEDNESDAY, MARCH 3, 1909

"TIS EVER THUS" SAYS RUNAWAY

Husband of Mrs. Lenom Not at South Station to Meet Her.

RETURNS UNDER POLICE ESCORT

Daniel Maquarre, Symphony Orchestra Player, Is Also Locked Up.

At 6.30 last night Inspector Armstrong and Detective Sergeant Angell of police headquarters arrived at the South station with Daniel Maquarre and Mrs. Mathilde Lenom. They were arrested in San Francisco three weeks ago on an indictment warrant which charges them with a statutory offense in seven counts on Sept. 20, Nov. 19 and 23, 1907, Nov. 1, 11 and 16, 1908, and one other date, all in this city. Maquarre was flute soloist in the Boston Symphony Orchestra and Clement Lenom, husband of the woman, is an oboe player in the same orchestra.

Last night the two were locked up in the Charles street jail, Maquarre on the men's side and Mrs. Lenom in the wing occupied by females. When they got off the train at the station both were cheerful and apparently hopeful of vindication.

Husband Not at Station.

Mrs. Lenom appeared to be greatly cast down when she discovered that her husband was not waiting at the gate for her and when no one appeared to greet her and console her at headquarters she pouted, then smiled, and with a deep sigh exclaimed, "Ah, 'tis ever thus."

Several years ago Maquarre, who is 28 years of age, arrived in this country with an older brother to take a position in the Symphony Orchestra. The Lenoms had arrived in this country much earlier and were in the midst of the colony of musicians and artists who make Boston their home. Maquarre is rather good looking, and so he had won a way into the hearts of a number of women, among whom was Mrs. Lenom.

Traced by a Letter.

The attention the couple paid one another soon became the talk of the gathering and no end of comment and gossip was passed around concerning them. Last November Maquarre was billed to play at a Back Bay concert. On the night of the engagement he failed to appear, and it caused no end of surprise. Investigation revealed the fact that Mrs. Lenom was also missing. The matter was placed in the hands of the police.

At first it was thought she had forsaken this country with Maquarre for Paris. This report was downed through the receipt of a letter by a woman neighbor dated from 'Frisco. As a result of the letter the police of the Western city were asked to arrest the couple, who were living under assumed names. They were found in a flat, the front of which was taken up by a millinery store conducted by the woman, while Maquarre gave music lessons in the rear rooms. Maquarre's salary in the Symphony Orchestra was $2400.

GLOBE & COMMERCIAL ADVERTISER,

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NOTES.

THE last pair of Boston Symphony concerts of the season will be given in Carnegie Hall on Thursday evening, March 18, and Saturday afternoon, March 20. The feature of the Thursday evening concert will be the first performance in New York of Bruckner's Eighth Symphony, in C minor. This will be played for the first times in America in Boston on March 12 and 13. Its recent performances in Germany created nothing short of a sensation. On Saturday afternoon one of the features of the programme will be Ernest Schelling's "Fantastic Suite," for piano and orchestra, which has already been played in New York with the composer as soloist.

THE BOSTON HERALD, MARCH 3, 1909.

MAQUARRE BROUGHT BACK.

He and Mrs. Lenom, Arrested in San Francisco, Now in Jail.

Daniel Maquarre, a former member of the Symphony orchestra, and Miss Mathilde Lenom, wife of a member of that company, who disappeared together several months ago, were brought back to Boston from San Francisco last evening by Inspector Armstrong and Sergt. Angell of police headquarters. The couple were taken to the Charles street jail where they spent the night.

They will be arraigned in court this morning on an indictment warrant returned against them sometime ago, on evidence furnished by Clement Lenom, the arrested woman's husband. Mrs. Lenom gave her age as 38 years and said that her home was at 6 Atherton street, Roxbury. Maquarre said that he was 28 years old, a musician, and lived at 2048 Columbus avenue, Roxbury.

Maquarre and Mrs. Lenom left Boston last November and no trace of them was found until in January a neighbor on Atherton street, Roxbury, received a letter from San Francisco written by Mrs. Lenom. Mr. Lenom was notified and he consulted with Chief Watts. Mrs. Lenom was conducting a millinery shop, while Maquarre was working in a theatre.

Friends of Mrs. Lenom and Maquarre were informed of their return, but up to 10 o'clock last night no efforts had been made to bail them nor did they receive any visitors.

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SYMPHONY MUSICIAN IN JAIL

Member Of Boston Orchestra And Another Member's Wife Held.

Boston, March 3.—A round trip to the Pacific Coast, in which Daniel Maquarre, flute soloist of the Boston Symphony Orchestra, and Mrs. Mathilde Lenom, wife of another symphony player, participated, ended today in the Superior Court here, where both pleaded not guilty to a statutory offense and, failing to furnish $3,000 bail, were sent to jail to await trial.

The pair disappeared simultaneously in November. They were found recently by Mr. Lenom in San Francisco, where Mrs. Lenom had opened a millinery store and Marquarre was giving music lessons, and they were arrested at the request of the Boston authorities. Neither of the accused was represented in the court proceedings today, and neither made an effort to obtain bail.

THE BOSTON JOURNAL, MARCH 8, 1909.

SONG TO CLOSE SYMPHONY NIGHT

Miss Berta Morena Fails to Impress in Appearance on Saturday Night.

Saturday night's Symphony concert closed with a song with piano accompaniment. That was enough to make the concert memorable. Miss Berta Morena, one of the dramatic sopranos of the Metropolitan Opera House, who sang at the Boston Theater last April in "Die Walkuere," was the soloist, and half the orchestra departed before she began the final group of songs. This purely lyric ending of a Symphony concert was rather new to Boston. It certainly was not effective.

However, it was deemed best that Miss Morena should sing with orchestra as early in the evening as possible. The number chosen was Rezia's aria, "Ocean, thou mighty monster," from Weber's "Oberon." Miss Morena sang in German.

It was recalled in the program that the original Rezia, Mrs. Joseph Wood, came to Boston from London back in the 'thirties. Weber had written that she sang "superbly" in "Oberon." Miss Morena, on the contrary, made but a moderate impression Saturday night. The applause was mostly courteous. She sang much better here last year. The songs that ended the program were Wagner's "Dreams" and "Pains" and Richard Strauss' "Secret Invitation."

The principal feature of the concert was the performance of Berlioz's "Fantastic Symphony." This number, lasting about an hour, was played with the utmost success. Equally impressive was the performance of the tuneful second intermezzo from the music Schubert wrote for the production of "Rosamund, Princess of Cyprus."

TRANSCRIPT, SATURDAY, [illegible]

CONCERTS OF YESTERDAY

MISS MORENA SINGS WITH THE SYMPHONY ORCHESTRA

The Limitation of Time That Hampered Mr. Fiedler in His Programme—The Changed, and Now Established, Policy with "Soloists," and the Results That Have Justified It—The Personal Charm of Miss Morena—The Qualities of Her Singing—An Air of Weber That Has Aged and Songs by Wagner and Strauss—Mrs. Hall's Concert of Woollett's Music

Symphony Concert

A symphony and a singer virtually divided the Symphony Concert of yesterday afternoon and gave its programme a peculiar cast. Mr. Fiedler, and rightly, loves not the limit of ninety minutes—less ten for an intermission—that rule and custom impose upon the concerts. The symphony happened to be Berlioz's "Fantastic Symphony," five movements and fifty minutes long. Ten minutes more fell to the intermission, and thus Mr. Fiedler had only half an hour for the rest of the concert. The singer, Miss Morena of the Metropolitan Opera House, must needs sing twice, and have breathing time between her pieces. Accordingly Mr. Fiedler slipped the longest intermezzo from Schubert's music to "Rosamunde" between the air from "Oberon" and the songs of Wagner and Strauss that Miss Morena sang. Thus the concert ended—or rather stopped—with Strauss's "Heimliche Aufforderung," music that vanishes into the thin air of voluptuous ecstasy. Mr. Fiedler is singularly skilful in the designing of his programmes, and whenever the arbitrary limit of time has not hampered him, they have had scope, contrast, and proportion. He knew, quite as well as any of his listeners, that an overture—"a brilliant overture" as the phrase goes—would have becomingly ended the concert; but to put it on the programme would have kept the audience in its seats for an hour and three-quarters. No one wishes to see the Symphony Concert attain the heavenly lengths that audiences endure cheerfully in English or in German cities. Yet to listen to music for two hours when the programme is duly diversified, and when there is a quarter of an hour, as it often is, of intermission, lays no great strain upon the attention and the finer receptive qualities of an audience. The season through, the public of the concerts has been praising Mr. Fiedler's programmes. Yet that same public accepts the custom that limits him to an hour and a half, or a little more, and constrains him to such an abnormal arrangement as that of yesterday, or such a misshapen list as that for next week when a lengthy symphony and a concerto for violoncello will make the programme. Mr. Fiedler, as his programme-making shows, is a man to improve and not abuse the freedom of an additional quarter hour. Moreover, as some cynics of the clubs say, the limitation to an hour and a half really originated in the desire of one of the earlier conductors to be home early.

Miss Morena, the last of the singers at the concerts this season, once more justified the restriction of "soloists" to artists of rank. Under it there are fewer singers and virtuosi than there used to be, but when they do come, they come to eager curiosity and appreciative interest. When some violinist was momentarily lifted from the ranks of the orchestra to be the "soloist" of the day, when some mediocre pianist made his way through a concerto, when some singer sang as the orchestra would never be permitted to play, they came and went oftenest as so much routine. The audience took them for granted or resigned itself to the tedium of their performances. It was time to raise the standard of the "assisting artists" to that of the orchestra which in theory they were assisting. The Symphony Orchestra is a band of the first rank and its conductor makes its programmes accordingly. Its "soloists" should be chosen by like principle and standards, and the coming of each, from the merit and the individuality of the singer or the virtuoso, should be a little event in its kind. Moreover, the public of the concerts was becoming too sophisticated, too familiar with eminent singers and distinguished pianists and violinists to care for the rank and file. The change of policy with the "soloists" has now continued for nearly three seasons, and it has justified itself at every turn. It has raised the standard of the concerts until no series in the country matches them in the quality of the "assistance" as well as in the quality of the orchestra. The mutterings of the neglected have died away; and the audiences come more eagerly to the soloists because they are at once fewer and more notable. So long as the two opera houses flourish in New York there will be no lack of distinguished singers, and the flocking virtuosi are as regular as the birds of autumn.

Miss Morena, hatless and gloveless, all in black velvet a little relieved by silver and by the gleaming white of her own throat and arms, looked as though she had stepped out of a portrait by Lenbach, from whom indeed she learned much of the artistry of costume and pose that distinguished her when she impersonated Sieglinde in "Die Walküre" at the Boston Theatre. Then she was a figure of beauty that kindled and held the imagination, and yesterday in her own person she was comely and, as the French say, troubling, in a beauty that has the clearness and the firmness of the north and yet something of the warmth and richness of the south. Her voice, too, was warmer and fuller, more capable of sustained tone and of varied and deeper expression than it was a year ago. Then she struggled with depression of body and mind. Now she has regained spirit, strength and elasticity, and this new vitality told in her singing. Perhaps she began with "Ocean, Thou Mighty Monster," from Weber's "Oberon" because it is a conventional showpiece of German and many other concert [illegible]. Conventional it certainly is in its alternation of fast and slow, broad and fiery, contemplative and impassioned passages. Its form is hidebound and in these days of "fee lyric declamation" tends to become more and more antiquated. Usually, however, Weber has contrived to fill this form with music that compasses mood, that speaks with genuine and stirring emotional speech and dramatizing accent. His powers were failing when he wrote "Oberon," and this air of the ocean put side by side with Agatha's rhapsody in her chamber in "Der Freischütz"—a piece as conventional of form—is clear and curious proof of this dwindling in imagination and fire. The music from "Oberon" brings no picture of Huon's storm-tossed ship, and bears little to the hearer of the swift and changeful emotions of his gazing and fearful mistress. It begins and it ends as a show-piece and by so much served to disclose Miss Morena's skill in the art of song, her technical surety and the warmth and the beauty of her tones. At their highest, they are perhaps a little shrill, and now and then she reached for a note, but some of the intervals in this air of Ocean are reckless and exacting enough to be modern.

In the three songs that ended the concert—Wagner's "Träume" and "Schmerzen and Richard Strauss's "Heimliche Aufforderung"—Miss Morena discloses finer and more individual qualities of imagination and expression. "Träume" may pass for the "study" for "Tristan" that the commentators and even Wagner himself called it. He cherished it, however, none the less, and now after fifty years and when the music of "Tristan" is much the mome familiar, it remains a truly beautiful expression of intense and rapturous longing. Its very reticence makes the intensity the more interesting. Writing for the stage, he rightly took thought of his audience, would have his music tell. "Träume" he wrote rather for himself and for the woman whose verses suggested it, and thus he made it intimate music. Yet the operatic note in it will not down, and it was the distinction of Miss Morena's singing that expressed the qualities that are thus mingled in it. She lent it the intensity of the dramatizing and the eloquent singer; and underneath quivered the ferfor of an intimate and jossessing desire. The music is all seriousness and of like seriousness were Miss Morena's lover. They can sing in Munich after all.

"Schmerzer" may pass. It is not especially characteristic of Wagner, and Miss Morena's singing of it was not particularly individual. It was the work of an accomplished and understanding singer, but hardly more. Then came Strauss's "Secret Innovation," the strangely arotic and remotic song that makes one of the group with the more familiar "Cäcilie" and the less familiar "Mrgan." The song in its text is Ovidian, and in the music, Strauss keeps no such reticence as that of Wagner in "Traüme." Yet it is no less a song of intimate [illegible] of intimate passion. The picture, with which it begins, of the feast, of the passing goblet, of the lover and his mistress pledging each other with their eyes might have come straight out of Ovid's "Amores." Then the song strikes the more modern, intimate, personal note, of erotic image and rapture. And Strauss has filled the music first with curious echoes of the feast bearing seemingly the passion of the pair and then with imitated longing and excited voluptuous ecstacy. Miss Morena's singing of the song glorified. She stripped it of its muddy vesture of neurolic decay; she lifted it to exalted passion; she transformed it to rhapsodic longing. What Strauss has done with his orchestra at the end of "Salome" and of "Electra," the singer, with the qualities of her tones did for this, his song.

H. T. P.

BOSTON DAILY ADVERTISER

MARCH 6, 1909

BERLIOZ' SYMPHONIE FANTASTIQUE PLAYED

MR. FIEDLER'S WONDERFUL READING OF THE FINALE

Mme. Morena of the New York Opera Very Successful in Scena and Songs.

By Louis C. Elson.

PROGRAMME.

Symphonie Fantastique.....Berlioz
Scena, "Ocean, thou mighty Monster".....Weber
Soloist, Mme. Berta Morena.
Entr' Acte from Rosamunde.....Schubert
Songs with Piano, Mme. Morena.

A strangely arranged programme, the order of which might almost have been reversed, to advantage. It began with the usual pause, during which Mr. Fiedler stood in rapt devotion before his orchestra. How does he occupy those regular moments of impressive silence? Is it a mystic ceremonial, like the "secret prayer" of the celebrant priest at the Mass?

Parts of Berlioz's Symphonie Fantastique are growing threadbare. The very love-theme, which forms the core of this work, seems cloying and by no means as inspired a melody as the one which the same composer gave to Childe Harold. The Ballroom scene sounds decidedly tame, and one is only languidly interested in watching Berlioz "cipher with notes" and fit his love melody against the strains of the waltz.

The third movement, "In the Fields," is also fading fast. The Oboe and English Horn gave their conversation with much delicacy. There was, perhaps, an excess of "ritenuto" in their phrases, but the shading was most artistic. The final phrases of the English horn—the Shepherd calling in vain for his Maid, who has been killed in the tempest—are evidently the progenitors of some of the phrases in the third act of "Tristan and Isolde," upon the same instrument. But even this movement is too long and becomes "ennuyante" with its many repetitions and romantic languors.

But if the first three movements are fading, the last two are not. Mr. Fiedler may be proud of the successful way in which he read them. From the very first notes the audience, which seemed a trifle bored, began to sit up and take notice. There was more made of the March to Execution than we have ever heard in Boston before. The movement is, in music, as powerful as "The Ballad of Reading Jail," in literature—and as terrible.

Dickens, in his "Tale of Two Cities," speaks of the footsteps of the crowd; mad and headlong footsteps, footsteps that have been stained and dabbled in blood, dangerous footsteps to come into a man's life,—and these footsteps are heard here on the bassoons as the tumbril goes to the guillotine. The bassoons played particularly well, and the wonderful pizzicato harmony upon the contrabasses must also be mentioned as being of thrilling character. The obvious points, the last thought of the criminal as he awaits the supreme moment, the fall of the axe, the quivering corpse, these were all portrayed with power.

Still more fervid was the reading of the Finale. The temperature in Hades could not be measured by Fahrenheit. It was pictured as a very uncomfortable place, where snarling E-flat clarinette and impudent piccolos may jest at a gentlemanly murderer as much as they please. Superb was the burlesque of the church service, with its clangor of bells, its sarcastic fugal work, its sardonic working-up of the "Dies Irae." Yet there are those who say that irony is impossible in instrumental music!

If Mr. Fiedler did nothing more than the interpretation of the two final movements of this symphony, it would still be enough to make his advent in Boston memorable. It was a steady crescendo of power, even up to the last hard clash of cymbal (struck with a drum-stick) with which the scene ends.

In very vivid contrast with this picture of the immortal Winter resort was the Schubert Entr'acte in B-flat, No. 2. Here all was suavity, gentleness and melody. Violins and clarinettes vied with each other in smoothness of execution, and the audience showed at once that an easily followed tune never goes unappreciated.

Mme. Morena made a success. Her voice was not broad and fiery enough in the Weber Scena. Possibly she was a bit nervous, for in the later numbers her tones rang out gloriously. But even in the first Scena there was an expressive timbre, clear high notes and an unimpeachable intonation. The Scena is most difficult in some of its sharp contrasts and its skips from highest to lowest register would bother many a great artist. Alack and alas! This also seemed faded. Is the modern music spoiling the older and more primitive effects for us?

In the final songs with piano Mme. Morena was excellent. But it was odd to find a symphony concert ending thus. Yet the reason was apparent. If Mme. Morena was to appear twice, one of the appearances was bound to be either at the beginning or the end of the concert, for the programme was too long to add another orchestral number.

The songs were exquisitely accompanied by Mr. Fiedler. His performance of the piano part in Strauss's "Secret Invitation" was equal to Mme. Morena's noble interpretation of the vocal part. Wagner's "Dreams" is a sketch made in anticipation of "Tristan and Isolde," and the words are by Mathilde Wesendonck, who was the direct inspiration of that opera. Naturally it is as intense as any of the operatic numbers of the master. "Schmerzen" belongs to the same set of poems and songs. Both were finely sung.

It shocked us a trifle to find Mme. Wesendonck's "Schmerzen" prosaically translated as "Pains." There was not a word as to where the pains were situated. Why did not some enterprising advertiser take the occasion to announce Sarsaparilla or Little Liver Pills in connection with this? It was a golden opportunity now lost beyond recall. If the brilliant translator had only left off the final "S" and called the song "Pain" it would not have seemed so colicky.

From [illegible]

Address [illegible]

Date [illegible] 1909

Mlle. Germaine Arnaud, a French pianist, who comes to America with prize-honors from the Paris Conservatoire, and who recently played in Boston as soloist with the Boston Symphony Orchestra, made her début appearance in New York, in Mendelssohn Hall, on Monday afternoon, February twenty-second. While only seventeen years of age, Mlle. Arnaud showed a broad tone, delicacy and finish of technique and much musical feeling. Poetry and a maturer insight of interpretation she has still to acquire. The most ambitious numbers on the program were Schumann's Etudes Symphoniques and a Toccata of Saint-Saens. The audience was of good size. Mischa Elman, the brilliant Russian violin virtuoso, gave a third recital in Carnegie Hall on the afternoon of Washington's birthday. The program was of much interest and scope, including as leading numbers, the Saint-Saëns Concerto-B minor; Chaconne (for violin alone), Bach and Sarasati's Habanera. At its close, Mr. Elman received the ovation usual, when he plays.

Newspaper Cutting Bureau in the World

From [illegible]

Address [illegible]

Date MAR 6 1909

The two Boston Symphony Concerts of Thursday evening, February eighteenth, and the following Saturday afternoon, could well be termed a Paderewski or Polish celebration, as Paderewski was the soloist at each, and his new symphony, which is a tribute to Poland, formed the first part of each program. The first performance of this great work had taken place under similar conditions in Boston the week before. In New York the Saint-Saëns Concerto, C minor, and Beethoven's Concerto in E flat major—called "The Emperor" because of its splendid construction—completed each program, respectively. The new symphony with which Mr. Paderewski has honored America by its first hearing, is a patriotic tribute to his native land, Poland, and as it now stands is divided into three parts, Poland's heroic history previous to the revolution of 1863-'64 (the fortieth anniversary of which inspired the composition), the lyric nature of the Poles, and the third a picture of the revolution itself.

POST, SATURDAY, MARCH 6, 1909

SYMPHONY CONCERT

By Olin Downes

Berlioz's Symphonie Fantastique was conceived and put on paper 80 years ago by a young man in his 27th year, who was to the end of his romantic and checkered existence without the benefit of a sound musical education, and who would have found it difficult to graduate from a course in composition at the New England Conservatory of Music.

Yet this work marked an epoch in the history of music, furnished an endless mine of material from which practically every modern musician has drawn; it was the dominating feature of yesterday's Symphony rehearsal, and no more ultra-modern music has been heard in Symphony Hall this season.

Berlioz was one of the young hotheads of his day. He had read much of Byron, probably, and more of Hugo. He had uncontrollable imagination. The immeasurable potency of his genius, his originality, probably unsurpassed in the records of any art, still floats that absurd exaggerated melodrama through five long movements, which contain much good, convincing thunder.

Yesterday the audience became plainly impatient during the slow moving "Scene in the Fields." To the remainder of the work it listened with absorbed attention. Well it might! Mr. Fiedler gave a superbly vital and sympathetic interpretation of music that clamors for attention, even as Berlioz must have clamored to the actress who gave him his monstrous inspiration.

The most compelling moments of the composition are the first movement, "Dreams, Passions," and the "March to the Scaffold," a truly terrible picture. These sections give us two sides of Berlioz, the romantic and impassioned poet lost in youthful and foolish fancies, and the lover of the sensational and the macabre. The "March to the Scaffold" is a great sensation, only one of the sensations that the madcap composer must roll on his tongue. It is a tremendous and blood-curdling effect. Who that has ever listened can forget the spectral talk of the bassoons, the frightful blasphemies of the brass?

"The Dream of a Sabbat" is emotionalism worn on the sleeve, a bid for the gallery. One laughs at the exaggerated absurdity of the thing—after it has gone by. All young men take themselves seriously, but it is not given to everyone to impose upon a sophisticated audience after 80 years! You cannot laugh off this piece of colossal egotism. It somehow compels respect.

An idea will move the world. The "Symphonie Fantastique" is an idea. In spite of its cumbersome gravity and occasional empty stretches, it is more alive today than ever. It has outlasted many compositions pronounced immortal when it was deride by learned judges.

ss [illegible]

CLIPPER NEW YORK CITY

MAR 6 - 1909

Worcester.—At the Worcester (J. E. Burke, mgr.) "The American Idea" March 3, Henry E. Dixey 4, 5, Billie Burke 6. Last week, "Girls" pleased greatly.

FRANKLIN.—Week of 1: "The Outlaw's Christmas." Last week, "The Millionaire and the Policeman's Wife" drew large houses.

POLI'S (J. C. Criddle, mgr.)—Week of 1: Frank Lalor and company, Grayce Scott and company, Juggling Jordans, Ward and Curran, Boutin and Tillson, Tom Bateman, Cunningham and Marion, and electrograph.

WHITE CITY.—Bostock's Trained Animal Arena.

MECHANICS' HALL.—March 9, Boston Symphony Orchestra, with Alice Robbins Cole, soloist.

[196].

TRANSCRIPT, SATURDAY, MARCH 6, 1909

CONCERTS OF YESTERDAY

MISS MORENA SINGS WITH THE SYMPHONY ORCHESTRA

The Limitation of Time That Hampered Mr. Fiedler in His Programme—The Changed, and Now Established, Policy with "Soloists," and the Results That Have Justified It—The Personal Charm of Miss Morena—The Qualities of Her Singing—An Air of Weber That Has Aged and Songs by Wagner and Strauss—Mrs. Hall's Concert of Woollett's Music

Symphony Concert

A symphony and a singer virtually divided the Symphony Concert of yesterday afternoon and gave its programme a peculiar cast. Mr. Fiedler, and rightly, loves not the limit of ninety minutes—less ten for an intermission—that rule and custom impose upon the concerts. The symphony happened to be Berlioz's "Fantastic Symphony," five movements and fifty minutes long. Ten minutes more fell to the intermission, and thus Mr. Fiedler had only half an hour for the rest of the concert. The singer, Miss Morena of the Metropolitan Opera House, must needs sing twice, and have breathing time between her pieces. Accordingly Mr. Fiedler slipped the longest intermezzo from Schubert's music to "Rosamünde" between the air from "Oberon" and the songs of Wagner and Strauss that Miss Morena sang. Thus the concert ended—or rather stopped—with Strauss's "Heimliche Aufforderung," music that vanishes into the thin air of voluptuous ecstasy. Mr. Fiedler is singularly skilful in the designing of his programmes, and whenever the arbitrary limit of time has not hampered him, they have had scope, contrast, and proportion. He knew, quite as well as any of his listeners, that an overture—"a brilliant overture" as the phrase goes—would have becomingly ended the concert; but to put it on the programme would have kept the audience in its seats for an hour and three-quarters. No one wishes to see the Symphony Concert attain the heavenly lengths that audiences endure cheerfully in English or in German cities. Yet to listen to music for two hours when the programme is duly diversified, and when there is a quarter of an hour, as it often is, of intermission, lays no great strain upon the attention and the finer receptive qualities of an audience. The season through, the public of the concerts has been praising Mr. Fiedler's programmes. Yet that same public accepts the custom that limits him to an hour and a half, or a little more, and constrains him to such an abnormal arrangement as that of yesterday, or such a misshapen list as that for next week when a lengthy symphony and a concerto for violoncello will make the programme. Mr. Fiedler, as his programme-making shows, is a man to improve and not abuse the freedom of an additional quarter hour. Moreover, as some cynics of the clubs say, the limitation to an hour and a half really originated in the desire of one of the earlier conductors to be home early.

Miss Morena, the last of the singers at the concerts this season, once more justified the restriction of "soloists" to artists of rank. Under it there are fewer singers and virtuosi than there used to be, but when they do come, they come to eager curiosity and appreciative interest. When some violinist was momentarily lifted from the ranks of the orchestra to be the "soloist" of the day, when some mediocre pianist made his way through a concerto, when some singer sang as the orchestra would never be permitted to play, they came and went oftenest as so much routine. The audience took them for granted or resigned itself to the tedium of their performances. It was time to raise the standard of the "assisting artists" to that of the orchestra which in theory they were assisting. The Symphony Orchestra is a band of the first rank and its conductor makes its programmes accordingly. Its "soloists" should be chosen by like principle and standards and the coming of each, from the merit and the individuality of the singer or the virtuoso, should be a little event in its kind. Moreover, the public of the concerts was becoming too sophisticated, too familiar with eminent singers and distinguished pianists and violinists to care for the rank and file. The change of policy with the "soloists" has now continued for nearly three seasons, and it has justified itself at every turn. It has raised the standard of the concerts until no series in the country matches them in the quality of the "assistance" as well as in the quality of the orchestra. The mutterings of the neglected have died away; and the audiences come more eagerly to the soloists because they are at once fewer and more notable. So long as the two opera houses flourish in New York there will be no lack of distinguished singers, and the flocking virtuosi are as regular as the birds of autumn.

Miss Morena, hatless and gloveless, all in black velvet a little relieved by silver and by the gleaming white of her own throat and arms, looked as though she had stepped out of a portrait by Lenbach, from whom indeed she learned much of the artistry of costume and pose that distinguished her when she impersonated Sieglinde in "Die Walküre" at the Boston Theatre. Then she was a figure of beauty that kindled and held the imagination, and yesterday in her own person she was comely and, as the French say, troubling, in a beauty that has the clearness and the firmness of the north and yet something of the warmth and richness of the south. Her voice, too, was warmer and fuller, more capable of sustained tone and of varied and deeper expression than it was a year ago. Then she struggled with depression of body and mind. Now she has regained spirit, strength and elasticity, and this new vitality told in her singing. Perhaps she began with "Ocean, Thou Mighty Monster," from Weber's "Oberon" because it is a conventional showpiece of German and many other concert rooms. Conventional it certainly is in its alternation of fast and slow, broad and fiery, contemplative and impassioned passages. Its form is hidebound and in these days of "fee lyric declamation" tends to become more and more antiquated. Usually, however, Weber has contrived to fill this form with music that compasses mood, that speaks with genuine and stirring emotional speech and dramatizing accent. His powers were failing when he wrote "Oberon," and this air of the ocean put side by side with Agatha's rhapsody in her chamber in "Der Freischütz"—a piece as conventional of form—is clear and curious proof of this dwindling in imagination and fire. The music from "Oberon" brings no picture of Huon's storm-tossed ship, and bears little to the hearer of the swift and changeful emotions of his gazing and fearful mistres. It begins and it ends as a show-piece and by so much served to disclose Miss Morena's skill in the art of song, her technical surety and the warmth and the beauty of her tones. At their highest, they are perhaps a little shrill, and now and then she reached for a note, but some of the intervals in this air of Ocean are reckless and exacting enough to be modern.

In the three songs that ended the concert—Wagner's "Träume" and "Schmerzen and Richard Strauss's "Heimliche Aufforderung"—Miss Morena discloses finer and more individual qualities of imagination and expression. "Träume" may pass for the "study" for "Tristan" that the commentators and even Wagner himself called it. He cherished it, however, none the less, and now after fifty years and when the music of "Tristan" is much the mome familiar, it remains a truly beautiful expression of intense and rapturous longing. Its very reticence makes the intensity the more interesting. Writing for the stage, he rightly took thought of his audience, would have his music tell. "Träume" he wrote rather for himself and for the woman whose verses suggested it, and thus he made it intimate music. Yet the operatic note in it will not down, and it was the distinction of Miss Morena's singing that expressed the qualities that are thus mingled in it. She lent it the intensity of the dramatizing and the eloquent singer; and underneath quivered the ferfor of an intimate and jossessing desire. The music is all seriousness and of like seriousness were Miss Morena's lover. They can sing in Munich after all.

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Scena. "Ocean, thou mighty Monster"....Weber
Soloist, Mme. Berta Morena.
Entr' Acte from Rosamunde.....Schubert
Songs with Piano, Mme. Morena.

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Parts of Berlioz's Symphonie Fantastique are growing threadbare. The very love-theme, which forms the core of this work, seems cloying and by no means as inspired a melody as the one which the same composer gave to Childe Harold. The Ball-room scene sounds decidedly tame, and one is only languidly interested in watching Berlioz "cipher with notes" and fit his love melody against the strains of the waltz.

The third movement, "In the Fields," is also fading fast. The Oboe and English Horn gave their conversation with much delicacy. There was, perhaps, an excess of "ritenuto" in their phrases, but the shading was most artistic. The final phrases of the English horn—the Shepherd calling in vain for his Maid, who has been killed in the tempest—are evidently the progenitors of some of the phrases in the third act of "Tristan and Isolde," upon the same instrument. But even this movement is too long and becomes "ennuyante" with its many repetitions and romantic languors.

But if the first three movements are fading, the last two are not. Mr. Fiedler may be proud of the successful way in which he read them. From the very first notes the audience, which seemed a trifle bored, began to sit up and take notice. There was more made of the March to Execution than we have ever heard in Boston before. The movement is, in music, as powerful as "The Ballad of Reading Jail," in literature—and as terrible.

Dickens, in his "Tale of Two Cities," speaks of the footsteps of the crowd; mad and headlong footsteps, footsteps that have been stained and dabbled in blood, dangerous footsteps to come into a man's life,—and these footsteps are heard here on the bassoons as the tumbril goes to the guillotine. The bassoons played particularly well, and the wonderful pizzicato harmony upon the contrabasses must also be mentioned as being of thrilling character. The obvious points, the last thought of the criminal as he awaits the supreme moment, the fall of the axe, the quivering corpse, these were all portrayed with power.

Still more fervid was the reading of the Finale. The temperature in Hades could not be measured by Fahrenheit. It was pictured as a very uncomfortable place, where snarling E-flat clarinette and impudent piccolos may jest at a gentlemanly murderer as much as they please. Superb was the burlesque of the church service, with its clangor of bells, its sarcastic fugal work, its sardonic working-up of the "Dies Irae." Yet there are those who say that irony is impossible in instrumental music!

If Mr. Fiedler did nothing more than the interpretation of the two final movements of this symphony, it would still be enough to make his advent in Boston memorable. It was a steady crescendo of power, even up to the last hard clash of cymbal (struck with a drum-stick) with which the scene ends.

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SYMPHONY CONCERT

By Olin Downes

Berlioz's Symphonie Fantastique was conceived and put on paper 80 years ago by a young man in his 27th year, who was to the end of his romantic and checkered existence without the benefit of a sound musical education, and who would have found it difficult to graduate from a course in composition at the New England Conservatory of Music.

Yet this work marked an epoch in the history of music, furnished an endless mine of material from which practically every modern musician has drawn; it was the dominating feature of yesterday's Symphony rehearsal, and no more ultra-modern music has been heard in Symphony Hall this season.

Berlioz was one of the young hotheads of his day. He had read much of Byron, probably, and more of Hugo. He had uncontrollable imagination. The immeasurable potency of his genius, his originality, probably unsurpassed in the records of any art, still floats that absurd exaggerated melodrama through five long movements, which contain much good, convincing thunder.

Yesterday the audience became plainly impatient during the slow moving "Scene in the Fields." To the remainder of the work it listened with absorbed attention. Well it might! Mr. Fiedler gave a superbly vital and sympathetic interpretation of music that clamors for attention, even as Berlioz must have clamored to the actress who gave him his monstrous inspiration.

The most compelling moments of the composition are the first movement, "Dreams, Passions," and the "March to the Scaffold," a truly terrible picture. These sections give us two sides of Berlioz, the romantic and impassioned poet lost in youthful and foolish fancies, and the lover of the sensational and the macabre. The "March to the Scaffold" is a great sensation, only one of the sensations that the madcap composer must roll on his tongue. It is a tremendous and blood-curdling effect. Who that has ever listened can forget the spectral talk of the bassoons, the frightful blasphemies of the brass?

"The Dream of a Sabbat" is emotionalism worn on the sleeve, a bid for the gallery. One laughs at the exaggerated absurdity of the thing—after it has gone by. All young men take themselves seriously, but it is not given to everyone to impose upon a sophisticated audience after 80 years! You cannot laugh off this piece of colossal egotism. It somehow compels respect.

An idea will move the world. The "Symphonie Fantastique" is an idea. In spite of its cumbersome gravity and occasional empty stretches, it is more alive today than ever. It has outlasted many compositions pronounced immortal when it was deride by learned judges.

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Worcester.—At the Worcester (J. F. Burke, mgr.) "The American Idea" March 3; Henry E. Dixey 4, 5, Billie Burke 6. Last week, "Girls" pleased greatly.

FRANKLIN.—Week of 1, "The Outlaw's Christmas." Last week, "The Millionaire and the Policeman's Wife" drew large houses.

POLI'S (J. C. Criddle, mgr.)—Week of 1: Frank Lalor and company, Grayce Scott and company, Juggling Jordans, Ward and Curran, Boutin and Tillson, Tom Bateman, Cunningham and Marion, and electrograph.

WHITE CITY.—Bostock's Trained Animal Arena.

MECHANICS' HALL.—March 9, Boston Symphony Orchestra, with Alice Robbins Cole, soloist.

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Newspaper Cutting Bureau in the World

From .....
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The two Boston Symphony Concerts of Thursday evening, February eighteenth, and the following Saturday afternoon, could well be termed a Paderewski or Polish celebration, as Paderewski was the soloist at each, and his new symphony, which is a tribute to Poland, formed the first part of each program. The first performance of this great work had taken place under similar conditions in Boston the week before. In New York the Saint-Saëns Concerto, C minor, and Beethoven's Concerto in E flat major—called "The Emperor" because of its splendid construction—completed each program, respectively. The new symphony with which Mr. Paderewski has honored America by its first hearing, is a patriotic tribute to his native land, Poland, and as it now stands is divided into three parts, Poland's heroic history previous to the revolution of 1863-'64 (the fortieth anniversary of which inspired the composition), the lyric nature of the Poles, and the third a picture of the revolution itself.

THE BOSTON SUNDAY GLOBE—MARCH 7

MUSIC AND MUSICIANS

Mme Morena Soloist at the Symphony.

Concert by Mme Nordica--Grand Opera by Commonwealth Club.

Various Recitals of the Week—Gossip.

Mme Berta Morena of the Metropolitan opera house in New York was the soloist at this week's Symphony rehearsal and concert, singing with the orchestra the great scena and aria from Weber's opera, "Oberon," "Ocean! thou mighty monster," which was last sung at these concerts Dec 21, 1901, by Pauline Cramer.

Mme Morena sang also, to a piano accompaniment by Herr Max Fiedler, Wagner's two songs, "Dreams" and "Pains," and Richard Strauss' "Secret Invitation." The Wagner lieder have been sung in Boston by Lilli Lehmann, Emma Juch and Marie Brema; the Strauss song by the composer's wife. So none of Mme Morena's numbers were heard for the first time, though all of them were so unusual as to come to most of the audience as practically new.

It cannot be said that the singer tipped her hearers over. Her wonderful voice, wonderful in range and quality, received its meed of acknowledgement; but the lack of shading, the lack of dramatic attack, the singer's apparent mental dryness—which belied the hope held forth by her personal appearance—left her hearers comparatively cold.

The Strauss song was wonderful in a subtle way; the singer appreciated all the passionate beauty of the music and carried to the aching-loneliness of the final line the longing of the poem. It was unfortunate that the exigencies of program-building could not have put the "Oberon" number at the last of her group instead of at the first, for this was the most tremendous of all four of her numbers.

She sang it as well as it can be sung in concert, breaking in without the aid of the dramatic action that should lead to this as a climax. And always Mr Fiedler seemed to be at too slow a tempo for her; the sustained melodies of Weber's aria were justified only at the tremendous phrases of the ending. Mme Morena's was an artistic rather than a popular success.

The orchestra began the concert with the great Berlioz symphony, aptly called the "Fantastic"—so disconnected, unsequential, repetitional, that it hardly needs the program notes to say that it is the description of the opium dreams of a young musician of morbid sensibility and ardent imagination. The "beloved melody," which haunts the whole symphony, turning up in all sorts of improbable relations, the vague dreams of pastoral scenery, with the goatherds piping back and forth their rude strains the weird Walpurgis night's dream with the melody astonishingly contrasted against a mocking chant of brass and a devilish dance of strings, the frightful "march to the scaffold," which nevertheless holds the hearer to absolute belief—one follows another like the changes of a nightmare.

Mr Fiedler's reading was both broad and warm; it was by no means what Mr Gericke gave us, and as far as memory goes, it was more compelling, more moving. The terrible fourth movement, contrasted strongly with the ball scene, which was forcedly light, was but the preparation for the howling, exploding welter of the climax. Altogether, the performance was one of the events that hardly count among one's pleasures, but which nevertheless one was glad to have experienced.

The program for this week's concert will include the first performance here of Bruckne's eighth symphony and Grädener's concerto for violoncello. The soloist will be Mr Heinrich Warnke.

THE SUNDAY HERALD, BOSTON, MARCH 7, 1909.

SYMPHONY CONCERT.

Orchestra Revives Berlioz's Fantastic "Episode in an Artist's Life."

By PHILIP HALE.

The 17th concert of the Boston Symphony Orchestra, Mr. Fiedler conductor, took place last night in Symphony Hall. Miss Berta Morena of the Munich and Metropolitan Opera houses sang for the first time at a Symphony concert in Boston. The program was as follows:

Fantastic symphony .....Berlioz
"Ocean, Thou Mighty Monster".....Weber
Entr' acte in B flat major from "Rosamunde".....Schubert
Songs with piano.....Wagner
"Dreams" and "Pains"; Strauss' "Secret Invitation."

Such an arrangement of program is not customary in this country, but in symphony concerts given in Dresden and Berlin it is not unusual for a singer to end the program with a group of songs, or for a pianist to end with a group of pieces. The symemtry of a program demands an orchestral composition as a closing number.

The "Fantastic" symphony was last played here by the New York Symphony orchestra, led by Mr. Weingartner, three years ago. That performance was one of extraordinary brilliance. The one of last night did not efface it. The "Dream of a Sabbat" last evening lacked dramatic, demoniacal continuity. The opening measures were effective, although Mr. Weingartner's imaginative reading, as though he were summoning witches from the four quarters of the earth to meet foul creatures of the air and fiends from hell, still haunts the memory. So, too, was Mr. Weingartner's conception of the "March to the Scaffold," a marvellous nightmare with its headlong rush, its spectral chattering bassoons, its wild fanfares. Nevertheless, there were many fine points in Mr. Fiedler's reading; there was poetic feeling in the first movement; the "Ball Scene" seemed less hackneyed than on previous occasions, and the "Scene in the Fields" had true pastoral atmosphere.

This music, now nearly 80 years old, is still wonderful in its imaginative force, in its romantic spirit. It is true that certain pages now seen old-fashioned, but the vitality of the main body is unimpaired. The wonder is that Berlioz with his scanty education was able to write the symphony, to express his passionate, tumultuous thought in musical speech, in an orchestral language that impresses and compels admiration even in the days of Strauss, d'Indy, Debussy and Loeffler.

Berlioz wrote the symphony in a high-strung, hotly romantic period. Romanticism was in the air. Much that seems fantastic to us, living in a commercial and material period, was natural then. It was as natural to be extravagant in belief, theories, speech, manner of life, dress, as it was to breathe. They that accuse Berlioz of being a poseur are unacquainted with the art, literature, theatre, mode of life in the early thirties. And there was something superb in the bombast, the fanfaronade, the "panache." Victor Hugo never outlived those years; witness scenes in "The Man Who Laughs" and "93." Berlioz at last become virgilian in expression, witness his "Troyens." Imagine Byron at the end waiting after the manner of Wordsworth, forgetting his Corsair, his Lara and his Don Juan in joyful recognition of the virtues in a pious pedler.

Berlioz is still a heroic figure. His latest biographers may pile fact on fact: They cannot turn the composer of the "Fantastic" symphony, "The Damnation of Faust," and the "Dead March for Hamlet" into a smug buorgeois. The legendary Berlioz will move and thrill generations to come.

Mme. Morena was heard here in "The Valkyrie" as Sieglinde last April. Her voice has lost in quality during the year, and her control of it is not so sure. Singing in concert shows faults in technic and in style that in opera were hidden or passed over. She chose for her aria the once greatly admired "Ocean, Thou Mighty Monster," with its hiccoughing finale. In it she displayed neihter dramatic breadth nor lyric grace. Mr. Fiedler accompanied the songs.

TRANSCRIPT, MARCH 13, 1909

MR. FIEDLER RE-ENGAGED

The Conductor to Continue at the Head of the Symphony Orchestra for Another Year—His Plans for the Summer and the Autumn

The expected has happened and Mr. Fiedler, who has been the conductor of the Symphony Orchestra during the current musical year, was today engaged for another season. He has obtained an additional leave of absence from his former post in Hamburg, and he will now continue at the head of the Symphony Orchestra until May of 1910. Tomorrow Mr. Fiedler and the orchestra start on their last journey of the season to New York and to the other cities that they regularly visit. Then they return for the six final concerts of the season here, ending on Saturday, May 1. Mr. Fiedler will then go to Germany for the summer, and take up his work in Boston again at the beginning of October.

TRANSCRIPT, SATURDAY, MARCH 13, 1909

CONCERTS NEXT WEEK

The Symphony Orchestra on Its Last Journey of the Year—Mischa Elman's Recital—The Final Concerts of the Kneisel and the Flonzaley Quartets—A New Pianist

The Symphony Orchestra departs tomorrow night on its final journey for the year to New York and the other cities to the southward that it regularly visits. At one of the two concerts in New York, Mr. Fiedler will undertake Bruckner's symphony in C minor that the orchestra played here yesterday for the first time in America, and at the other Berlioz's "Fantastic Symphony" from the programmes of last week. There and elsewhere the pieces chosen for performance range widely—overtures from Wagner and Weber, Strauss's tone-poems, "A Hero's Life" and "Death and Transfiguration," Debussy's "Afternoon of a Faun," Tschaikowsky's "Nut-Cracker" suite and Rimsky-Korsakoff's "Scheherezade." On Monday and Tuesday, March 22 and 23, the orchestra turns homeward, giving concerts along the way at Hartford and Waterbury with Mr. Warnke, the 'cellist, playing Grädener's concerto in either city. In Boston, the next concerts, the nineteenth pair, fall on March 26 and 27, with Schubert's Unfinished Symphony, Brahms's Variations, on a Theme by Haydn, Liszt's concerto for piano in E-flat, and an overture, "Sur les Falaises," by Mr. André Maquarre, the first flutist of the orchestra, to make the programme. Miss Germaine Schnitzer, appearing for the first time at the Symphony Concerts, will be the pianist.

BOSTON JOURNAL—MARCH 15, 1909.

FIEDLER TO STAY WITH SYMPHONY

Max Fiedler is to remain the conductor of the Boston Symphony Orchestra for another year. Mr. Fiedler has proven so popular this season that negotiations toward the extension of his contract have been on for some weeks, but it was not learned until a few days ago that his leave of absence from Hamburg next season, could be secured.

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The last Boston Symphony concert of the year will be given in the New National Theater Tuesday afternoon, March 16, at 4:30. An interesting feature of the program will be the performance by the composer of Ernest Schelling's "Fantastic Suite," for pianoforte and orchestra. This work was played with the Boston Symphony Orchestra in Boston a year ago by Mr. Schelling with much success, and it will be played not only in Washington, but in Philadelphia, Baltimore, and New York during the March trip of the orchestra. It is in this suite that Mr. Schelling, with unusual boldness, makes use of the tunes of "Dixie" and "Old Folks at Home." Max Fiedler will conduct.

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EVENING TRANSCRIPT, WEDNESDAY, MARCH 10, 19

MUSICAL NEWS

Dr. Muck and Boston—More About Mr. Campanini's Resignation—Tschaikovsky Classed—Other Items of the Hour

A month ago, in Berlin, Dr. Muck told a Bostonian who called upon him there, that, while he was still eager to return to Boston and to the conductorship of the Symphony Orchestra, no release or leave of absence from the Royal Opera was possible for him for next year. His return, therefore, in the autumn seems out of the question, and the signs point more and more to the retention of Mr. Fiedler for another season, if, of course, he is willing and free to remain.

Miss Edith Bullard is ill, and her song

BOSTON POST, MARCH 13, 1909

SYMPHONY CONCERT

By Olin Downes

One of the greatest works which have been brought to a first hearing in some seasons in Boston was given its local premiere yesterday afternoon at the public rehearsal of the Symphony Orchestra, Bruckner's eighth symphony, played, it is believed, for the first time in America.

It has been my fortune to hear three of Bruckner's vast symphonic conceptions, the fifth, the seventh, and the ninth. All of those enormous creations have a great origin, and immortal moments that float a varying amount of tiresome verbosity and reiteration. With the exception of a moment or two in the mighty finale, the eighth symphony is an inexhaustible succession of tremendous ideas, developed with a herculean fantasy and a noble ideality that achieves the sublime.

The form in the first three parts seems as compact as it could well be when filled with so much rich material. As in all Bruckner's works there are Wagnerianisms, yet such is the compactness and the force of the writing that one feels as if the composer had had Beethoven more in mind. There is no other master whose works furnish a parallel to the vigor of the opening of the first movement, the repose that proceeds from sheer inner strength and faith in God which characterizes the slow movement. The work should be given again very soon.

Mr. Warnke, the first 'cellist of the orchestra, played for the first time in America a concerto by Hermann Gradener of Vienna, which has just been published. This concerto has three divisions, which are connected in modern style. The first movement is pretty and flows along pleasantly. The slow section begins with a fat melody for the 'cello, and two flutes play a syncopated accompaniment. The chief theme of the finale is more than common: it is trivial and meaningless.

Certain passages seemed not over-advantageous for the soloist, but Mr. Warnke's was a masterly performance. He has an accomplished left hand, bravura passages, whatever the tempo, were clean-cut and executed with apparent ease. In sustained phrases the tone was nobly sensuous and full and expressive. Both the soloist and the symphony, in which Mr. Fiedler surpassed any previous achievement of the season, were encored. A brilliant performance of the "Prometheus" overture brought the concert to an end.

POST, MARCH 14, 1909

A NEW SYMPHONY

Yesterday it was impossible to speak at any length of Bruckner's symphony, which Mr. Fiedler presented at the Symphony concerts of this week for the first time in Boston, and probably in America. It seems strange that the work has waited so long for a hearing in this city.

Both Mr. Gericke and Dr. Muck were admirers of Bruckner's works, yet the strongest and the greatest of those with which we are acquainted was passed over until Mr. Fiedler placed us under a debt of gratitude, for after a single hearing we consider this symphony one of the greatest achievements in that form in modern orchestral literature.

Bruckner has given the world many pages of music which have an individual fascination that is not paralleled in the works of any other composer. Unfortunately, there is usually much chaff in the wheat, and one listens, not knowing which the next measure will bring. Yet the thoughts are so tremendous, the conceptions so vast, that they have preserved monstrous and unwieldy creations through one of the most swiftly changing periods in musical history.

We may be warmed and inspired by a composer who stops just outside the gates that he would enter. But Bruckner's fantasy knows no boundaries. He ascends, when he does ascend, on strong wings to cosmic regions. No composer, one is tempted to say, gives in an equal degree the sensation of the vast and illimitable.

And think of the incorrigible originality of the man! He could not write differently if he would. We are accustomed to call Hector Berlioz the most daring and thoroughly individual composer that has lived. Was Bruckner less so, in spite of the idolatry of Wagner and Beethoven? Berlioz dared, with an eye on the public, and thought for the memoirs he was going to write. In spite of his au-

the world. He realized the public's normal indifference and lack of imagination. He prodded their brains with a programme. Bruckner, the peasant, the boor, whose day for a number of years consisted of "10 hours a day on the piano and three on the organ," detested contact with the people outside. He was gloriously rude when disturbed in composition. He locked himself in his chamber with God, and with the fearlessness and unconsciouness of a child wrote down what transpired.

The eighth symphony takes the breath away at first, by its enormous energy and concentrated force. The themes have superb length and arch and outline. When they are reiterated, as Buckner is bound to do, the repetition only serves to drive them home. Where is the dodder and the twaddle? "Titanic" will do about as well as any other word to describe the first part. The melodies have tremendous potentiality. In absolute music there are few such intensely dramatic moments as the three successive crashes that hurtle together. The instrumentation splashes gorgeous color. The final muttering of the violins is epic, Homeric lamentation.

The scherzo is Beethovenish in its magnificent vigor and optimism. A poetical horn call precedes the idyllic trio. It is all breezy, open-air music, filled with vitality and humor, and the poetry of nature. There is a change to heavenly contemplation in the adagio. How wonderfully the lower strings establish the mood and prepare for the long, full-breathed song of the violins!

If the finale is a little broken up, it has such kindling triumph, such ecstatic vision, that it remains the worthy culmination of what is surely an enduring master-work. A symphony such as this should be heard more than once in a season. It should be quickly repeated.

THE FRIENDLY FENCE

WITHOUT DISTINCTION OF SEX OR COLOR

FIRST OF THE BOOK AND LAST OF THE LINE

BOSTON DAILY ADVERTISER, SATURDAY MORNING, MARCH 13, 1909

NEW PROGRAMME AT THE SYMPHONY THIS WEEK

BRUCKNER'S SYMPHONY NO. 8 FIRST TIME HEARD

A Work of Great Power as Well as Length—A Graedener Concerto Another Novelty.

By Louis C. Elson.

PROGRAMME.

Bruckner—Symphony No. 8.
Graedener—Violoncello Concerto.
Beethoven—"Prometheus" Overture.
Soloist, Mr. Heinrich Warnke.

The list is short, but let no one imagine that the concert was. Two modern works form a genteel sufficiency for a tonal meal, particularly when the first one lasts nearly an hour and a quarter. When a radical like Bruckner gets to his eighth symphony he may be said to have acquired the "symphony habit," which is at present by no means the habit of brevity.

Bruckner, however, is beginning to show up well among the moderns. He is a slave of the demon of figure treatment, and he worries his little motives until he has squeezed out every possible meaning that is concealed in them, and the auditor is between the development and the deep sea, but he is at least logical and comprehensible, and he has a style that is absolutely his own. But the emotional power of Tschaikowsky, the melodic form of Brahms, the glow of tone-color of Strauss, he does not possess, so that his great length sometimes leads to dullness.

The auditor must have had his fill of novelty at this concert, for every note of the two first works of the programme was new to Boston, not a single movement of either work having been heard here before. Mr. Fiedler has had the honor of giving Bruckner's largest work first, in America. It is prolix and difficult work that must have cost conductor and men many hours of tedious labor. Poor Beethoven's Ninth Symphony will soon be

cent symphonies given in our concerts have extended beyond the hour. Yet we may hasten to add that Bruckner's symphony towers above its two predecessors, not only in length but in power.

This C minor symphony (we cannot help contrasting it with two other C minor symphonies, to its disadvantage) was once given as an entire concert in Vienna. The excess of figure development is in evidence in the first movement, where a chromatic figure is treated in every possible way that ingenuity, patience and learning can devise. We at once concede the great skill displayed, but life is getting too short for these long tonal treatises and music in this guise is no longer a pleasure but a task.

Of St. Paul it was suggested that too much learning had made him mad; of the modern Regers and Bruckners one must say that their excess of learning prevents them from seeing when it is time to let an innocent little figure rest. There were, however, moments of grandeur and beauty in even the first movement of this symphony.

The Scherzo is less artificial and less long. It has something of that rustic naivete which seems natural to Bruckner and fits him well; it is no longer the academician who is speaking, but the inspired composer who has something to say. Nevertheless there is also some wonderful combination of themes in this Scherzo; parts that are difficult to comprehend at once, passages that may even bore the public, but that will be recognized more fully with better acquaintance. So that it seems that there is always a "Music of the Future!"

The Adagio is of great length. The phrase of "heavenly length" that used to be attached to Schubert may properly be used here, for Bruckner has also something to say in this movement. No man who is thoroughly in earnest, and has any ability at all, can ever become ludicrous in his work. Bruckner has been helped, rather than harmed, by the fierce and partisan attacks of Hanslick, the dislikes of the Herzogenbergs and Brahms. The virulence displayed by his adverse critics must eventually defeat itself.

In each of the movements there are points of beauty and of power, but not a sustained power such as one requires in even a shorter symphony. The Finale has some strong climaxes. There is a note of triumph in the trumpet calls that echo through some of its measures, and the chorale effects also suggest a victory with divine help. That Bruckner had as profound a religious

cannot be doubted, and this was a moving impulse in his two last symphonies.

Like Franck, Bruckner cannot attain Wagner's condensed power in creating a figure. The aggressive little four-noted figure of the Scherzo is not in itself attractive, although very prominently thrust forward, and played upwards and downwards innumerable times. In orchestration Bruckner follows, a long way after, Wagner. The violins in high position, in the Adagio, for ecstasy, the use of the brasses in rich harmony in soft passages, at the first part of the same movement, are striking examples. But Bruckner does not get as much out of the modern orchestra as many lesser composers.

There is too much of sequence treatment in every movement of the symphony, and too much of sheer repetition of figures. When Wagner carried a single simple idea (the tonic chord) through measures upon measures, at the beginning of "Rheingold," he was warranted in doing so by the picture he was portraying (the ceaseless flow of the Rhine) but there is no such warrant for such lengthy preparation of climaxes in a symphony. And Wagner himself used such an effect only once, while Bruckner returns to the same device often.

Yet, in spite of the defects and the prolixity, the symphony has dignity and power and the voice is the voice of Bruckner and not often an echo of either Brahms or Wagner. It is the best of the nine symphonies of this master, and it was splendidly performed. Mr. Fiedler has here reached his highest point, thus far, in Boston. It was a work of self-abnegation too, for we believe that the public will be much quicker to see the faults than the merits of this learned and long symphony.

Graedener was much less lengthy. It may have been a logical sequence to go from Bruckner to Graedener, for the latter succeeded the former in the chair of harmony and counterpoint at the Vienna conservatory. He does not seem to have the musical gifts of his father, Carl G. P. Graedener, whose songs deserve to be much better known than they are, particularly his "Werner's Lieder aus Welschland."

But there are so few concertos for violoncello that one welcomes any addition to the scant repertoire, and Mr. Warnke played with such clearness and intelligent phrasing that the work was carried to some success. We could, however, have borne with much more breadth, for the tone seemed very light at times.

The concerto is a brand-new work and does not seem at all inspired. It seemed like "Eau Sucree" after the earnestness of the symphony. Its movements are joined together. Its slow movement is so constantly dreamy that one almost goes to sleep, in sympathy. Its rondo-like finale has a chief theme that is tuneful even to the whistling point, and comes back in a jolly treatment by diminution at the close. Its cadenza has some very long maunderings for the violoncello. It is altogether a rather pleasant, but by no means great, work.

A goodly procession marched out before the "Prometheus" overture. It is by no means the greatest of Beethoven's overtures and was probably chosen on account of its brevity. It was well enough played, but the Bruckner symphony dominated this programme altogether. If Bruckner had only known that brevity is sometimes the soul of music as well as of wit!

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BOSTON GLOBE
MARCH 20, 1909.

MRS LENOM PUT ON PROBATION

McQuarre Pays Fine of $100.

Latter Arrested on Husband's Alienation Suit.

Dist. Atty Hill Acts as Court Interpreter,

Mathilde Lenom, wife of Clement Lenom of the Symphony orchestra, and Daniel McQuarre, who were brought here from San Francisco recently on an indictment accusing them of a statutory offence, were before Chief Justice Aiken in the superior criminal court yesterday. They pleaded guilty to the charge. The woman was placed on probation and McQuarre was fined $100, which he paid.

The parties are French, and as there was no interpreter in court Dist Atty Hill acted in that capacity.

It was on Mr Hill's recommendation that the cases were disposed of. He felt there were circumstances of an extenuating nature that warranted the disposition that he recommended to the court.

As McQuarre was leaving the courtroom he was placed under arrest on civil process by Deputy Sheriff Fee in an action for $25,000 damages for the alleged alienation of affections brought by Clement Lenom. The plaintiff claims the defendant alienated the affections of Mrs Lenom. The ground of the arrest is that the defendant intended to leave the state.

McQuarre will appear in the poor debtor court Monday. Meantime he will stay in jail.

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BOSTON SYMPHONY.

For the concert of the Boston Symphony Orchestra at the Buckingham on Tuesday evening, March 23, the Waterbury Music League has introduced a decided innovation in opening the sale next Saturday, March 13, 10 days in advance of the concert. This sale will be held at the Buckingham Pharmacy and will give all desiring seats, including the outside towns, ample opportunity to procure them. The orchestra will be heard in an especially rich program which will include the Symphony "Pathetique" by Tschaikowsky, compositions by Strauss, DeBussy and "Finland," the famous symphonic poem by Sibelius which has never been played here. The program will close with Wagner's prelude to "Die Meistersinger." The program, an especially rich one and varied, will necessitate the presence of every man in the orchestra.

spaper Cutting Bureau in the World

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ELOPERS ARE CAUGHT.

Husband Has Pair Brought to Boston From Frisco.

BOSTON, March 3.—A round trip to the Pacific coast, in which Daniel Maquarre, flute soloist of the Boston Symphony orchestra, and Mrs. Mathilde Lenom, wife of another symphony player, participated, ended today in the superior court here, when both pleaded not guilty of a statuory offense and, failing to furnish $3,000 bail, were sent to jail to await trial.

The pair disappeared simultaneously in November. They were located recently by Mr. Lenom in San Francisco, where Mrs. Lenom had opened a millinery store and Maquarre was giving music lessons and they were arrested at the request of Boston authorities. Neither of the accused was represented in the court proceedings today and neither made an effort to obtain bail.

Post

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REVENGE ON ELOPERS COST LENOM $2000

But Symphony Artist Executes Spectacular Coup on Mrs. Lenom and Soulmate by Landing Latter in Jail

Mrs. Clement Lenom and Daniel Maquarre, whose troubles were increased yesterday after they thought them ended.

When Daniel Maquarre and Mrs. Clement Lenom were released in the Superior Court yesterday, one after paying a fine of $100 and the other after being put on probation, they smiled jeeringly at the discomfiture they imagined the news would bring to the irate husband, Clement Lenom, member of the Symphony Orchestra.

He had just paid over $2000 to the county of Suffolk for expenses incurred in bringing the pair back from California.

They smiled too soon, however, for Lenom, although out of the city, had prepared one of the most spectacular coups pulled off at the courthouse in years.

Maquarre was arrested just as he stepped from the courtroom to answer a $25,000 suit for the alienation of Mrs. Lenom's affections.

Paper Cutting Bureau in the World

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Boston Symphony Orchestra.

The last Boston Symphony concert of the year will be given in the Lyric Theater on Wednesday evening, March 17, at 8:15. A most interesting feature of the program will be the performance by the composer of Ernest Schelling's "Fantastic Suite," for pianoforte and orchestra.

This work was played with the Boston Symphony Orchestra in Boston a year ago by Mr. Schelling with such success, and it will be played not only in Baltimore, but in Philadelphia, Washington and New York during the March trip of the orchestra. It is in this suite that Mr. Schelling with unusual boldness makes use of the tunes of "Dixie" and "Old Folks at Home."

WENT BACK TO JAIL

The husband charges that his former friend who had eloped with his wife was an alien and about to leave the State, so Maquarre had to go back to jail. Mrs. Lenom was served almost at the same moment with a divorce libel that had been prepared by her husband.

Although the proceedings in court yesterday were short they were marked by an innovation when District Attorney Hill showed his versatility in explaining the proceedings to Mrs. Lenom in French, as the defendant knows no other language. Both Maquarre and Mrs. Lenom pleaded guilty to the charges preferred against them and left the courtroom hurriedly.

The $25,000 suit brought against Maquarre was evidently entered with no thought of remuneration, as the irate husband knew that Maquarre had no means.

Lenom had obtained a position for Maquarre with the Symphony Orchestra when he first came to Boston and had taken him into his own home because he thought that the young stranger could not afford to maintain one for himself.

When Wife Broke Down

Maquarre had paid his $100 fine and was hastening forth to greet Mrs. Lenom, who had halted in the corridor to speak to him. She smiled as she saw him approaching, but they never exchanged congratulations, for an officer halted the young Belgian musician and served him with the alienation papers, informing him that he must again go to jail.

Mrs. Lenom had shown no concern when the divorce libel was served on her, and had appeared nonchalant in court when she pleaded guilty. She showed emotion for the first time when Maquarre was stopped by the officer and then she broke down. Tears rolled down her cheeks and she sobbed audibly as she left the courthouse.

John F. McDonald, attorney for Maquarre, said last night that he had himself paid the prisoner's fine and that his client had not a cent in the world.

"It was absurd to say that Maquarre had any intention of leaving the State," said Mr. McDonald. "He has no money to go from Boston, and he regards this city as his home. This is where he intends to live, and there has never been the least thought in his mind of going back to Belgium. He will take a poor debtor's oath in the morning, and we can show that he has no intention of leaving the State, so that I expect that he will be released from jail."

The story of the erring wife and the musican with whom she eloped was the greatest shock that Boston musical circles have ever received. Both men were members of the Symphony Orchestra, the most noted musical organization in the country.

Maquarre had been helped by Lenom, who secured him his place with the orchestra. On Nov. 23 Maquarre and Mrs. Lenom fled from Boston and all trace of them was lost.

It was at first thought that they had gone to France, but through the persistency of the husband they were finally located in San Francisco, where Mrs. Lenom had opened a millinery establishment.

People familiar with the case have been astounded at the evident comfort Mrs. Lenom has taken in merely watching Maquarre, for in San Francisco he put the blame for their elopement upon her shoulders.

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MUSIC NOTES

The last of the season's concerts by the Boston Symphony Orchestra will occur at the Academy of Music on Monday evening, March 15, an interesting feature of the program being the performance by the composer of Ernest Schelling's "Fantastic Suite," for pianoforte and orchestra. This work was played with the Boston Orchestra in Boston a year ago with much success, and it will be given not only in Philadelphia but in Washington, Baltimore and New York during the March trip of the organization. It is in this suite that Mr. Schelling with unusual boldness makes use of the tunes of "Dixie" and "Old Folks at Home."

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Mr. Heinrich Gebhard, pianist, of Boston, who has already appeared in Providence as soloist with the Boston Symphony Orchestra, will give a recital before the Listeners' Club on Monday afternoon at 4:30, when he will play the following programme: Rhapsodie, op. 79, No. 2, Brahms; "Waldstein" Sonata, op. 53, Beethoven; Aufschwunz, Des Abends, Schumann; Valse, op. 42, Impromptu, op. 36, Scherzo, No. 2, Chopin; "Reflets dans l'eau," Debussy; Russian Dance, Tschaikowsky; Gavotte, Gebhard; Fantasie on Verdi's Rigoletto, Liszt.

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TRANSCRIPT,
SATURDAY, MARCH 20, 1909

THE MODERN SYMPHONY

WITH FOUR RECENT EXAMPLES FOR A TEXT

A Remarkable Series of Such Pieces at the Symphony Concerts, Beginning with Paderewski, and Continuing Through Elgar and Berlioz to Bruckner—The Rehabilitated Symphonic Form as a Means of Emotional and Poetic Expression After the Long Supremacy of the Tone-Poem—The New Resources for the Modern Symphonist and His Use of Them—The Temptations That Beset Him and Induce the Length of His Pieces—A Sign of the Times in the Contents of These New Symphonies—The Inheritance from Berlioz

Seldom, surely, have four such symphonies been played in succession at the Symphony Concerts as Mr. Fiedler has put on his programmes for the past month. He began with Paderewski's, which was wholly new; next came Elgar's, not quite three months old and played for the first times in Boston; then Berlioz's "Fantastic" for one of its triennial revivals, and finally Bruckner's in C minor for its first performances in America. The conductor and his men played all four in a fashion that disclosed clearly their substance and their form; that summoned and enforced their mood, and that imparted their characteristic poetry and passion. Mr. Fiedler and the band gave, moreover, to each its particular individuality—to Paderewski's its rich and glamorous tone and its voice of melancholy musing; to Elgar's its masculine stride and its nervous intensity; to Berlioz's its melodramatic vividness and largeness, and to Bruckner's its plangent sonority and spiritual exaltation. Two of these symphonies—Paderewski's and Elgar's—are intrinsically and saliently modern, written by contemporary composers, alert and often sympathetic to the musical tendencies and practices of their particular day and in the prime of their individual powers. The third—Berlioz's—though it is nearly eighty years old, is the clear forerunner of many of the symphonic methods and ambitions of our time, and in the accomplishment of its chosen ends matches, and often excels, much of the music that has been patterned more or less directly after it. The fourth—Bruckner's—is the apex of the achievement of a solitary and singular genius (for this eighth symphony of his warrants such a word) who, but for his assimilation of Wagner's instrumental coloring, might have stood anywhere in the musical century between Beethoven's symphony in C major and Strauss's "A Hero's Life." Retrospect, comparisons and contrasts are not the fashion with the Symphony Concerts. There are so many of them; week by week they come—and go, each by and for itself. Yet here, perhaps, is so remarkable a series of symphonies—and all but one quite unfamiliar—that it is worth while, in this week of pause in the concerts, to look back upon them.

At least one common and pervading characteristic of the four symphonies was the effort of the composers, and oftenest the successful effort, to make the music, cast in the symphonic form, express ideas, emotions and sensations, apart from its own ordered beauty and power. Paderewski's, for example, had a palpable programme throughout that became almost explicit in the composer's own annotation of his finale of the Polish Revolution. The first movement was surely like to some imagined ghostly pageant of the ancient heroes of Poland summoned from their tombs, to march again to their wars with heroic chant, to smite with their swords to victory or defeat, to raise their song of thanksgiving, while the beholding composer and the beholding auditor saw and heard, marvelled and lamented over a vanished but glorious past. The second movement, again, was as the singing of mournful and broken songs by many voices in waste and solitary and hidden places.

Berlioz's "Fantastic Symphony," in turn, follows frankly the visions of a drugged and disordered dream, with each vision duly labelled and more lengthily catalogued on the explanatory fly-leaf. Elgar's symphony has no stated or implied "programme." On paper, it is as "absolute" and self-contained as a symphony of Mozart or of Haydn. But in the hearing, it has no less its clear spiritual "programme." The restless stress of the first movement about the "motto" melody is as the eddying of life about a strong man's ideal; the scherzo is as the joy and the vigor of his strength; the adagio is as his own secret vision of that ideal; the finale sings the victory, at least in his inner life, that loyalty to it brings him. "By this sign; he shall conquer." Bruckner abhorred "programmes," and his was not a mind to shape them or to respond to them. Yet who, hearing his eighth symphony sympathetically, can doubt for a moment that, for once, his music is the clear and transporting speech of a sequence of moods of singularly pure and high exaltation and aspiration. For once again, he has written passionate music—of the passions of the spirit.

In a word, these four composers have been able to cast their music in the symphonic form, and yet make it as emotionally expressive, as vividly delineative, as poetically suggestive, as their imagination could compass and their skill accomplish. True, they have each treated the symphonic form elastically and freely—Paderewski most and Elgar least, of the four. Yet their symphonies remain intrinsically and essentially symphonies, unless we are to regard the symphonic form as a kind of vise, with Brahms, let us say, [illegible] a tune [illegible] the screws.

In fact, as the symphony of Haydn and Mozart expanded to the imperious needs and the imperious hand of Beethoven, so his has expanded to the needs and the resources of the modern and the contemporary symphonists and to those of Berlioz when he foreran them. Therein, and particularly in the symphonies of Paderewski and of Elgar, lies, perhaps a sign of the musical times—and the clearer and the widerspread if d'Indy's memorable second symphony be added to them.

Under the potent influence of Liszt, of Strauss, and less directly of Wagner, ours has hitherto been the musical generation of the "tone-poem." In its freedom of form, in its susceptibility to sensation and suggestion, our striving composers found, or believed they had found, a fuller and more potent medium of expression for whatever tale or poem, picture or place, figure of legend and figure of romance, or even their own minds and hearts, prompted them to express. The symphony cramped, cribbed, confined them. It had become, in their view, only a training ground for the piping and wizened children of Brahms. They forgot how much and how vivid and pulssant, delineative and expressive music Berlioz and even Liszt himself had written within the limits of the symphonic form. They forgot how significant, even within its limitations, is the characteristic device of expressive and delineative music—the emotional and poetic and pictorial transformation of melodies.

Now comes Paderewski with a symphony, and had he written instead a set of tone-poems and called it "Polandia," he would seemingly have accomplished no more of his emotional, poetic and pictorial design. Now comes Elgar, and a symphonic poem, say in the vein of Liszt's "Les Préludes" or "Die Ideale," would have imparted no more—and very probably less—of the emotions he would utter. There, too, was the neglected Bruckner; and what tone-poem could mount, or has mounted, higher into the pure ether of spiritual exaltation and held itself there with surer and steadier wing than his eighth symphony. In the Adagio and the Finale he touches sublimity—and on the pinions of the symphonic form. Thus has the symphony come into its own again as the clear and elastic medium for the potent expression of emotional, poetic, pictorial ideas and visions, for the embodiment of a "programme," if it is only within the power of the composer, as it is with Paderewski and Elgar, as it was with Berlioz and Bruckner, to make it do his will. Fashions spread quickly in this musical world of ours, and for a time it will now make symphonies where it has made tone-poems.

The symphony, however, has come into this new—or restored—estate with new and ampler resources. Recall Paderewski's symphony, and try to trace the source of the emotional and the imaginative impression that it made. Melodies it certainly had, and often substantial and significant melodies; but they touched the imagination and stirred to answering emotion less by what they were than by what they became under the composer's handling. The harmonic treatment to which he subjected them, the instrumental dress in which he clothed them, the atmosphere, so to say, in which he thus encompassed them, gave them oftenest what power of beauty or poignancy they had for each individual hearer. There were the melodies like the bones of a skeleton; there was the development to articulate them, but it was the harmony and the instrumentation that gave them flesh, blood and vitality. Recall Elgar's symphony, in turn, and its force upon the listener, and again it seems to lie primarily, not in his invention and development of themes in the older symphonic sense, but in his significant and individual harmonic and instrumental treatment of them. The tour de force by which he makes his Adagio and his Scherzo out of themes, identical note for note, but how differently handled and transformed for his different purposes, is typical of this new emphasis and new resource of harmony and orchestration. The sense of restless conflict in the first movement and of battling triumph in the finale is born primarily of these means. Out of Elgar's rhythmic handling of his themes comes the fine masculine stride, at its most telling moments, of the symphony.

And what a master of rhythms is the Bruckner of the symphony in C minor! A week has gone since Mr. Fiedler and the orchestra played it, but it is easy still to hear the wonderful rhythm of the drums in the Finale, or the soaring progressions of the Adagio. Did ever music rise on wings of more sustained and pulsing beat than this truly inspired song of spiritual serenity and spiritual exaltation? Moreover, what was the familiar reproach of Bruckner's detractors to his music—that it was a thing of richly colored and clangorous instrumentation, masking dry contrapuntal skill, evasive melodic invention and confused musical architecture. The reproaches were not always just, and least of all to such a unique masterpiece as this eighth symphony. Yet among the chief and most thrilling of its glories are its instrumental richness and plangency, its propelling and engrossing rhythms, its progressions that make the listener's throat clutch with the sheer emotional impact of them. As for Berlioz, the very primers of musical history cite the meagreness of his melodic invention and the scantiness of his thematic development to dwell the more upon the emotional and the delineative force of the harmonic, the rhythmic and the instrumental treatment that he gave them. Thus, the imparting and the commanding power of these modern symphonies lies primarily in the significance, the point, and the richness of the inharmonic and their instrumental dress and in the prick and propulsion of their rhythms.

On the other hand, the very amplitude and elasticity, the potency and the poetry of these new resources have their pitfall. They are endless temptation to the composer—to double and redouble them, to venture here, to experiment there, to exhaust them, so far as he may, and to exhaust himself and his audience. There [illegible] of musical paper for the writing's sake—Strauss's larger tone-poems abound in it; there is also the writing of music as a thing primarily to be heard in the concert-room, and the modern composer, like the Roman racers in the circus, is fain to ride both horses at once. Paderewski's symphony filled seventy minutes; Elgar's required fifty; Berlioz's, which sounds the compactest of the four, consumed fifty; Bruckner's surpassed even Paderewski's in length, though in it, by the force of the rare inspiration that sustains it, the listener least heeded the passing minutes. And these are the days when all of us, by common consent, have most difficulty in the fixing of attention and the holding of it fixed. We must have the exaltation, the remoteness, the superhuman quality of the Bruckner of the symphony in C minor to rivet us. A cause or two of these unholy, instead of heavenly, lengths is not far to seek. Composers, like Paderewski and Elgar, and sometimes Bruckner—often indeed in other of his symphonies—have not so much more to say than had Beethoven or Brahms; but what they would utter, they speak with infinite detail.

Read the score of Elgar's symphony, and a pedantic and diligent analyst could, if he chose, divide it into an almost endless number of sedulously fitted mosaics. Studied in such detail, it becomes like to a tessellated floor. Elgar must draw the ultimate scrap from his themes, exhaust each figure, cut and recut his harmonies, color and recolor his instrumentation. Paderewski is only less persistent to wring out his short motives, to drain his harmonic and instrumental resources, to make play with slightly varied reiterations. Bruckner's foes liked to taunt him with his insistent augmentations, diminutions and inversions. Berlioz could be vividly brief—witness "The March to the Scaffold" in the "Fantastic Symphony"—but how reluctant he is in that same symphony to have done with the "Scene in the Fields." And the temptation to the contemporary composer, like Paderewski or Elgar, with all the resources of the modern orchestra—and sometimes of his own additions to it—ready to his hand and with all the modern ventures into new and bold harmonies to goad him, is twenty-fold that which beset the comparatively innocent Berlioz or even the dream-rapt and secluded Bruckner. The contemporary composer likes too well to worry a motive, a mere figure even, until he has had his last shake at it. He loves too well to squeeze one more tube of instrumental color. The wonder is that he can fuse all his details as Paderewski and Elgar have done, but as Bruckner has accomplished nowhere but in this eighth symphony, into an organic and impressive whole. Yet in the two processes of detailing and of fusing, the minutes, and sometimes the auditors' attention, pass.

In their emotional and poetic content, these symphonies of Paderewski, Elgar, and Bruckner may also be a sign of the times. The all-conquering Wagner preoccupied us long and strenuously with the sensuous, even the sensual, and the romantic elements in expressive and delineative music. One may not, being a Wagner, write a "Tannhäuser" or a "Tristan," the first act of "Die Walküre" or the final scene of "Siegfried" and not leave an impress upon the musical sensations and the musical tendencies of the generation that now knows them so well. Tschaikowsky, in his fashion of the veneered Slav, is more sensual even, and alike of pleasure and of pain, than is Wagner. French music still has its practised and absorbed amorist in Massenet, narrow as his influence may be outside Paris and New York. The Strauss of the tone-poems—to say nothing of "Salome" where he could be naught else—can be at moments as sensual as he is intellectual. There is passionate and fleshly love-music in the "Domestica" and perhaps in "Ein Heldenleben." Elsewhere much of the music of our generation has been engrossed with sensuous and sensual passion and excitement. To put it a little brutally, and from a masculine point of view, there has usually been a woman in it.

There is no woman in these symphonies of Paderewski and Elgar and Bruckner, warm of emotion and touched with poetry as they are. Theirs is not sensual music; and while it is at its best sensuous, as all moving music must be, the sensuousness is fine-fibred, purged of its grosser elements, of a higher imagination and of a purer spirit. Paderewski sees in vision the warrior-heroes and the ancient glories of Poland, and meditates mournfully upon them; he hears, with melancholy ear, the broken and brooding songs of its people; he lives in imagination through its futile rebellion; and of the emotions that these sensations stir in him, his symphony is born. Elgar, in turn, enters deeply into a man's struggle and stress for the ideal which he would cherish; he penetrates far into the secret of a man's heart—for England, after all, is the country of men—and of these things, as a man, for men, he writes his finely masculine symphony. Bruckner, finally, quite leaves the earth, and in a moment of such pure and high inspiration as the gods sometimes vouchsafe to such simple souls, puts into music a spiritual beauty, aspiration and exaltation that knows not time, or place, or body, that has melted every grosser element into lovely and thrilling sound. As truly as St. John in his cell at Patmos, Bruckner heard in the adagio and the finale of his symphony, the many voices of the Apocalypse. And he that stumbled and halted in all the rest of his music, spoke at last through and with them.

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BOSTON GETS WEATHER KIOSK.

Structure for Dissemination of Information to be Erected on Common.

Boston, March 5.—A weather kiosk is to be erected in Boston. It has been authorized by the United States Weather Bureau, and the location for it has been selected by John W. Smith, local Weather Forecaster, and approved by Mayor Hibbard.

The location chosen is a small spot on

gramme's close. Czerwonky is not a familiar name to our concertgoers, but undoubtedly it will be better known before long. For here is a player with decided talent, a fine mastery of his instrument and a captivating style. Mr. Czerwonky came to this country with Dr. Muck when the latter took command of the Boston Symphony Orchestra to fill the post of second concert master, soon resigning, however, to devote his time to teaching, to concert and quartet playing. Certainly his ability is such that he should find no trouble in duplicating here the excellent reputation he has already won abroad. His programme last night was as follows:

Ciaccona (for violin alone)	Bach
Fantasia Appassionata	Vieuxtemps
Traumerei	Strauss-Czerwonky
Canzonetta	D'Ambrosio
Serenade	
"Moses," fantasie	Rossini-Paganini
Humoreske	Dvorak
Zephyr	Hubay
Souvenir de l'Amerique	Czerwonky

In arranging this programme, the player placed his piece de resistance first. The Bach chaconne is a pretty good test for violinists, and Mr. Czerwonky stood the test exceedingly well. The technical difficulties, by no means small, were well within his grasp, and he gave a convincing display of straightforward and artistic work. The remainder of the selections were distinctly of the popular sort, for the average audience will feed without stint on sugary bits like the Dvorak "Humoresque" and such frothy confections as the Vieuxtemps fantasia and the player's own paraphrase of American nationals airs and popular songs, which ended the programme.

Mr. Czerwonky plays with great delicacy of style and is not lacking when it comes to a brilliant tour-de-force. Fingers and bow arm are well schooled. His double stops and chord playing are very accurate and he juggles with harmonics most successfully. Altogether, he made an excellent impression. The audience, disposed at first to be cordial to a newcomer, soon fell under the player's spell and applauded vehemently. Of the last three numbers, the "Humoresque" and the "Zephyr" were redemanded, and an encore also followed the final selection. Mr Carl Lamson, at the piano, gave tasteful and sympathetic support.

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BERLIOZ' SYMPHONIE FANTASTIQUE PLAYED

MR. FIEDLER'S WONDERFUL READING OF THE FINALE

By Louis C. Elson.

PROGRAMME.

Symphonie Fantastique.....Berlioz
Scena. "Ocean, thou mighty Monster"....Weber
Soloist, Mme. Berta Morena.
Entr' Acte from Rosamunde.....Schubert
Songs with Piano, Mme. Morena.

A strangely arranged programme, the order of which might almost have been reversed, to advantage. It began with the usual pause, during which Mr. Fiedler stood in rapt devotion before his orchestra. How does he occupy those regular moments of impressive silence? Is it a mystic ceremonial, like the "secret prayer" of the celebrant priest at the Mass?

Parts of Berlioz's Symphonie Fantastique are growing threadbare. The very love-theme, which forms the core of this work, seems cloying and by no means as inspired a melody as the one which the same composer gave to Childe Harold. The Ball-room scene sounds decidedly tame, and one is only languidly interested in watching Berlioz "cipher with notes" and fit his love melody against the strains of the waltz.

The third movement, "In the Fields," is also fading fast. The Oboe and English Horn gave their conversation with much delicacy. There was, perhaps, an excess of "ritenuto" in their phrases, but the shading was most artistic. The final phrases of the English horn—the Shepherd calling in vain for his Maid, who has been killed in the tempest—are evidently the progenitors of some of the phrases in the third act of "Tristan and Isolde," upon the same instrument. But even this movement is too long and becomes "ennuyante" with its many repetitions and romantic languors.

But if the first three movements are fading, the last two are not. Mr. Fiedler may be proud of the successful way in which he read them. From the very first notes the audience, which seemed a trifle bored, began to sit up and take notice. There was more made of the March to Execution than we have ever heard in Boston before. The movement is, in music, as powerful as "The Ballad of Reading Jail," in literature—and as terrible.

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THE SYMPHONY CONCERT

The sixth of the current series of concerts at Sanders theatre, by the Boston Symphony orchestra, Max Fiedler, conductor, was given last Thursday evening. Laura Hawkins, pianist, was the soloist and this was the program:

Symphonic Suite, "Scheherazade," op. 35 .....Rinsky-Korsakoff
Concerto for piano, No. 5..Saint-Saens
Overture, "Flying Dutchman"..Wagner

Now that Rimsky-Korsakoff has passed away and his creative work is finished, various estimates will be in order as to his rank among contemporary composers and his influence on the musical development of his time. Whatever the verdict as to his ultimate rank among composers, not only of his own country but of the musical world generally, it will be generally accepted that his symphonic suite "Scheherazade" (a musical picture of several Arabian Nights' tales) will take rank as one of the most artistic and imaginative works of its kind in the modern musical literature. Certainly it continues after many hearings to impress one as the finest example from a Russian composer since Tschaikowsky. As a brilliant, forceful and authoritative illustration of what the modern orchestra can do, it has hardly any equal, and what is even more to the point, it possesses melodic charm and imaginative conception that make one listen all the time with evident enjoyment. The piece gave several of the soloists in the orchestra a chance to show their artistry and virtuosity, which was taken full advantage of. In fact, the whole performance of the suite was one long to be remembered. The applause was long continued and the performance well deserved it in every way.

Miss Laura Hawkins' ambitions as a pianist are on the increase, and she played the latest of the several concertos by Saint-Saens, a work not to be compared as to musical worth with the second, or even the first one written years ago. The fifth concerto is seldom heard here. If memory serves, it was played several seasons ago at a Boston Symphony concert by Busoni, and there may have been other performances of a semi-public nature. The composer has arranged the last movement into a piece for piano solo, which has been given once or more in public by Felix Fox in his concerts of recent seasons.

As a whole the work is clever, but only a routine piece of writing. Miss Hawkins played it with general acceptance and if her performance did not stir the pulse to any appreciable extent, it gave pleasure throughout.

The "Flying Dutchman" overture made an admirable closing number.

The seventh concert will be Thursday evening, April 1. H. J. STORER.

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METROPOLITAN STARS TO SING TWO OPERAS

"Haensel And Gretel" And "Pagliacci" Will Be The Double Bill Monday.

The third performance of grand opera by the company from the Metropolitan Opera House, New York, will be given on Monday night at the Lyric Theater. A double bill is announced. The performance will open with Humperdink's fairy opera, "Haensel and Gretel," which was given in Baltimore about four years ago and is remembered as a beautifully staged opera of the modern German school. Humperdink was in close touch with Wagner in his later years, and has written some very effective music. He is now at work upon a new opera which is promised for next season in America.

The artists to appear in "Haensel and Gretel" are Mattfeld, Van Dyck, Homer, Kaschowska and Goritz. Homer's interpretation of the witch in this opera is one of her very best parts. The part of Haensel will be taken by Madam Mattfeld, and that of Gretel by Madam Van Dyck. Goritz has a splendid opportunity in the part of the father.

The performance will close with the opera, "Pagliacci," in which Caruso will positively appear. The other important parts in this opera will be taken by Madam Destinn, who is one of the greatest sopranos of the organization, and Amato, the baritone. Both operas will be conducted by Alfred Hertz.

The last Boston Symphony concert of the year will be given in the Lyric Theater on Wednesday evening, March 17, at 8.15. A most interesting feature of the programme will be the performance by the composer of Ernest Schelling's "Fantastic Suite" for pianoforte and orchestra. This work was played with the Boston Symphony Orchestra in Boston a year ago by Mr. Schelling with much success, and it will be played not only in Baltimore, but in Philadelphia, Washington and New York during the March trip of the Orchestra. It is in this suite that Mr. Schelling with unusual boldness makes use of the tunes of "Dixie" and "Old Folks at Home."

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[20]

SYMPHONY CONCERT

By Olin Downes

Berlioz's Symphonic Fantastique was conceived and put on paper 80 years ago by a young man in his 27th year, who was to the end of his romantic and checkered existence without the benefit of a sound musical education, and who would have found it difficult to graduate from a course in composition at the New England Conservatory of Music.

Yet this work marked an epoch in the history of music, furnished an endless mine of material from which practically every modern musician has drawn; it was the dominating feature of yesterday's Symphony rehearsal, and no more ultra-modern music has been heard in Symphony Hall this season.

Berlioz was one of the young hotheads of his day. He had read much of Byron, probably, and more of Hugo. He had uncontrollable imagination. The immeasurable potency of his genius, his originality, probably unsurpassed in the records of any art, still floats that absurd exaggerated melodrama through five long movements, which contain much good, convincing thunder.

Yesterday the audience became plainly impatient during the slow moving "Scene in the Fields." To the remainder of the work it listened with absorbed attention. Well it might! Mr. Fiedler gave a superbly vital and sympathetic interpretation of music that clamors for attention, even as Berlioz must have clamored to the actress who gave him his monstrous inspiration.

The most compelling moments of the composition are the first movement, "Dreams, Passions," and the "March to the Scaffold," a truly terrible picture. These sections give us two sides of Berlioz, the romantic and impassioned poet lost in youthful and foolish fancies, and the lover of the sensational and the macabre. The "March to the Scaffold" is a great sensation, only one of the sensations that the madcap composer must roll on his tongue. It is a tremendous and blood-curdling effect. Who that has ever listened can forget the spectral talk of the bassoons, the frightful blasphemies of the brass?

"The Dream of a Sabbat" is emotionalism worn on the sleeve, a bid for the gallery. One laughs at the exaggerated absurdity of the thing—after it has gone by. All young men take themselves seriously, but it is not given to everyone to impose upon a sophisticated audience after 80 years! You cannot laugh off this piece of colossal egotism. It somehow compels respect.

An idea will move the world. The "Symphonie Fantastique" is an idea. In spite of its cumbersome gravity and occasional empty stretches, it is more alive today than ever. It has outlasted many compositions pronounced immortal when it was derided by learned judges.

New York Authority to Talk on Municipal Progress

The committee in charge of the Sunday evening talks now being conducted at the Parker Memorial, corner of Appleton and Berkeley streets, South End, has secured to speak this evening William H. Allen, secretary of the bureau of municipal research of New York city. Mr. Allen will speak on "Practical Municipal Progress."

Mr. Allen will be introduced by John F. Moors of the Boston Finance Commission. Music, under the direction of Edmund Sawyer, will be rendered by Miss Ruth Martin, soprano; Henry Eichheim of the Boston Symphony Orchestra and Mrs. Helen Sawyer Jamieson, pianist.

The committee in charge of these talks, which are given each Sunday evening, is composed of the Rev. Paul Revere Frothingham, Robert A. Woods, the Rev. Edward Cummings and Harry Blake Taplin.

Newspaper Cutting Bureau in the World
From .....
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Date .....

Boston Symphony Orchestra.

The final Boston Symphony concert of the year will be given in the New National Theater Tuesday afternoon, March 16, at 4:30. A feature of the program will be the performance by the composer of Ernest Schelling's "Fantastic Suite" for pianoforte and orchestra. This work was played with the Boston Symphony Orchestra in Boston a year ago by Mr. Schelling with much success and it will be played not only in Washington, but in Philadelphia, Baltimore and New York during the March trip of the orchestra. It is in this suite that Mr. Schelling, with unusual boldness, makes use of the tunes of "Dixie" and "Old Folks at Home."

Newspaper Cutting Bureau in the World
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Musical Art Society's Concert.

Much interest has been aroused in the appearance at the concert of the Musical art society, the 31st, of Lambert Murphy, tenor, who is meeting with much success in and around Boston, appearing often with the Boston festival orchestra. Mr Murphy's reception in Nashua, N. H., where he sang in a concert with Emilio de Gogorza, was most cordial, his work in "King Olaf" being very fine. He has an engagement to sing very soon in Winchendon, where with other Boston soloists he will sing the solo parts in Rossini's "Stabat Mater." Mr Murphy has also done considerable work with Arnold Dolmetsch in Boston. At the Springfield concert he will sing "Lend Me Thine Aid," from "The Queen of Sheba," and a group of songs. The orchestra will play at this concert Mendelssohn's Italian symphony, upon which the members are hard at work. Weber's overture to "Euryanthe," and "Two Northern Melodies for Strings," by Grieg.

The choral part of the program is varied. Two part songs, "Welcome" and "The Brooklet," by Rheinberger, who is said to have influenced modern American music more than any other one European musician through Chadwick, his most celebrated American pupil, are delightful masterpieces of composition. "The Jumblies," the poem by Edward Lear, shows Arthur Foote in merry mood. A "Cherubim Song" by M Glinka, an epoch-maker in music, is a sonorous six-part chorus from the Russian church. In contrast to this is a beautiful "Ave, Maris Stella," by Grieg. "The Ballad of the Weaver," by the English composer, Hatton, is a part song for mixed voices. "The Alps," by Taneyif, is characterized by dignity and "My Love Dwelt in a Northern Land," by Sir Edward Elgar, is a charming number for eight parts. Closing the program is Gericke's "Chorus of Homage" for both chorus and orchestra.

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To conquer the world at 18 means that the conqueror is a genius, and the word fitly describes Mischa Elman, the wonderful young Russian violinist, who will give a recital in Convention Hall on Monday evening, March 29th.

Elman played here in January as soloist with the Boston Symphony Orchestra and no one in the vast audience will ever forget the impression made by the slender young Jewish boy, who played with such masterly technique and such exquisite temperament the Beethoven concerto for violin and piano. In that one half hour Elman won his way in Buffalo and it was in response to overwhelming demand that he has been booked here for an entire recital.

Master of the violin is he, a musician of large understanding, quick feeling and eloquent expression, with an unusual and striking personality. Not since the days of Mozart has any boy created such a furore and the tremendous success which has attended this, his first American tour, can be equaled only by the phenomenal reception accorded Paderewski when he first visited the new world.

"The heartstrings of an overflowing audience throbbed in the Manhattan Opera House as Mischa Elman played on his violin," is the way in which one of the New York newspapers described Elman's first metropolitan recital. "All the unusual qualities found scattered among the other violin virtuosi are combined in the playing of this young master. And the applause bade fair to rival that of the great political conventions last summer in duration."

And the story has been repeated wherever Elman has played, until an Elman night has come to mean a packed house and boundless enthusiasm. There is something almost uncanny in the thought that the boy of eighteen should have so completely mastered the violin as to have within his grasp its innermost secrets. He has for four years been the wonder of Europe. In America he has proved the musical idol of the winter.

Elman's Buffalo recital is under the local management of Mrs. Mai Davis Smith, No. 26 Irving Place, to whom mail orders for seats may be sent, accompanied by check payable to her. These will be filled in the order received in advance of the public sale. Prices are from 75 cents to $2.

Newspaper Cutting Bureau in the World

PADEREWSKI HERE IN RECITAL MONDAY

Emma Eames and de Gogorza Will Appear the Following Day.

BOSTON SYMPHONY IS ALSO COMING

Adele Verne, Who Scored Great Success Early in Season, to Return Friday.

Paderewski will give his only recital in Washington tomorrow afternoon at 4:30 o'clock in the New National Theater. This great musician, conceded by the majority of music-lovers to be the foremost pianist of the age, has never been so secure in his art as he is at the present time. His performance here recently with the Boston Symphony Orchestra proved the great artistic heights to which he has risen since he was here before, although even at that time it seemed as if he had reached the pinnacle of fame. His program for tomorrow afternoon will be as follows:

Sonata, op. 53 (Waldstein)....Beethoven.
Etudes Symphonoques.....Schumann
Nocturne, E major, op. 62.....Schumann
Mazurka, A flat, op. 59.....Schumann.
Barcarolle .....Chopin.
Etude, No. 5, op. 10.....Chopin.
Polonaise, op. 53.....Chopin.
Reflets dans l'eau.....Debussy
Rhapsody, No. 12.....Liszt.

Newspaper Cutting Bureau in the World
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Boston Symphony Orchestra.

The last Boston Symphony concert of the year will be given in the New National Theater on Tuesday afternoon, March 16, at 4:30 o'clock. A most interesting feature of the programme will be the performance by the composer of Ernest Schelling's "Fantastic Suite," for pianoforte and orchestra. This work was played with the Boston Symphony Orchestra in Boston a year ago by Mr. Schelling with much success, and it will be played not only in Washington, but in Philadelphia, Baltimore, and New York during the March trip of the orchestra. It is in this suite that Mr. Schelling, with unusual boldness, makes use of the tunes of "Dixie" and "Old Folks at Home."

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THOSE WITH US.

The final concert of the season will be given by the Boston Symphony Orchestra at the National Theater Tuesday afternoon, March 16.

Newspaper Cutting Bureau in the World
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Date .....

There is going to be trouble in Boston—sure's you're born. The ladies who attend the Symphony concerts persist in refusing to remove their hats, in defiance of the requests, urgings, threats, pleadings, cajolery, and indignation of the management, headed by Dr. Fiedler. At present an appeal to the police is only held in abeyance in hope that the ladies will not be obdurate. What fatuity! Women are moving forward, not backward, at present. In the midst of their triumphal progress are they to take off their hats at a concert because the men wish to see the musicians? Don't the ladies need to see each other's hats? Men are becoming altogether too insolent in their demands upon women, and we expect to see the shocking spectacle of brute force invoked in this latest outrage upon the upholstered sex.—New York Evening Sun.

Newspaper Cutting Bureau in the World

BOSTON SYMPHONY.

Especially significant to the Waterbury music loving public is the engagement of the Boston Symphony Orchestra to play in this city on Tuesday evening, March 23. Very few cities in the East are able to secure this great organization in spite of the many pleas and demands which are made for its presence. The acoustic qualities of the Buckingham and the excellent accommodations to be found here coupled with the enthusiastic reception always given the orchestra on its appearance in any Connecticut city have made it possible for the Waterbury Music League to bring the "hobby of the Hub" to this city for an annual appearance. The orchestra is at present enjoying one of the most successful seasons of its career under the leadership of Max Fiedler upon whom the critics and musicians are continually showering encomiums. Mr Fiedler is a scholarly conductor and a man of great intellectual force. His popularity in this country is assured by his excellent work this season. The recent production for the first time of the new Paderewski "Polish Symphony," by the orchestra was a triumph of the most pronounced character and was the event of the musical season in this country. In choosing the Boston Symphony Orchestra for this event the composer showed the genuine admiration which he has for the orchestra, second to none other in the world.

Newspaper Cutting Bureau in the World

The last Boston Symphony concert of the year will be given in the Academy of Music on Monday evening, March 15. An interesting feature of the program will be the performance by Irnest Schelling of his "Fantastic Suite" for pianoforte and orchestra. This work was played with the Boston Symphony Orchestra in Boston a year ago by Schelling with much success and it will be played not only in Philadelphia, but in Washington, Baltimore and New York during the March trip of the orchestra. In this suite Schelling makes use of the tunes "Dixie" and "Old Folks at Home."

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Boston Symphony March 17.

The last concert of the season by the Boston Symphony Orchestra will be given at the Lyric Theater Wednesday evening, March 17. The principal orchestral number will be Richard Strauss' monumental tone poem, "Ein Heldenleben," which will be played for the first time in Baltimore. Another novelty will be Ernest Schelling's remarkably successful "Fantastic Suite" for pianoforte and orchestra, with Mr. Schelling as soloist. The other three numbers on the program will be Debussy's "The Afternoon of a Faun" and Richard Wagner's "Waldweben," and the overture to the "Flying Dutchman."

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The last concert of the season by the Boston Symphony Orchestra will be given in the Lyric Theater on Wednesday evening, March 17, at 8:15 o'clock. The principal orchestral number will be Richard Strauss' monumental tone poem "Ein Heldenleben," which will be played for the first time in Baltimore. Another novelty will be Ernest Schelling's remarkably successful "Fantastic Suite" for pianoforte and orchestra, with Mr. Schelling as soloist. The other three numbers on the program will be Debussy's "The Afternoon of a Faun" and Richard Wagner's "Waldweben," and the overture to the "Flying Dutchman."

Evening Post
Worcester, Mass
March 10-09

The Boston symphony orchestra, Max Fiedler conductor, gave the fourth concert in the Ellis course last night in Mechanics hall. A brilliant performance was given.

Miss Alice Robbins Cole, a contralto of Boston, who was the soloist, was in excellent voice. The applause which followed each of her numbers was unusually hearty and long continued, and she was recalled several times, her charming manner and interpretation winning the audience in her first selection.

Miss Cole wore a gown of white satin, entrain, with irridescent fringe trimming the decollete bodice and skirt.

The program was composed of six numbers, four orchestral, one an aria, with orchestra, and one a group of songs with piano.

The first orchestra number which opened the program was the "Edgmont," overture, "Pathetic," Tschaikowsky's symphony, popular throughout the world, was a favorite last night and the various characters in the story were depicted sympathetically by the musicians.

The numbers composed the first part of the program and Miss Cole was heard in the opening number of the second part, "Awake Saturnia," from Semele by Handel.

The three dance pieces, from the ballet of Gretry, a composer of the 18th century, entitled, "Cephalus and Procris," were a pleasing contrast to the orchestral music.

The group of songs, Huga Wolf's "Verbongenheit," Brahm's "Staendchen" and "Botschaft," were sung by Miss Cole, accompanied with piano by Mr. Fiedler. The prelude to the "Mastersingers of Nuremberg," Wagner, another favorite, closed the program, which was enjoyed by an audience of music lovers that filled the hall and galleries.

Mr. and Mrs. John A. Thayer, Mrs. Francis H. Dewey, Mrs. Chetwood Smith, Mrs. Charles D. Wheeler, Mr. and Mrs. Irving Swan Brown, Mr. and Mrs. Earle E. Howard, Mrs. Homer D Romig of Rome, N. Y., Miss Harriet E. Clarke, Mr. and Mrs. Frank C. Smith, Dr. and Mrs. Walter C. Seelye, Mrs. Arthur J. Bassett, the Misses Crompton, Miss Mary Trumbull Coggswell, Miss Alice Burlingame, Miss Edith Upham, Mr. and Mrs. J. Vernon Butler, Miss Marion Shattuck, Mrs. Charles T. Tatman, Dr. and Mrs. A. C. Getchell, Mr. and Mrs. Luther M. Lovell, Mrs. Caroline Keil-Staff, Miss Carolyn Everett, Mrs. W. T. Brown and Miss Kate Brown, Miss Persis Mackintire, Miss Helen Green, Mrs James Thompson, Miss Gertrude Stone, Chester E. Porter, Miss Charlotte Campbell, Mr. and Mrs. Burt Le Roy Knowles, Miss Emma Prentice, Mrs. Clara Trulson Swenson, Mrs. R. W. Swan, Miss Margaret Lovell, Mrs. John M. Brand, Miss Rosaline M. Brand, Miss Edith Spaulding, Mrs. Harry C. Rose, Miss Jeanie Lea Southwick, Miss Maud Dodge, Mrs George K. Savage, Miss Gladys Ward, Miss Alma Morrissette, Miss M. Rose Rochette, Mrs. Henry Thayer, Miss Florence L. Cobb and Mrs. W. H. Towne were among those that attended.

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March 11

BOSTON SYMPHONY.

PROGRAM FOR COMING CONCERT—SALE OF SEATS SATURDAY.

The sale of seats for the concert to be given at The Buckingham on Tuesday evening, March 23, by the Boston Symphony orchestra under the auspices of the Waterbury Music league, will commence at The Buckingham pharmacy next Saturday morning, March 13, at 8 o'clock, continuing until the day of the concert. This early sale has been planned in order to give everyone a chance to obtain seats.

Never before in the history of music in Waterbury has so rich and varied a program been presented as that which Conductor Fiedler has arranged for the Waterbury concert. There will be almost twice as many numbers as the orchestra is accustomed to playing on one appearance including the Tschaikowsky "Pathetic" symphony. Following is the program:

Weber Overture to the Opera "Oberon."

Tschaikowsky .....

Symphony No. 6, "Pathetic" in B minor Op 57.

I Adagio; Allegro non troppo.
II Allegro con grazia
III Allegro molto vivace
IV Finale; Adagio Lamentoso

Gradener Concerto for Violincello (new)

DeBussy .....

Prelude to "The Afternoon of the Faun"

Sibelius .....

"Finland" Symphonic Poem for Orchestra.

(Op. 26, No. 7) First time in Waterbury.

Wagner Prelude to "Die Meistersinger."

Solo—Heinrich Warnke, first violincello.

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Date .....

THE BUCKINGHAM.

Boston Symphony Orchestra, March 23.

The Boston Symphony orchestra, led by its new conductor, Max Fielder, will be heard for the only time this season at The Buckingham, Waterbury, on Tuesday evening, March 23, under the auspices of the Waterbury Music league. This concert will be the greatest musical event of the season in this part of the state and a program of widely varying compositions, rich in novelties, has been prepared for the event by Conductor Fiedler. No musical organization in the world today has the standing or excellence of the Boston Symphony orchestra. For years it has been the acknowledged leader of American orchestras, and in the past few years its position has increased to that of the foremost orchestral organization in the world. Its achievements during the present season have been remarkably worthy and the new leader, Mr. Fiedler, has been acknowledged one of the greatest leaders who has ever visited America. The recent production of the Paderewski "Polish" symphony was a triumph for Mr. Fiedler and his men quite as much as for its eminent composer.

In Waterbury the orchestra will be heard in the great Tschaikowsky "Pathetic" symphony, which Mr. Fiedler is most capable of leading since he stands to-day as the director who has reached nearest to the heart and soul of the compositions of the great Russian. Mr. Fiedler has often conducted the symphony with the greatest success in various parts of Russia.

Perhaps the next interest in the program is in the prelude to DeBussy's "Afternoon of the Faun," which is one of the most impressive of the compositions of the nature composer who has recently risen in the world music as the apostle of all that is true and natural in composition. The program also includes "Finland," the wonderful tonal poem for orchestra by Sibelius, the overture to Weber's opera, "Oberon," the prelude to Wagner's "Die Meistersinger," and a new concerto for the violincello by Gradener, in which the soloist will be Heinrich Warnke, premier 'cellist of the orchestra.

The sale of seats for the concert will commence at The Buckingham pharmacy, Waterbury, on Saturday, March 13, continuing until the day of the concert. Mail orders will be received and filled in order. The concert will commence precisely at 8:15 o'clock.

From EVENING TELEGRAM,

Address New York City.

Date .....

The last pair of Boston Symphony concerts of the season will be given in Carnegie Hall on Thursday evening, March 18, and Saturday afternoon, March 20. The feature of the Thursday evening concert will be the first performance in New York of Bruckner's Eeighth Symphony in C minor. This will be played for the first time in America in Boston on March 12 and 13. Its recent performances in Germany created nothing short of a sensation. On Saturday afternoon one of the features of the programme will be Ernest Schelling's "Fantastic Suite," for piano and orchestra, which has already been played in New York with the composer as soloist.

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BOSTON SYMPHONY.

The seat sale for the Boston Symphony Orchestra's concert at the Buckingham on Tuesday evening, March 23, will open promptly at 8 o'clock tomorrow morning at the Buckingham pharmacy. Notices of this sale, which is begun 10 days in advance of the concert, have been forwarded to all parts of the city. The sale will continue until the day of the concert. Tickets are to be sold for $1.50 and $2. Checks should be made payable to the Waterbury Music League.

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Last Boston Symphony Concert.

The third and last concert this season by the Boston Symphony Orchestra will be given at the Parsons's Theater Monday evening March 22. Conductor Fiedler has arranged one of his very best programs and Heinrich Warake, solo 'cellist of the orchestra, will play a concerto.

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BOSTON'S FAMOUS ORGANIZATION

THE SYMPHONY ORCHESTRA AND ITS BEAUTIFUL ART.

How It Is Made Up, Developed and Held Together on Its High Plane of Excellence—Waterbury's Opportunity to Hear Dr. Fiedler and His Splendid Musicians.

To musicians throughout the world the Boston Symphony Orchestra which is to play at the Buckingham on the evening of Tuesday, March 23, under the auspices of the Waterbury Music League, is regarded as a unique musical institution. There is nowhere in the world where an organization of musicians has the absolute control of the musical situation of a city whose population runs into the hundred thousands. Nowhere else is there an orchestra so widely known and so generally regarded as the acme of musical perfection and nowhere is there an organization more perfect in the ensemble.

The success of the great Boston Orchestra is due to a number of excellent reasons. In the first place many years of experience have made the management a science. Secondly, the musicians are engaged for the entire season and do not play with any other organization during the year. Again the rehearsals are always complete and lastly, the men engaged to lead the orchestra are chosen from the foremost orchestral experts of the day.

Dr. Carl Muck, who conduct the orchestra when it last played in this city, made a profound impression by his masterly work which was full of the vigor of animation and the dignity and reverence of the scholar. Dr Muck left the orchestra at the end of the last season and his place is now filled by Dr Max Fiedler, a musician of widely catholic tastes whose excellent worth during the present season has created a most profound impression and has won him the respect and admiration of musicians throughout the country.

The orchestra's season extends through a period of at least 30 weeks which provides for 24 public rehearsals and concerts in Boston, five trips of a week each to New York City, Philadelphia, Baltimore, Washington, Brooklyn and one trip of a week to the cities of the Middle West.

Many of the men who make up the orchestra are under contract for a longer period than the regular symphony season to provide for the eight or ten weeks of "pop" concerts held in Symphony Hall, Boston, each spring after the close of the regular season. Then the regular summer orchestras at Newport and Bar Harbor in addition to those in numerous other eastern resorts are made up entirely of Boston Symphony men so that the orchestra really provides for its men the year around and is thus able to keep itself at such a high degree of efficiency.

Waterbury is to have an opportunity of hearing the orchestra at its best since the great compositions which compose the program will require the entire strength of the organization. The most important number will be the great Tschaikowsky "Symphony Pathetique." Waterbury has heard this once before when Walter Damrosch conducted its rendition at the music festival of 1906. The performance was hardly adequate, as Mr Damrosch had only half of his orchestra here. Dr Fiedler stands today as one of the foremost interpreters of the works of the great Russian with which he is always in full sympathy. He has received the plaudits of the audiences in St Petersburg when he has led his men through this great symphony, the greatest composition of Tschaikowsky.

Then again, DeBussy is a composer whom the Waterbury audiences have heard very little of and in "The Afternoon of the Faun," which the orchestra will render the audience may expect a true painting of the poetic nature pictures of this tonal artist, who stands for the new and truthful in the world of music today. "Finland," the wonderful symphonic poem of Sibelius which created so profound a sensation on its first rendition, has never been heard here and there are many who are looking forward to hearing this exquisite work. Wagner will be present in the great overture to "Die Meistersinger," a fitting closing number to so great a program. The first selection will be the great overture to Weber's "Oberon." The soloist of the evening will be Heinrich Warnke, premier 'cellist of the orchestra, and an artist of sterling merit. Mr Warnke will play a new concerto for the violoncello by Gradener.

As can be seen the program for the Waterbury concert is a long one and embraces a widely varying number of schools in composition. As a test of the versatility of the director and the ensemble of the orchestra it will prove exceptional. The acoustic qualities of the Buckingham and the enthusiasm with which the advent of the concert has been greeted is the reason by which Waterbury has been allowed to hear the orchestra in a program comprising enough compositions for two in any other city.

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ess ..... BALTIMORE,

MAR 13

Boston Symphony Orchestra.

The last appearance of the Boston Symphony Orchestra and Mr. Fiedler this season will take place in the Lyric Theater next Wednesday evening, March 17, at 8:15. Mr. Fiedler has arranged a program of extraordinary interest for this final concert. The composers represented are Richard Strauss, Ernest Schelling, Claude Debussy and Richard Wagner and the program contains five numbers.

The first work will be Richard Strauss' monumental tone poem, "Ein Heldenleben," which will be heard in Baltimore for the first time. Mr. Fiedler has had many brilliant successes during the past season, but in nothing has he won such enthusiastic praise as he has in these great tone poems of this astonishing modern German composer. "Ein Heldenleben" he played first last fall at a regular concert of the Boston Symphony Orchestra in Boston and later repeated it in Philadelphia and New York and in Cambridge, Mass.

Another work new to Baltimore is Ernest Schelling's "Fantastic Suite" for pianoforte and orchestra. Ernest Schelling is well known as one of the best pianists America has produced and one of the few pianists who can really say that Paderewski was their teacher, for some years ago Mr. Paderewski took a great interest in Schelling and had him as his pupil for a considerable length of time. Mr. Schelling also shows extraordinary promise as a composer, judging at least from this suite. The suite was composed in 1905-6 and played for the first time in Amsterdam in 1907. The first performances in America were at the Boston Symphony concerts in Boston on January 24 and 25, 1908.

The third number will be Debussy's ever delightful sketch "The Afternoon of a Faun," in which the wonderful woodwinds of the Boston Symphony Orchestra are displayed to their best advantage. The last two numbers will be by Wagner—the "Waldweben" from the second act of "Siegfried" and the overture to the "Flying Dutchman."

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NOVELTIES AT LAST SYMPHONY CONCERT

Boston Orchestra To Present Works By Strauss And Schelling Wednesday.

The last concert of the season by the Boston Symphony Orchestra will be given in the Lyric Theater on Wednesday evening next, March 17, at 8.15. The principal orchestral number will be Richard Strauss' monumental tone poem, "Ein Heldenleben," which will be played for the first time in Baltimore. Another novelty will be Ernest Schelling's remarkably successful "Fantastic Suite" for pianoforte and orchestra, with Mr. Schelling as soloist.

The other three numbers on the program will be Debussy's "The Afternoon of a Faun" and Richard Wagner's "Waldweben" and the overture to the "Flying Dutchman."

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MAR 13

MUSIC NOTES

The Boston Symphony Orchestra will give its last concert this season at the Academy of Music, next Monday evening. The program is to consist of only three numbers, one of which will be a novelty, the playing by Ernest Schelling of his own "Fantastic Suite," for piano and orchestra. Mr. Schelling, who is an American, being born at Belvidere, N. J., is one of the few pupils of Paderewski. The composition which he will play on Monday evening was composed in 1905-6, had its first performance in Amsterdam, in October, 1907, and was played in Boston, for the first time in America, last year. It introduces such familiar American tunes as "Dixie," "The Suwanee River," and "Yankee Doodle." The other numbers on Monday evening's program will be Berlioz's "Fantastic Suite," and the prelude to "Die Meistersinger."

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BOSTON SYMPHONY ORCHESTRA.

The seat sale for the Boston Symphony orchestra's concert at The Buckingham on Tuesday evening, March 23 will open promptly at 8 o'clock tomorrow morning at the Buckingham pharmacy. Notices of this sale, which is begun ten days in advance of the concert have been forwarded to all parts of the city. The sale will continue until the day of the concert. Tickets are to be sold for $1.50 and $2. Checks should be made payable to the Waterbury Music league.

om EVENING SUN,

ldress ..... New York City.

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Bruckner's "Eighth Symphony," an unknown work by a man who also composed symphonies nine, comes to Carnegie Hall on Thursday night with the Boston Symphony Orchestra, fresh from its first American performances in Boston. Like Paderewski's, it takes an hour to perform. Another novelty is by one Scheinpflug of Bremen, entitled an overture to "A Comedy of Shakespeare," perhaps "The Merry Wives of Windsor." There are also Wagner's "Meistersinger" prelude and Debussy's "Afternoon."

Brooklyn on Friday has also no soloist, but a Fiedler farewell programme including Rimsky-Korsakoff's "Scheherezade," Strauss's "Death and Transfiguration," Wagner's forest music from "Siegfried" and overture to "Flying Dutchman."

For New York's last Boston matinée-goers are great Berlioz's "Fantastic Symphony," our Ernest Schelling's "Fantastic Suite," with the composer at the piano, and Weber's overture to "Freischutz."

EVENING POST,

ess ..... New York City.

Boston Symphony Orchestra.

The last concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening and Saturday afternoon next. Two novelties will be found on the Thursday evening programme: Bruckner's Symphony in C minor, No. 8, which had its first performances in America in Boston on Friday and Saturday last and Scheinpflug's overture to "A Comedy by Shakespeare." Mr. Fiedler is as ardent a believer in the genius of Anton Bruckner as are Dr. Muck, Arthur Nikisch, and Felix Weingarten, and he is as thoroughly a believer as they that the time is not far distant when the real magnitude of this strange genius will be recognized by the public at large. The eighth symphony, curiously enough, had never been played in America until Mr. Fiedler performed it in Boston the other day, and he is of the opinion that it is the greatest of the nine. He regards the Adagio as being the most beautiful slow movement in the whole literature of music.

Scheinpflug, who will be represented by an overture to "A Comedy by Shakespeare," is one of the younger German composers, who lives in Bremen. While no direct clue is given to the comedy he has chosen, certain internal evidence has given rise to the theory that he had in mind the "Merry Wives of Windsor." The overture was played with great success in Boston a few weeks ago. The other numbers on the programme will be Debussy's "The Afternoon of a Faun" and the prelude to "Die Meistersinger." For Saturday afternoon Mr. Fiedler has chosen Berlioz's "Fantastic Symphony," Ernest Schelling's "Fantastic Suite," and the overture to "Der Freischütz." Mr. Schelling will be the soloist.

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e ..... Daily Eagle, Brooklyn, N.

MAR 13 1909

The closing Philharmonic concert by the Boston Symphony Orchestra, Max Fiedler, conductor, will be given on Friday evening next in the Opera House of the Academy of Music. No soloist is to appear on this occasion. The programme, a delightful one, contains more than the usual number of compositions, no less than five being scheduled. It includes:

Symphonic Suite, Scheherazade (after the Thousand Nights and a Night), Op 35 ..... Rimsky-Korsakoff
The Sea and Sinbad's Ship.
The story of the Kalendar-Prince.
The Young Prince and the Young Princess.
Festival at Bagdad. The Sea. The Ship. The Ship Goes to Pieces against a Rock Surmounted by a Bronze Warrior. Conclusion.
Tone Poem (Death and Transfiguration), Op. 24 ..... Strauss
Prelude to The Afternoon of a Faun (after the eclogue of Stephane Mallarme).....Debussy
Waldweben (Life and Stir of the Forest), from Siegfried, Act II..... Wagner
Overture to The Flying Dutchman....Wagner

Daily Citizen,

dress ..... Brooklyn, N. Y.

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MAR 13 1909

The last Boston Symphony concert of the season will be given at the Academy of Music on next Friday evening, at 8:15 o'clock, and Conductor Fiedler has made a special effort to provide a programme which would appeal strongly to the patrons of these concerts in Brooklyn. The first number will be Rimsky-Korsakoff's symphonic suite, "Scheherazade," which the orchestra under Mr. Fiedler has played several times this winter with great success. This suite is one of the most brilliant works in orchestral literature. Rimsky-Korsakoff, if not a genius of the highest order, had none the less a genius for orchestration and a gift for charming melody, the combination of which two qualities has placed him a close second to Tschaikowsky among Russian composers. The second part of the programme will begin with Richard Strauss' tone poem, "Death and Transfiguration," now generally regarded as the finest production of the leading composer of the day. In juxtaposition to this will be one of the most charming works of Strauss' greatest rival, Debussy's "The Afternoon of a Faun," and these two works will show vividly the different directions in which the French and Germans are working in music. The last two numbers will be Wagner's "Waldweben," from the second act of "Siegfried," and the overture to the "Flying Dutchman."

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Stage Director—M. Colnl.

BOSTON SYMPHONY CONCERT.

The final Boston Symphony concert of the season will be given in the Academy of Music Monday evening at 8.15 o'clock. This will bring to an end the first season of Max Fiedler as conductor of the orchestra, and the general opinion in Philadelphia seems to be that he has filled his difficult post with great success. But three numbers are on the programme, one of which is a novelty. The first number will be Berlioz's "Fantastic Symphony." The second part of the programme will open with Ernest Schelling's "Fantastic Suite" for piano and orchestra. Mr. Schelling might almost be called a Philadelphian, having been born in Belvidere, N. J. The Fantastic Suite, which will be heard here for the first time, was composed in 1905-06 and had its first performance in Amsterdam in October, 1907. It was played in Boston for the first time in America on January 24 and 25 of last year. The work is in four movements, brilliant in character and particularly grateful to the piano. The last number on the programme will be the prelude to "Die Meistersinger."

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Boston Symphony Concert.

The third and last concert this season by the famous Boston Symphony Orchestra will be given at Parsons Theater Monday evening, March 22. In response to a general request for some work of Richard Strauss, Mr. Fiedler has consented to give "Death and Transfiguration," a symphonic tone poem, considered by many the most inspired composition of the greatest living composer. This will be the first performance of any orchestral score by Richard Strauss in this city and doubtless will incite great curiosity to become familiar with the music of the composer of "Salome." These concerts have become so popular that a very large and fashionable audience is assured. The sale of seats opens this morning at John M. Gallup & Co.'s music store. Telephone or mail orders will receive prompt attention.

GLOBE & COMMERCIAL ADVERTISER

ess ..... New York City.

Hall.

A People's Symphony Concert will take place Friday evening, March 19, in Carnegie Hall.

The Boston Symphony Orchestra, at its concert Saturday afternoon, March 20, in Carnegie Hall will present Berlioz's "Fantastic Symphony," Ernest Schelling's "Fantastic Suite" for piano and orchestra, and Weber's "Freischütz" overture. Mr. Schelling will be the soloist.

From ..... Standard Union,

Address ..... Brooklyn, N. Y.

Date ..... MAR 13 1909

Next Friday evening is the date of the last Boston Symphony concert of the season at the Academy of Music, under the auspices of the Brooklyn Institute. The orchestra will be conducted by Max Fiedler, and a fine programme will be rendered. Thomas W. Surette will give the lecture recital Thursday afternoon, preliminary to the concert.

From .....

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Date .....

MUSICAL MATTERS.

A Great Orchestra, Its Conductor and Its Policy in Program-Making — A Common Sense Point for the Musician.

On the occasion of the Boston Symphony Orchestra's next visit to New York, March 18, the orchestra will make its 2700th public appearance. The number is of importance in itself as a continued series, but when the artistic standing of the concerts is considered as well, then the fact of 2700 performances of superlatively fine music by same organization in the comparatively short time of existence of the Boston Orchestra is a wonderful achievement. The old Philharmonic Orchestra of New York, which has given eight pairs of concerts each season for almost 70 years, does not reach half the number of the Boston society.

Mr. Fiedler will give at the above concert in New York Bruckner's eighth symphony for the first time in New York, and played yesterday afternoon and tonight in Boston for the first time in America. The compositions of this master have been the subject of more discussion than almost any of the later 19th century symphonists, but they continue to be given and always under the best auspices in the orchestral world, the latter being composed of minds that make acquaintance with all new musical productions simply as a matter of duty.

It would stamp a musician with a very undesirable reputation if in a position as conductor of a prominent orchestra, he, from lack of sympathy, failed to produce the works of e: g. Richard Strauss. Personal like or dislike has to be put aside in such questions, and the conductor must bring to his interpretation all the understanding from a broad musical standpoint of which he is capable. A slovenly performance and a bored audience would reflect directly upon him, all the more if another conductor afterwards aroused great enthusiasm in the same work.

Musicians, of all workers in the world of art, can least afford to be behindhand in knowledge of their contemporaries, because modern composition being of such comparatively recent date, the development of the technique of expression is a matter of yearly progress—is, in fact, going on before one's very eyes could the scenes of activity be perceived. The musician of penetration and genius, as Schumann in the case of Brahms and Chopin, is alive to these signs and influences long before they reach maturity, and though thought will neither add a cubit to his stature nor a touch of genius to his brain, the purposeful worker in music can vastly increase his pleasure and interest in his vocation by treating every new acquaintance with consideration.

Some of Schumann's swans turned out to be geese, and so it will be with persons of less insight, but he would be a faint-hearted and altogether unworthy disciple in this noble school who was so fearful of misadventure that he stayed at home and closed the shutters.

Far rather make a dozen mistakes in attempts than, for lack of trying, pass one genius by. The would-be detractors and scorners of a Wagner, a Berlioz or a Wolf are only remembered to be ridiculed and despised for their ignorance and narrowness, their failure to perceive true genius because it was in different guise from what they already knew.

It seems to us, reading of the mistakes in judgment of the past, such waste of time to have squabbled over the validity of what we know to be indisputable facts. But a modern spoiler of time is a hero who is still with us; he who "knows what he likes." This assertion does not carry with it the proof of superior intelligence that, judging from the emphatic manner in which it is often made, it is intended to; certainly no creature ever seen showed greater conviction as to likes and dislikes than the house cat, either in regard to its place of residence or other individual tastes.

The fact is, as Mr. Apthorp long ago remarked, music is the most talked of and least understood of all the arts. It is much more to the purpose to listen to the band play and keep self-revelations for an autobiography than to risk spoiling your own profit and others' pleasure by remarks that you would like to forget a few months hence. The music which is now classic was once quite new, so ultra modern and unsympathetic compositions will one day be old, familiar and understood. It is vastly more to the honor of a generation that it appreciated its genius than never so gorgeous memorials erected after death. It is all a question of patient listening to the new speech of the stranger and late comer. Such power of listening preserved it is that keeps heart and mind young, far beyond the wear of years and causes the limits of development to retreat of themselves as they are approached.

Newspaper Cutting Bureau in the World

From PUBLIC

Address

Date

The last Boston Symphony concert of the season will be given in the Academy of Music tomorrow, Monday, evening at 8:15. This will bring to an end the first season of Max Fiedler as conductor of the orchestra, and the general opinion in Philadelphia seems to be that he has filled his difficult post with great success. But three numbers are on the programme, one of which is a novelty. The first number will be Berlioz's "Fantastic Symphony," which Mr. Fiedler played in Boston week before last with enormous success, critics there putting his interpretation of this work on the plane with his readings of Richard Strauss. He seemed to be particularly sympathetic to the feeling in the work, and gave a most thrilling performance, especially of the last two movements. This will make the first part of the programme.

The second part of the programme will open with Ernest Schelling's "Fantastic Suite" for piano and orchestra. Mr. Schelling might also be called a Philadelphian, having been born in Belvidere, N. J. As a small boy he studied at the Paris Conservatory, and later worked with Hans Huber, in Basle. He is one of the few who may justly claim to be a pupil of Paderewski. The "Fantastic Suite," which will be heard here for the first time, was composed in 1905-06, and had its first performance in Amsterdam in October, 1907. It was played in Boston for the first time in America on January 24 and 25 of last year. The work is in four movements, brilliant in character and particularly grateful to the piano. At the same time the orchestral part is notable for its fine scoring and skilful treatment. The fourth movement will appeal to the public, in that the composer has been bold enough to make use of popular American tunes with great success. It is entitled "A Virginia Reel," and the first theme is built on "Dixie." The third theme is built on "The Swanee River," and in the Coda, which is a lively reel, "Yankee Doodle" is heard in the wood-wind instruments. Mr. Schelling will be the soloist.

The last number on the programme will be the prelude to "Die Meistersinger."

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BOSTON TO KEEP FIEDLER.

Symphony Conductor Re-engaged for Another Year.

Boston, March 13.—Mr. Fiedler, who has been the conductor of the Symphony Orchestra during the current musical year, was to-day engaged for another season. He has obtained an additional leave of absence from his former post in Hamburg, and he will now continue at the head of the Symphony Orchestra until May of 1910.

To-morrow Mr. Fiedler and the orchestra start on their last journey of the season to New York and to the other cities that they regularly visit. Then they return for the six final concerts of the season here, ending on Saturday, May 1.

Mr Fiedler will then go to Germany for the summer and take up his work in Boston again at the beginning of October.

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The last Boston symphony concert of the season will be given in the Academy of Music tomorrow evening at 8.15. This will bring to an end the first season of Max Fiedler as conductor of the orchestra and the general opinion in Philadelphia seems to be that he has filled his difficult post with great success.

Only three numbers are on the program, one of which is a novelty. The first number will be Berliotz's "Fantastic Symphony."

The second part of the program will open with Ernest Schelling's "Fantastic Suite" for piano and orchestra. Mr. Schelling might almost be called a Philadelphian, having been born in Belvidere, N. J. As a small boy he studied at the Paris Conservatory and later worked with Hans Huber in Basle. He is one of the few who may justly claim to be a pupil of Paderewski. The Fantastic Suite, which will be heard here for the first time, was composed in 1905-06 and had its first performance in Amsterdam in October, 1907.

The last number on the program will be the prelude to "Die Meistersinger."

GLOBE & COMMERCIAL ADVERTISER,

...ess ... New York City.

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The Boston Symphony Orchestra will present two novelties at its concert Thursday evening, March 18, in Carnegie Hall, Bruckner's eighth symphony and Scheinpflug's overture to "A Comedy by Shakespeare." The other numbers on the programme are Debussy's "Afternoon of a Faun," and Wagner's "Meistersinger" prelude.

Coming Events in the World of Music—Notes and Comments.

Boston Symphony Orchestra.

The last concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening at 8.15 and Saturday afternoon at 2.30, respectively. Two novelties will be found on the Thursday evening programme—Bruckner's Symphony in C minor No. 8, which had its first performance in America in Boston on Friday and Saturday, and Scheinpflug's overture to "A Comedy by Shakespeare."

Mr. Fiedler is as ardent a believer in the genius of Anton Bruckner as are Dr. Muck, Arthur Nikisch and Felix Weingarten, and he is as thoroughly a believer as they that the time is not far distant when the real magnitude of this strange genius will be recognized by the public at large. The eighth symphony curiously enough had never been played in America until Mr. Fiedler performed it in Boston the other day. He is of the opinion that it is the greatest of the nine. He regards the adagio as being the most beautiful slow movement in the whole literature of music. The symphony is long, requiring about an hour for performance.

Scheinpflug, who will be represented by an overture to "A Comedy by Shakespeare," is one of the younger German composers who lives in Bremen. While no direct clue is given to the comedy he has chosen, certain internal evidence has given rise to the theory that he had in mind the "Merry Wives of Windsor." The overture was played with great success in Boston a few weeks ago.

The other numbers on the programme will be Debussy's "The Afternoon of a Faun" and the prelude to "Die Meistersinger."

For Saturday afternoon Mr. Fiedler has chosen as his leading work Berlioz's "Fantastic Symphony," the performance of which under his conducting aroused a real sensation in Boston a week ago. The second part of the programme will contain Ernest Schelling's "Fantastic Suite," for pianoforte and orchestra, which has already been heard here, and the overture to "Der Freischutz." Mr. Schelling will be soloist.

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Boston Symphony Orchestra.

The last appearance of the Boston Symphony Orchestra and Mr. Fiedler this season will take place in the Lyric Theater next Wednesday evening, March 17, at 8:15. Mr. Fiedler has arranged a program of extraordinary interest for this final concert. The composers represented are Richard Strauss, Ernest Schelling, Claude Debussy and Richard Wagner and the program contains five numbers.

The first work will be Richard Strauss' monumental tone poem, "Ein Heldenleben," which will be heard in Baltimore for the first time. Mr. Fiedler has had many brilliant successes during the past season, but in nothing has he won such enthusiastic praise as he has in these great tone poems of this astonishing modern German composer. "Ein Heldenleben" he played first last fall at a regular concert of the Boston Symphony Orchestra in Boston and later repeated it in Philadelphia and New York and in Cambridge, Mass.

Another work new to Baltimore is Ernest Schelling's "Fantastic Suite" for pianoforte and orchestra. Ernest Schelling is well known as one of the best pianists America has produced and one of the few pianists who can really say that Paderewski was their teacher, for some years ago Mr. Paderewski took a great interest in Schelling and had him as his pupil for a considerable length of time. Mr. Schelling also shows extraordinary promise as a composer, judging at least from this suite. The suite was composed in 1905-6 and played for the first time in Amsterdam in 1907. The first performances in America were at the Boston Symphony concerts in Boston on January 24 and 25, 1908.

The third number will be Debussy's ever delightful sketch "The Afternoon of a Faun," in which the wonderful wood-winds of the Boston Symphony Orchestra are displayed to their best advantage. The last two numbers will be by Wagner—the "Waldweben" from the second act of "Siegfried" and the overture to the "Flying Dutchman."

Newspaper Cutting Bureau in the World

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From ...

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Date ...

The last Boston Symphony concert of the season will be given in the Academy of Music to-morrow evening. This will bring to an end the first season of Max Fiedler as conductor of the orchestra and the general opinion in Philadelphia seems to be that he has filled his difficult post with great success. But three numbers are on the program, one of which is a novelty. The first number will be Berlioz's "Fantastic Symphony," which Mr. Fiedler played in Boston week before last with enormous success, critics there putting his interpretation of this work on the plane with his readings of Richard Strauss. He seemed to be particularly sympathetic to the feeling in the work and gave a most thrilling performance, especially of the last two movements. This will make the first part of the program.

The second part of the program will open with Ernest Schelling's "Fantastic Suite" for piano and orchestra. Mr. Schelling might almost be called a Philadelphian, having been born in Belvidere, N. J. As a small boy he studied at the Paris Conservatory and later worked with Hans Huber in Basle. He is one of the few who may justly claim to be a pupil of Paderewski. The "Fantastic Suite," which will be heard here for the first time, was composed in 1905-06 and had its first performance in Amsterdam in October, 1907. It was played in Boston for the first times in America on January 24 and 25 of last year. The work is in four movements, brilliant in character and particularly grateful to the piano. At the same time the orchestral part is notable for its fine scoring and skillful treatment. The fourth movement will appeal to the public in that the composer has been bold enough to make use of popular American tunes with great success. It is entitled "A Virginia Reel," and the first theme is built on "Dixie." The third theme is built on "The Swanee River" and in the coda, which is a lively reel, "Yankee Doodle" is heard in the wood-wind instruments. Schelling will be the soloist.

The last number on the program will be the prelude to "Die Meistersinger."

NEW YORK HERALD,

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THERE will be no soloist at the closing Philharmonic concert by the Boston Symphony Orchestra next Friday evening at the Academy of Music. Mr. Fiedler, the conductor, has arranged a decided novelty, which will be heard with interest.

The numbers will be:—

Rimsky-Korsakoff.....Symphonic Suite
"Scheherazade" (after "The Thousand Nights and a Night"), Op. 35.
The Sea and Sindbad's Ship.
The Story of the Kalendar Prince.
The Young Prince and the Young Princess.
Festival at Bagdad. The Sea. The ship goes to pieces against a rock surmounted by bronze warrior. Conclusion.
Strauss.....Tone Poem
"Death and Transfiguration," Op. 24.
Debussy...Prelude to "The Afternoon of a Faun"
(After the eclogue of Stéphane Mallarmé.)
Wagner.....
("Life and Stir of the Forest"), from "Waldweben"
"Siegfried," Act II.
Wagner.....Overture to "The Flying Dutchman"

...Boston Symphony Orchestra

The last Boston Symphony concert of the season will be given in the Academy of Music tomorrow (Monday) evening at 8.15. But three numbers are on the program, one of which is a novelty. The first number will be Berlioz's "Fantastic Symphony," which Mr. Fiddler played in Boston week before last with enormous success. This will make the first part of the program.

The second part of the program will open with Ernest Schelling's "Fantastic Suite" for piano and orchestra. Mr. Schelling might almost be called a Philadelphian, having been born in Belvidere, N. J. As a small boy he studied at the Paris Conservatory and later worked with Hans Huber in Basle. He is one of the few who may justly claim to be a pupil of Paderewski. The "Fantastic Suite," which will be heard here for the first time, was composed in 1905-06, and had its first performance in Amsterdam in October, 1907. Mr. Schelling will be the soloist.

The last number on the program will be the prelude to "Die Meistersinger."

...Boston Symphony Orchestra.

The last Baltimore concert of the season by the Boston Symphony Orchestra will be given at the Lyric on Wednesday evening. The principal orchestral number will be Richard Strauss' monumental tone poem "Ein Heldenleben," which will be played for the first time in Baltimore. Another novelty will be Ernest Schelling's remarkably successful fantastic suite for pianoforte and orchestra, with Mr. Schelling as soloist.

The other three numbers on the program will be Debussy's "The Afternoon of a Faun" and Richard Wagner's "Waldweben" and the overture to the "Flying Dutchman."

TIMES.

SYMPHONY PROGRAM FOR LAST CONCERT

Boston Orchestra Will Give Novelties at Tuesday's Performance.

The last concert in the series by the Boston Symphony Orchestra will be given next Tuesday afternoon, at 4:30 o'clock, in the National Theater. Ernest Schelling, the well-known pianist and composer, will be the assisting soloist.

Max Fiedler, director of the orchestra, has prepared an unusually interesting program and one in which more novelties will be found than in any other the Boston Symphony has played this season. The appearance of Ernest Schelling as soloist is of more than ordinary interest in view of the fact that he will play a suite of his own composition.

In Four Movements.

The suite is in four movements, the last of which is most unusual as a part of such a composition. It is called "A Virginia Reel," and its main themes are built on "Dixie," "Way Down Upon The Sewanee River," and even "Yankee Doodle." Mr. Schelling's courage in using these popular airs has been great, but the success he has attained is said to have justified the innovation.

The first number of the second part of the program will be Tschaikowsky's delicious "Nut-Cracker Suite." This ballet music was written to illustrate a fairy play which tells the old story of the toys on the Christmas tree which came to life on Christmas Eve and held a ball of their own.

Following this will come two Wagner numbers—the prelude and "Love's Death," from "Tristan and Isolde," and the overture to the "Flying Dutchman."

Miss Grant's Readings.

Miss Amy Grant, of New York, will give a series of readings from Oscar Wilde's play "Salome" Tuesday afternoon, March 23, in the Columbia Theater. Bruno Huhn will furnish the piano program. The English version will be used and the music readings will be furnished for the purpose of familiarizing those in attendance with the score of the opera.

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The last Boston Symphony Concert of the season will be given in the Academy of Music to-morrow evening. This will bring to an end the first season of Max Fiedler as conductor of the orchestra. The program offers but three numbers, one of which is a novelty. The first number will be Berlioz's "Fantastic Symphony," which Fiedler played in Boston week before last with enormous success. Many persons putting his interpretation of this work on the plane with his readings of Richard Strauss.

The second part of the program will open with Ernest Schelling's "Fantastic Suite" for piano and orchestra. Schelling might almost be called a Philadelphian, having been born in Belvidere, N. J. As a small boy he studied at the Paris Conservatory and later worked with Hans Huber in Basle. He is one of the few who may justly claim to be a pupil of Paderewski. The "Fantastic Suite," which will be heard here for the first time, was composed in 1905-06 and had its first performance in Amsterdam in October, 1907. It was played in Boston for the first time in America on January 24 and 25 of last year. The work is in four movements, brilliant in character and is particularly grateful to the piano. At the same time the orchestral part is notable for its fine scoring and skillful treatment. The fourth movement will appeal to the public in that the composer has been bold enough to make use of popular American tunes with great success. It is entitled "A Virginia Reel," and the first theme is built on "Dixie." The third theme is built on "The Swanee River" and in the coda, which is a lively reel, "Yankee Doodle" is heard in the wood-wind instruments. Schelling will be the soloist.

The last number on the program will be the prelude to "Die Meistersinger."

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This week the Boston symphony orchestra will give its final concerts of the season in New York, Philadelphia and other cities. The announcements sent to the newspapers indicate nothing about the conductor for next year. They do not say that Mr Fiedler will continue; not yet do they announce the concerts as his last appearance. In New York the 18th the orchestra will give its 2709th concert in its 28 years.

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The World of Music

PADEREWSKI'S SYMPHONY

By Lawrence Gilman

THOSE who are attracted to problems in what might be called musical economics have sometimes wondered how Mr. Paderewski the composer would have prospered before the public had it not been for Mr. Paderewski the virtuoso. For Mr. Paderewski in his function of music-maker occupies a singular position on the stage of the world. It is not likely that any one seriously disputes either his transcendent ability or his transcendent eminence as a pianist. When one has said that, in this capacity, he is in a class by himself, one has spoken only the unadorned truth. But Mr. Paderewski has not, as we all know, been content with his unassailable fame as a virtuoso; he has aspired to the guerdons of the composer—he has sought after the more substantial immortality of the creative musician. His opus numbers have by this time mounted up to twenty-four; and in the list of his works are an opera,—*Manru*,—a piano concerto, a violin sonata, a sonata for piano, a "Polish Fantasia" for piano and orchestra, a fugue and variations for piano, various smaller piano pieces (salon music, for the most part), and some songs. Now the interesting and exceptional fact is that Mr. Paderewski, in these activities, has not had to suffer the uncomfortable experience of being assessed purely on his merits as a music-maker—as a composer *per se*. A gracious destiny has so contrived it that the halo which he has so long worn in his capacity as virtuoso has been accommodatingly enlarged until it is now capacious enough to crown and glorify not only Mr. Paderewski the virtuoso, but Mr. Paderewski the composer. An impatient and not too heedful commentator upon the fact might choose to state the case more briefly by saying that Mr. Paderewski the composer has been borne into prosperity and repute upon the coat-tails of Mr. Paderewski the virtuoso. For the simple if ungracious truth is that Mr. Paderewski has yet to prove to candid and detached observers that he has any justification for asking the judicious to take him seriously as a composer. "At bottom," wrote Huysmans, "there are writers who have talent and others who have not: let them be Naturalists, Romantics, Decadents, what you will, it is all the same to me: I only want to know if they have talent." That Mr. Paderewski has been fairly industrious as a composer—that he has written in "the larger forms" so gravely esteemed by the upholders of the musical law and the prophets, is to some a matter of indifference. They persist in asking: "Has he talent?"—meaning, of course, creative talent in that finer sense which implies a veritable and individual gift of inspiration. The fact that Mr. Paderewski's most ambitious undertaking, his opera *Manru*, long since sank into the most innocuous kind of desuetude, and that his lesser works are seldom, if ever, performed save by himself, is not a convincing proof of their unimportance; yet it is nevertheless significant. The extent of the indifference of the musical world to Mr. Paderewski's music after it has become acquainted with it is only equalled by the measure of its curiosity and eagerness in advance of that event.

A case in point, and the occasion of these observations, is furnished by Mr. Paderewski's new symphony, which had its first performance in New York on February 18th, and its first performance anywhere a week earlier in Boston, through the agency of the Boston Symphony Orchestra.

The interest displayed in this work in advance of its production was remarkable. Its completion and forthcoming performance have been promised at the beginning of several successive seasons, and interested gossip and curiosity concerning it have been rife almost since the time when it was first proclaimed that Mr. Paderewski was at work upon the score. There are three men in the contemporary world of music whose future plans are provocative of wide and genuine interest—Strauss, Puccini, Debussy; and to this company Mr. Paderewski might almost have been said to belong during the days when his symphony was meticulously and portentously nearing completion, so large was the interest manifested in its progress. And now at last it has been displayed and inspected. It will soon have been performed by most of the principal orchestras in the United States; it will go the round of a number of the European concert-rooms; and will it then be shelved and forgotten, as *Manru*, the piano concerto, and the "Polish Fantasia" have been—leaving, as before, only the little salon pieces drifting upon the surface of the tide of contemporary popularity?

Let us consider the work itself. The symphony has been in the making since the summer of 1904; it was completed last December. It stands in B-minor, and its opus number is 24. There are three movements: (I.) *Adagio Maestoso—Allegro con fuoco;* (II.) *Andante con Moto;* (III.) *Allegro vivace.* The symphony is not yet completed, for Mr Paderewski contemplates a fourth movement—a *Scherzo.* Yet it is said upon the authority of the composer that the work is complete in its present shape. It would seem, therefore, that any number of the projected movements of a symphony may stand alone as a finished and satisfying whole—whether two, or three, or four; and so there is at last, perhaps, justification for those who have asserted that the symphonic form is not the ideally logical and sacrosanct thing its upholders have claimed it to be: that there is not of necessity any more organic a connection between the various movements of a symphony than there is, to employ the immortal comparison of Mr. Henry T. Finck, in the case of a train of cars. Mr. Paderewski's symphony is put forward as "complete in its present shape"; yet avowedly it is *not* complete, since it lacks one of its ultimate number of movements. It is a puzzling case, and we may well leave it to the formalists to adjudicate.

As to the nature and contents of the symphony, it will be best, under the circumstances, to let Mr. Paderewski speak for himself. The following exegesis may be regarded as accurate and authoritative, since it is put forward as "based on information furnished by the composer":

The symphony "is written as a patriotic tribute to his native country [Poland], directly inspired by the fortieth anniversary of the revolution of 1863–64. There is no absolute programme for either the first or second movement. The first movement is free, but

A recent portrait of Mr. Paderewski

classical in form, and seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement, in which the composer tries to express the lyric nature of his race.

"In the third movement Mr. Paderewski has followed a sharply defined programme. It is in effect a symphonic poem, and is peculiarly a memorial to the revolution of 1863–64. In the opening of the movement one feels the spirit of social and political unrest which fills the country prior to the outbreak of war. It is the unrest of the young hot-heads, the youth of the nation who long for independence. Older heads, conservative age, counselled patience and caution, urged the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national anthem, from which all buoyancy and joyousness have been taken. It is treated not unlike a dirge, appearing in a subdued and sad mood. The youth refuse to listen. The atmosphere of restlessness subdues the remonstrances of the elders, and the spark of revolution ignites with the appearance of the second theme, a theme of brilliant chivalric character, which has been heralded by faint, distant trumpet calls—the summons to war. Light-hearted, gay, and confident, the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which, with their dark, heavy coloring, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous, and battling—yet as the conflict progresses, it is gradually overwhelmed by the gloom of defeat, finally disappearing in an atmosphere of utter despair. Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are shadowy and unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher—the laments for the fatherland ascending to heaven. A quick transition of mood follows, from gloom to brightness. Hope returns, and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme, on which will be built the fourth movement yet to be written."

Mr. Paderewski's symphony is, then, in its subject-matter, a commemorative tribute to his native and beloved fatherland—a tribute passionate, loving, and, beyond question, deeply felt. Now it is a strange and not easily explicable fact that patriotism, surely one of the most ardent and virtuous of the emotions, has never, as an inspirational force, been productive of music of the highest kind. However differently it may have operated in the other arts—in poetry, for example—it has seemed to fail of producing any very memorable issue in music. It is difficult to think of any symphony, symphonic poem, opera, song, having patriotic emotion as its basic impulse, which has taken rank among the supreme things in music. Mr. Paderewski's symphony certainly fails to supply an exception. No one would think of questioning the genuineness of its feeling: this music is beyond cavil profoundly felt—obviously and indisputably it springs from the depths of the composer's soul. There is here no factitious sentiment, no pumped-up emotion, no bombast, no attitudinizing. For his perfect and touching honesty of feeling in this music let Mr. Paderewski be given unreserved praise. But unfortunately it requires something more than honesty and intensity of feeling to produce memorable music; were it not so, we might all of us, after learning the rules of the game, confront the world, upon occasion, as commandingly eloquent music-makers, and mere inspiration would be an entirely dispensable thing. But alas! as no completely equipped fictionist may, so Mr. Meredith remarks, set sail without pathos, so no maker of music who would achieve a masterpiece may set sail without inspiration. It is no *doubt* a trite observation; but it is just such trite and elemental homilies which we need to hold before our minds in these days, when uncanonized masterpieces are either sneered at or ridiculed, while mediocrity that is respectful of the traditions is hailed with delight and manifest relief, or applauded with indulgent reservations. Mr. Paderewski has been praised by the admirers of his music because in his symphony he exhibits "profound sincerity" and "aspiration." He has just been praised in this place for precisely those traits; but the appreciators whom I have quoted appear to regard Mr. Paderewski's "sincerity" and "aspiration" as proving the possession by his music of some extraordinary and valuable quality. Sincerity and aspiration, however, are not at all uncommon æsthetic virtues: if they were, we should have to acclaim as masters dozens of respectable and high-thinking English doctors of music (of what has been admirably called "the cathedral school") and hundreds of German Kapellmeisters soberly striving after The Ideal. What has not been recognized, in Mr. Paderewski's case (and in so many other cases that one grows weary of reiterating the same truth), is that sincerity and aspiration count for nothing unless they are transmuted into eloquent and communicative utterance—into heightened and beautiful or forceful, speech. If it were not for just that unpredictable and mysterious heightening, that obscurely sprung and miraculous flame, there would be no vital difference between Mr. Paderewski and such a symphonist as—well, let us say Brahms, who also had both "sincerity" and "aspiration."

The deficiencies of Mr. Paderewski's symphony are, to come to details, these: it lacks melodic and harmonic saliency, it lacks individual profile, and it lacks originality of idea. It is ingeniously devised and smoothly articulated—its workmanship, that is to say, is abundantly skilful. It proves conclusively Mr. Paderewski's ability to handle securely large and intricate designs. Nor is his music wanting in a kind of spurious impressiveness: it knows the trick of being "effective" without true eloquence, of being, in a manner, impressive, where impressiveness can be obtained through a use of deftly prepared sonorities and an ingenious application of tone-color—for the orchestration of the symphony is at times admirable though there is much in the scoring that seems tentative and inexpert. The prime defects of the music are the anæmic quality of its ideas and its utter lack of individuality. There is no moment in it which seizes upon the mind and lives afterward in the memory: its actual substance is flaccid, amorphous, invertebrate. The only passages which stand out from the general banality and flatness are those which are derived from a phrase which has almost a precise analogy in the work of a contemporary whom Mr. Paderewski no doubt heartily despises—Pietro Mascagni, who ten years ago employed in his opera *Iris* the antecedent of the theme of which Mr. Paderewski makes profitable use in the second movement of his symphony. It is altogether likely that Mr. Paderewski has never heard a note of *Iris;* but the obstinate and surprising fact remains that the most vivid idea in his symphony had been appropriated in advance by the author of *Cavalleria Rusticana.* Of individuality, personal savor, character, the symphony, as has been observed, has nothing.

Mr. Paderewski is a superb, a magically gifted, pianist—as an interpretative artist he seems at times, as Villiers de L'Isle-Adam said of Jules Laforgue, "one of those who come into the world with a ray of moonlight in their brains." He is an alert and acute intelligence; he is, all in all, a remarkable personality. As a composer he is negligible and unimportant.

Newspaper Cutting Bureau in the World

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Boston Symphony Orchestra.

The last Boston Symphony concert of the season will be given in the New National Theater on next Tuesday afternoon at 4:30 o'clock, and for it Mr. Fiedler has arranged a programme of more than ordinary attractiveness. The first number will be the ever-popular overture to "Der Freischutz," by Weber. Then will come a novelty which will appeal strongly to the public—a "Fantastic Suite," for piano and orchestra, by Ernest Schelling. Ernest Schelling is one of the most talented of our American pianist-composers, is a graduate of the Paris Conservatory, and is one of the few who may truly call himself a pupil of Paderewski. This suite, which is in four movements, was written during 1905-06, and performed for the first time in Amsterdam in 1907. It had its first performances in America in Boston in January, 1908, and its success was rather of the sensational order.

The work is in four movements, the first three of which follow to a certain extent the symphonic form, the first being an allegro, the second a scherzando, and the third an adagio. The fourth movement, which will be very popular, is called a "Virginia Reel," and its main themes are built on "Dixie" and "Way Down on the Suwanee River," while at the very end of the coda even "Yankee Doodle" is heard. Mr. Schelling has been very courageous in using popular tunes of this kind for serious music, but his success has more than vindicated his courage.

The first number of the second part of the programme will be Tschaikowsky's delicious "Nut-cracker Suite." This ballet music was written to illustrate a fairy play which tells the old story of the toys on the Christmas tree which came to life on Christmas Eve and held a ball of their own. Mr. Fiedler first put this on the programme of the pension fund concert in Boston, and it was so well received that the next week he put it on the regular symphony programme. Following this will come two Wagner numbers—the prelude and "Love's Death," from "Tristan and Isolde," and the overture to the "Flying Dutchman." Mr. Ernest Schelling will be the soloist in his suite.

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BOSTON SYMPHONY.

The last concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, March 18, and Saturday afternoon, March 20. Two novelties will be found on the Thursday evening programme—Bruckner's Symphony in C minor No. 8, which had its first performances in America in Boston on Friday, March 12, and Saturday, March 13, and Scheinpflug's overture to "A Comedy by Shakespeare."

Mr. Fiedler is as ardent a believer in the genius of Anton Bruckner as are Dr. Muck, Arthur Nikisch, and Felix Weingartner, and he is as thoroughly a believer as they that the time is not far distant when the real magnitude of this strange genius will be recognized by the public at large. The eighth symphony, curiously enough, had never been played in America until Mr. Fiedler performed it in Boston the other day, and he is of the opinion that it is the greatest of the nine. He regards the Adagio as being the most beautiful slow movement in the whole literature of music. The symphony is long, requiring about an hour for performance.

Scheinpflug, who will be represented by an overture to "A Comedy by Shakespeare," is one of the younger German composers who lives in Bremen. While no direct clue is given to the comedy he has chosen, certain internal evidence has given rise to the theory that he had in mind the "Merry Wives of Windsor." The overture was played with great success in Boston a few weeks ago.

The other numbers on the programme will be Debussy's "The Afternoon of a Faun" and the prelude to "Die Meistersinger."

For Saturday afternoon Mr. Fiedler has chosen as his leading work Berlioz's "Fantastic Symphony." The second part of the programme will contain Ernest Schelling's "Fantastic Suite" for pianoforte and orchestra, which has already been heard here, and the overture to "Der Freischütz." Mr. Schelling will be the soloist.

From TRIBUNE

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MAX FIEDLER TO STAY ANOTHER YEAR.

[By Telegraph to The Tribune.]

Boston, March 13.—Max Fiedler, who has conducted the Boston Symphony Orchestra during the current musical year, was to-day engaged for another season.

He has obtained an additional leave of absence from his former post in Hamburg, and will now remain here until May, 1910. To-morrow Mr. Fiedler and the orchestra will start on their last journey of the season to New York and other cities they regularly visit. Mr. Fiedler will go to Germany in May for the summer.

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The last Boston Symphony concert of the season will be given in the Academy of Music on next Friday evening at 8:15 o'clock, and Mr. Fiedler has made a special effort to make a programme which would appeal strongly to the patrons of these concerts in Brooklyn. The first number will be Rimsky-Korsakoff's symphonic suite, "Scheherazado," which, the orchestra, under Mr. Fiedler, has played several times this winter with great success. This suite is one of the most brilliant works in orchestral literature. Rimsky-Korsakoff, if not a genius of the highest order, had, none the less, a genius for orchestration and a gift for charming melody, the combination of which two qualities has placed him a close second to Tschaikowsky, among Russian composers. The second part of the programme will begin with Richard Strauss' tone poem, "Death and Transfiguration," now generally regarded as the finest production of the leading composers of the day. In juxtaposition to this will be one of the most charming works of Strauss' greatest rival, Debussy's "The Afternoon of a Faun," and these two works will show vividly the different directions in which the French and Germans are working in music. The last two numbers will be Wagner's "Waldweben," from the second act of "Siegfried," and the overture to the "Flying Dutchman."

Thomas Whitney Surette will give the lecture recital preliminary to the Boston Symphony concert of Friday evening. As usual, this is set for Thursday afternoon in Music Hall, Academy of Music, and is under Brooklyn Institute direction.

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Die letzten beiden diesjährigen New Yorker Konzerte des Bostoner Symphonie Orchesters unter Leitung von Herrn Max Fiedler sind in Carnegie Hall für den Abend von Donnerstag, dem 18., und dem Nachmittag von Samstag, dem 20. März, anberaumt. Diese Konzerte werden zwei Novitäten bringen, beide am Donnerstag Abend, und zwar Bruckner's Achte Symphonie in C-Moll, welches Werk seine erste amerikanische Aufführung am Freitag und Samstag letzter Woche in Boston hatte, und Scheinpflug's Ouvertüre „Zu einer Komödie von Shakespeare".

Die Leitung der Bostoner Symphonie-Gesellschaft macht uns folgende Mittheilungen: „Herr Fiedler ist ein glühender Anhänger und Verehrer des Genius' von Anton Bruckner, ebenso wie Dr. Muck, Arthur Nikisch und Felix Weingartner, und er ist gleich den Genannten und Anderen mehr ebenso fest der Meinung, daß die Zeit nicht weit sei, welche die ganze gigantische Größe dieses eigenartigen Genius' voll erkennen werde. Bruckner's „Achte" war bisher in Amerika überhaupt noch nicht aufgeführt worden, obgleich dieses Werk nach Herrn Fiedler's Meinung den Gipfelpunkt des symphonischen Schaffens des großen Wiener Meisters bedeutet. Fiedler erklärt das Adagio dieser Symphonie für den herrlichsten langsamen Satz in der gesammten Musikliteratur. Die Symphonie ist lang, wie alle Werke Bruckner's; ihre Aufführung nimmt ungefähr eine Stunde in Anspruch.

Scheinpflug, dessen erwähnte Ouvertüre bei dieser Gelegenheit aufgeführt werden wird, ist einer der jüngeren deutschen Komponisten und lebt in Bremen. Wenn der Komponist auch keinerlei Mittheilungen über die Shakespeare'sche Komödie gemacht hat, welche ihm vorschwebte, so glaubt man auf Grund gewisser Momente doch, daß er „Die lustigen Weiber von Windsor" im Sinne hatte. Das Werk wurde in Boston vor einigen Wochen mit großem Erfolge aufgeführt."

Das Programm des Donnerstag-Konzertes wird durch Debussy's „Der Nachmittag eines Fauns" und das „Meistersinger"-Vorspiel ergänzt werden.

Für das Samstag-Nachmittags-Konzert hat Herr Fiedler Berlioz' „Phantastische Symphonie" gewählt, sowie Ernest Schelling's „Fantastic Suite" für Pianoforte und Orchestra mit dem Komponisten am Klavier. Den Beginn macht die „Freischütz"-Ouvertüre.

Boston Symphony Orchestra.

The Boston Symphony Orchestra will give its last concert of the season at the National Theater next Tuesday afternoon, March 16, at 4:30. The soloist at this concert will be Mr. Ernest Schelling, the eminent pianist. An interesting program has been arranged, which includes the following numbers: Overture to the opera "Der Freischutz," fantastic suite for pianoforte and orchestra, Schelling; suite for full orchestra, taken from the score of the ballet "Nutcracker," op. 71A, Tschaikowski; prelude and "Love Death" from "Tristan and Isolde," Wagner, and overture to "The Flying Dutchman," Wagner.

MORNING TELEGRAPH NEW YORK CITY MAR 1 1909

BOSTON SYMPHONY IN 3 NEW WORKS

Walter Damrosch on Tuesday Will Play Beethoven's Ninth Symphony Twice.

DRESDEN ORCHESTRA TO COME

Mahler Announces Two Well Constructed Programmes for N. Y. Philharmonic Concerts.

The last concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, March 18, at 8.15, and Saturday afternoon, March 20, at 2.30 respectively. Two novelties will be found on the Thursday evening programme—Bruckner's Symphony in C Minor, No. 8, which had its first performances in America in Boston on Friday and Saturday last, and Scheinpflug's overture to "A Comedy by Shakespeare."

Mr. Fiedler is as ardent a believer in Anton Bruckner as are Dr. Muck, Arthur Nikisch and Felix Weingärtner, and in his opinion the time is not far distant when the real magnitude of this strange genius will be recognized by the public at large. He regards the Adagio as being the most beautiful slow movement in the whole literature of music. The symphony is long, requiring about an hour for performance.

Scheinpflug, who will be represented by an overture to "A Comedy by Shakespeare," is one of the younger German composers who lives in Bremen. While no direct clue is given to the comedy he has chosen, certain internal evidence has given rise to the theory that he had in mind the "Merry Wives of Windsor."

The other numbers on the programme will be Debussy's "The Afternoon of a Faun" and the prelude to "Die Meistersinger."

For Saturday afternoon Mr. Fiedler has chosen as his leading work Berlioz' "Fantastic Symphony," the performance of which under his conducting aroused a real sensation in Boston a week ago. The second part of the programme will contain Ernest Schelling's "Fantastic Suite" for pianoforte and orchestra, which has already been heard here, and the overture to "Der Freischutz." Mr. Schelling will be the soloist.

NEW YORK PRESS,

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SUCCESS OF THE SYMPHONY ORCHESTRA'S LEADER

An important question in the artistic life of Boston has been settled by the engagement of Max Fiedler to conduct the Symphony Orchestra for another season. When Mr. Fiedler came to Boston from Hamburg last October he was a stranger in every sense of the term, but he was warmly welcomed, nevertheless, and the good impression that he made at the beginning of his term has gradually been strengthened. This applies not to Boston alone, but to the other cities visited by the orchestra from time to time. To put it briefly, popularly—Mr. Fiedler has made good.

This fortunate outcome of Mr. Fiedler's engagement means that the Symphony Orchestra has maintained its high position in the musical world. It is today what it has been ever since its foundation, Boston's most valuable musical asset, a source of rare pleasure and intellectual stimulation. Its service in behalf of the general culture is as much a matter of programs as of performances, and in both directions Mr. Fiedler has labored with signal success. His talent and his enthusiasm have earned for him the reputation of being one of the most respected conductors the orchestra has ever had. The players and the people alike have come to hold him in admiration and affection, and no other conductor has done more, if as much, to have the people give the players their due.

Next season will be a particularly important one for the orchestra, but with Mr. Fiedler re-engaged the prospects may safely be regarded as bright.

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MAR 14 1909

The last concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening at 8:15 and Saturday afternoon at 2:30. Two novelties will be found on the Thursday evening programme—Bruckner's Symphony in G minor, No. 8 which had its first performance in America in Boston on Friday and Saturday, and Scheinpflug's overture to "A Comedy by Shakespeare." The other numbers on the programme will be Debussy's "The Afternoon of a Faun" and the prelude to "Die Meistersinger."

For Saturday afternoon Mr. Fiedler has chosen as his leading work Berlioz's "Fantasie Symphony," the performance of which under his conducting aroused a real sensation in Boston a week ago. The second part of the programme will contain Ernest Schelling's "Fantastic Suite" for pianoforte and orchestra, which has already been heard here, and the overture to "Der Freischütz." Mr. Schelling will be the soloist.

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The Boston Symphony orchestra, which most people think has reached its highest point of artistic attainment this season, is to be congratulated upon receiving the services of Max Fiedler for conductor of the orchestra another year. Negotiations to this end have been on for several weeks, but only now has Mr. Fiedler learned definitely that he is able to stay away from Hamburg for another season.

NEW YORK HERALD,

From .....

Address New York City

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Boston Retains Mr. Fiedler.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Sunday. — The management of the Boston Symphony Orchestra has announced that the contract with Mr Max Fiedler as conductor of the orchestra has been renewed for another year. Negotiations to this end have been on for several weeks, but only now has Mr. Fiedler learned definitely that he is able to stay away from Hamburg for another season.

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BRUCKNER AND GRAEDENER.

Boston Symphony Orchestra, Max Fiedler, conductor; program of the 18th concert, Saturday evening, March 13: Bruckner, Symphony No. 8, in C minor: Allegro moderato, scherzo, adagio, finale (first time in America). Graedener, Concerto for violoncello, op. 40 (first time in Boston). Beethoven, Overture to "Die Geschopfe des Prometheus," op. 43. The solo part in the concert was played by Heinrich Warnke, principal 'cellist of the orchestra.

Bruckner's symphony was not the dull thing that it was expected to be, and its performance was no mere labor of love on the part of conductor and orchestra. It sounded well and was interesting throughout; and although it was very long, its length was by no means wearisome. Mr. Fiedler never had the orchestra under better control and his control was not so much that of an urgent leader as that of an adviser. The players have been known to perform familiar symphonies as though the music were new to them; this unfamiliar symphony they played as if they knew it by heart.

The first question a listener to new music asks himself is wherein it is new. When a performance goes off so smoothly as that of Saturday evening the probability is that the music is nothing but old formulas put into new combinations. To begin with, the originality of Bruckner's Eighth Symphony is not in its fundamental musical ideas, and therefore it is not in the greatest sense original at all. Neither is the general method of treating those ideas his own. Bruckner here added nothing to the sum of musical knowledge; everything he said is to be found in the works of other composers. But he developed his material to an extent that nobody else ever equalled. Beethoven's development of a musical phrase often seems to have been carried to extreme lengths; but at the point where Beethoven would have stopped, Bruckner was only fairly started. It has been said that Wagner's style of writing was inappropriate for a symphony; but Bruckner introduced a Wagnerian passage into the final movement of his work and proved that a symphonic treatment of it was entirely practicable. Real power of invention Bruckner lacked, but he could apply musical ideas with unfailing skill. He did not learn the secret of tone, color; if his symphony were as rich in color as it is intricate in structure it would not have waited 17 years for its first American performance. The truly original part of the work, that in which a listener's thoughts are not upon Beethoven or Wagner, is the scherzo. Here the composer laid aside his profound musical scholarship and wrote in simplicity.

Graedener, the composer who furnished the other new piece on the program of last week, is a successful colorist; that is, he has learned how to apply the color formulas which composers before him have discovered. He believes in melody, and knows how to use it in the old-fashioned strict way with fresh effect. His little piece is not, properly speaking, a concerto, but a little orchestra study with solo violoncello.

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Boston Symphony Orchestra.

The Boston Symphony Orchestra will give its last concert of the season at the National Theater next Tuesday afternoon, March 16, at 4:30. The soloist at this concert will be Mr. Ernest Schelling, the pianist. The program: Overture to the opera "Der Freischutz," fantastic suite for pianoforte and orchestra, Schelling; suite for full orchestra taken from the score of the ballet "Nutcracker," op. 71A, Tschaikowski; prelude and "Love Death," from "Tristan and Isolde," Wagner; overture to "The Flying Dutchman," Wagner.

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The Boston symphony orchestra management announces that the contract with Max Fiedler as conductor of the Boston symphony orchestra has been renewed for another year.

Newspaper Cutting Bureau in the World

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BOSTON SYMPHONY ORCHESTRA

Program of Quaint and Grotesque Music Closes Season Here.

That which is quaint, that which is grotesque in music, but fortunately not necessarily unpoetic, formed the basis of the program of the fifth and last concert of the season in Philadelphia of the Boston Symphony Orchestra, at the Academy of Music last night.

Hector Berlioz's "Fantastic Symphony," describing an episode in the life of an artist and written before its accomplished but eccentric composer was twenty-seven years old, was the central number. The work, antedating as it does the birth of both Brahms and Tschaikowsky, and following close after the death of Beethoven, is remarkable for its tonal qualities.

Seemingly every possible combination of string, reed, wood-wind and percussion instrument known to civilized man is employed in its rendition. The most rasping, biting harmonies follow closely on the heels of beautiful melodic themes. In fact, so inharmonic is it in one part that the composer himself wrote, "There is no misprint here," on the original score, to prevent a misinterpretation of his meaning.

Naturally, such a work is most difficult to express. Max Fiedler's players, however, measured up to the task and completely won the audience by their artistic reading. The fourth movement (Allegretto non troppo) portraying a condemned man's march to execution, proved particularly captivating, if such can be said with propriety considering the theme, and called forth a storm of applause.

Following the symphony, the orchestra gave Ernest Schelling's Fantastic Suite for Pianoforte and Orchestra, with the composer himself at the piano. The suite is typically American, both in melody and harmony. The last movement is founded on the themes of "Dixie" and the "Old Folks at Home." While the work rises to no great heights, yet it never descends to the commonplace. As popular music is familiar music, Schelling's suite is by its own nature popular.

Mr. Schelling, who was born at Belvidere, N. J., and has studied under Paderewski, is a pianist of much ability. His manner at the piano and his touch and tone are strikingly like that of the brilliant Pole, and he bids fair to become a leading virtuoso. He was given three recalls last night, and the audience showed a strong desire for an encore, which, however, was barred by the unwritten law of symphony concerts at the Academy.

As a closing work, the orchestra gave Wagner's strident and stentorian Prelude to the "Maestersingers." The number formed a soul-stirring finale for the more quaint and original theses which had preceded it.

THE BOSTON ORCHESTRA

Final Appearance of This Season at the Academy of Music.

ERNEST SCHELLING

The Boston Symphony Orchestra made its last appearance of the season at the Academy of Music last night in a programme which was evidently designed to please popular taste, but which was decidedly below the musical standard of any that the organization has given here for many years. The Berlioz Fantastic Symphony is fantastic enough and serves very well to bring out the marvellous mechanical resources of the orchestra, but it is not an inspiring work and could be avided without much loss to the public. Ernest Schelling appeared as both pianist and composer, playing his Fantastic Concerto in which he utilizes several popular popular airs of America, notably, as in the last movement, "Dixie" and "Suwanee River." It was such music as would go very well in a theatre between the acts of in a cafe to the chatter of many voices, but it isn't real music. The programme closed with "The Meistersinger" overture, which was more solid ground and which was a decidedly welcome relief to the trivialities that preceded it.

NEW YORK HERALD,
New York City.
MAR 14 1909

MUSIC NOTES.

THE final concerts of the Boston Orchestra in New York this season will be given in Carnegie Hall on Thursday evening and Saturday afternoon. At the Thursday concert the orchestral feature will be Anton Bruckner's Eighth Symphony, in C minor, which has of late achieved quite a reputation in Germany. At the afternoon concert Mr. Ernest Schelling will play the piano part of his own "Fantastic Suite."

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Boston Symphony Orchestra.

A recent interview with Paderewski, published in the "Boston Herald," is interesting, inasmuch as he speaks of his new symphony and the Boston Symphony Orchestra. The great pianist says: "I have always planned to have my new symphony presented by the best orchestra in the world, and I have long been of the opinion that the Boston Symphony Orchestra is superior to all others. I know very well the other great orchestras in the world. One must not omit to mention those at Berlin and Vienna. But I do not say their players are as fine in every respect as the Boston Orchestra. The European orchestras must not be compared with the remarkable institution you have here in Boston." The three visits of the Boston players to Hartford have become leading events of each musical season. The last of this season will be Monday of next week, when the organization will give a concert at the Parsons Theater. Heinrich Waruke will play a concerto for violoncello and orchestra and Mr. Fiedler will conduct. Seats are on sale at John M. Gallup & Co.'s music store.

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BOSTON SYMPHONY ORCHESTRA.

The sale of seats for the concert of the Boston Symphony Orchestra at the Buckingham next Tuesday evening, under the direction of Max Fiedler and the auspices of the Waterbury Music League, is now in progress at the Buckingham pharmacy. There has been a promising sale which augurs well for this most important musical event of the entire season. On the night previous to its concert in Waterbury the orchestra will give the last of its three annual concerts at Hartford in Parsons's Theater. Large delegations from cities in all parts of the state are expected to be in attendance at the concert and members of prominent musical societies in both New Haven and Hartford have signified their intention of being present. One of the chief numbers of interest on the program to be rendered is the great symphonic poem "Finland" by Sibelius which has never been played in this city. This is considered one of the greatest of modern compositions and musicians look forward to its efficient rendition under Dr Fiedler's baton with great interest. Another number of great interest is the "Afternoon of the Faun" by DeBussy another novelty to Waterbury. These numbers with others and the great Tschaikowsky "Symphony Pathetic" make up the finest orchestral program ever arranged for Waterbury.

Newspaper Cutting Bureau in the World

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Boston Symphony Concert.

On Monday evening the Boston Symphony Orchestra will give its last concert of the season at the Parsons Theater. Heinrich Warnke, first 'cellist of the orchestra, will appear as soloist. He will be remembered by those present at a concert by the Boston orchestra at Foot Guard Hall in November, 1905, when he gave a delightful performance of Volkmann's concerto in B minor for violoncello and orchestra. For the coming concert Mr. Warnke has chosen a new composition for his instrument by Gradener, a work he has played with great success in several cities where the orchestra has appeared. Probably no musical instrument approaches so closely the human voice as does the violoncello and in Mr. Warnke's hands it will yield great pleasure to the audience on Monday evening. Reserved seats are on sale at John M. Gallup & Co.'s music store.

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Fiedler bleibt mit Boston Symphonic.

Boston, 14. März. — Dr. Max Fiedler hat seinen Kontrakt als Kapellmeister der Boston Symphonie-Orchesters auf ein weiteres Jahr erneuert.

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BOSTON ORCHESTRA

Fifth and Final Concert of the Season at the Academy.

PROGRAMME.

Berlioz, Fantastic Symphony, No. 1, in C major.
E. Schelling, Fantastic Suite for pianoforte and orchestra.
Soloist, the composer.
Wagner, Prelude to "The Meistersinger."

Last night's final concert of the season by the Boston Orchestra brought to the Academy an audience which filled the house, with the exception of half a dozen boxes and the topmost gallery. The hearers were enthusiastically demonstrative over the soloist of the evening, and yet the prevailing impression seemed to be that the "fantastic" element of the programme was rather overdone. The symphony, the work of a young man of 26, abounds in tours-de-force and startling effects, and the soloist-composer (aetat 33) in the composition and in the performance of the music alike, lays stress more on the manner than the matter, drawing attention to the brilliant dexterity of invention in the first instance, and of fingering in the second place, rather than to any deeper, hidden meaning in the music itself.

The Berlioz symphony abounds in opportunities such as the Boston Orchestra exults in, for displaying its virtuosity, for showing that there is no combination of notes, no tonal effect, impossible of achievement for these players. The merest whisper of the strings was offset by the detonating thunder of the drums; the plaint of the E flat clarinet was counterbalanced by the imposing majesty of the brasses, and every device of plucked string and bouncing bow, muted horn and drums battered by two players at once, was employed to bring out the full tonal resources of the orchestra. No wonder that Berlioz at a certain point in the manuscript felt impelled to write, by way of a reassuring footnote: "There is no misprint here."

There is a wealth of imagination in Schelling's work; the intermezzo is a lovely lyric episode instinct with romantic feeling, and in the final movement with its very spirited conclusion there is a most ingenious treatment of "Dixie" and "Old Folks at Home." The way the two themes are tossed around and kept literally and figuratively in the air at the same time is wonderfully clever, yet the great charm of these tunes is their simplicity, and the variation and enlargement are sophisticated. "Dixie" is melodically rather better than anything Mr. Schelling has done to it here, and the same thing might be said of the other venerable ditty.

The result of the "fantastic" symphony of Berlioz plus the "fantastic" suite of Schelling was that with the Wagner vorspiel the audience felt the relief of being on solid ground once more. Here, at any rate, was music that no doubt was "advanced" to its first hearers in 1862, but seems simple today. The Berlioz composition, written in 1830, sounded ultra-modern beside it. Its broad, sweeping harmonies, dominated by the recurrent melody of the "Preislied," were gratefully received after the overteasing of the ear by the music of the forepart of the evening.

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THE BOSTON ORCHESTRA

Last Concert of the Season—Schelling the Soloist.

Ernest Schelling, whose biographers never seem anxious to identify him with Philadelphia, where his brother, Prof. Felix Schelling, of the University of Pennsylvania, is a tower of strength in the academic world, was the soloist at the last concert of the Boston Symphony Orchestra at the Academy of Music last evening. Mr. Schelling was identified with Philadelphia in his earlier days before his final connection with Europe and that he is still somewhat of an American, if not a Philadelphian, was shown in his composition read last evening, a "Fantastic Suite for Pianoforte and Orchestra."

The suite of the opening number suggests he is thinking of new world folk, even if it be a la Dvorak, but the special treatment of "Dixie" and "Way Down Upon the Swwanee River" in the finale, is very original and clever and quite an instrumental tour de force.

The whole "fantistic" is true to its name in all its four movements and is most musical and possessed of orchestral beauty as well as pianistic charm. The composer has carefully preserved the balance between orchestra and piano and the temptation to overelaborate the solo instrument, does not seem to have presented itself to him. The mutual interpretation of the soloist and orchestra was most happy and the virtuoso band made its usual impressive effect in tone, quality and expression.

The orchestra made a very profound impression in the "Fantastic Symphony" of Berlioz, which led the program, and was tumultuously successful in the glowing overture to "Die Meistersinger," that closed the evening's work. Fiedler returns next year to the delight of the orchestra and that he has made a splendid place for himself in the long roll of Boston Orchestra leaders, the season's concerts have surely revealed.

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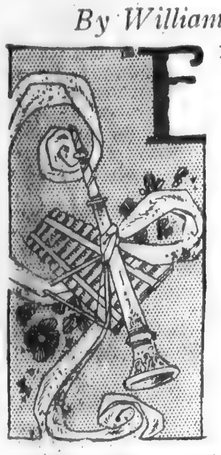
BOSTON ORCHESTRA IN FINAL CONCERT HERE

Ernest Schelling, at Piano, Plays His Own Fantastic Composition.

IT'S IN FOUR DIVISIONS

By William R. Lester



ERNEST SCHELLING in a fantastic suite for piano and orchestra, Berlioz's wildly fantastic symphony, No. 1, and a somewhat fantastic rendering of the "Meistersinger" overture—with such surplusage of fantasy was the Boston Orchestra's local series of concerts closed at the Academy last evening.

The Berlioz symphony, in its day the climax of sensationalism in program music, has been quite cast into shade by wilder compositions of later musicians writing for instrumentalists whose like were undreamed of in Berlioz's time. It has many passages of brilliant invention and moments of rare and supreme beauty, but it is too uneven in inspiration and too long drawn out to suit concert audiences of the present day.

With the second and third movements excised it would probably rank as one of the favorite concert numbers; for the dream and passion music of the opening, the sensational "March to the Scaffold," allegretto, and the witch's and abbot finale are of strictly modern type, while indicating admirably the peculiar and many-sided phases of Berlioz's genius.

Play With Fine Spirit.

The Boston instrumentalists, directed by Mr. Fiedler—they didn't seem to pay much attention to him—played this music with fine spirit, large artistic temperament and perfect technique in the various choirs. They are at their best in such difficult and thankless interpretations—the "Meistersinger," with its glorious harmonies, was played carelessly and strepitantly, as though the task were distasteful.

Pianist Schelling composed—or devised—the suite for piano and orchestra, and played the piano part himself. Nobody, presumably, could do it better, either orchestrally or as soloist—wherefore score another demonstration of the eternal truth that one might be a very great technical virtuoso, able to interpret grandly the musical thoughts of others, and still be denied the supreme gift of original harmonic utterance.

Suite of Four Divisions.

The Schelling suite is in four divisions, of which the first three—allegro, scherzando and adagio—are on the pattern of this class of orchestral music for lo! these many years.

In the fourth movement—"Virginia reel"—is concentrated the fantasy of the composition, the same consisting largely of ingenious applications to orchestral choirs of "Dixie" and "Suwanee River," with fragments of other American folksongs and patriotic airs.

It was an ingenious mosaic, happily conceived and skilfully put together, but it bore no more essential relation to symphonic music than did the grinding of a street organ nearby.

Yet there are there disclosed large capacities of music invention, and a certain impress of novelty and temperamental fervor. Mr. Schelling should get a new box of music pens and try it again.

From EVENING SUN,

Address New York City.

Date

And now it's farewell to the Boston Orchestra both in Brooklyn to-night and to-morrow in Manhattan borough.

Academy subscribers hear Rimsky-Korsakoff's "Scheherezade," Strauss's "Death and Transfiguration," Debussy's "Afternoon of a Faun," Wagner's forest sounds from "Siegfried" and "Flying Dutchman" overture.

At the Carnegie Hall matinée, the symphony is the so-called "Fantastic" of Berlioz, the soloist is Ernest Schelling in his own "Fantastic Suite" on themes of "Dixie" and "Old Folks at Home," and the season ends with Weber's overture to "Freischutz."

Newspaper Cutting Bureau in the World

BOSTON SYMPHONY

Last Concert of the Season Distinguished by Schelling's Piano Work.

Much to the regret of that portion of the community that finds pleasure in listening to the Boston Symphony Orchestra the last concert to be given in Philadelphia by that organization this season occurred in the Academy of Music last night. Conductor Fiedler, who is a master of the art of program arranging, presented three numbers, Berlioz's "Symphony Fantastique," No. 1, in C major; "Fantastic Suite" for piano and orchestra, written by the soloist of the occasion, Ernest Schelling, and the prelude to "Die Meistersinger," by Wagner.

The Berlioz symphony is a most remarkable work. It was admirably played by Fiedler's superb band. It is Berlioz's first attempt at program music, and although it is provided with a distinct program from beginning to end, it is not of the compelling sort, but rather suggests to the listener scenes that might occur to a person of ordinary imagination.

Schelling, the soloist of the evening, is an American edition, technically, of Rosenthal. Such stupendous, overwhelming technical facility as his, so artistically used, is, indeed, a rarity. The "Fantastic Suite" is an exceedingly unique work and deserves its name in every particular.

It might be called a study in rhythms. It is full of beauty of theme, brilliancy and originality of conception. The orchestration is remarkably well done. Perhaps only an accomplished pianist would have produced a work which, prominent pianistically, is yet so well blended in the orchestration that it seems one harmonious whole. Schelling has been a pupil of Paderewski, but for brilliancy and bravery Schelling far outstrips his distinguished master.

Schelling's playing displays an absolutely boundless, colossal technique, but it is so beautifully utilized one is lost in admiration of the effects without analyzing the means. The manner in which runs, double thrills, trills, etc., ripple from Schelling's fingers suggests magic. The introduction of "Dixie" and "Old Folks at Home" in the fourth movement completes the impression of a peculiar work, which would undoubtedly grow on repetition, but it is doubtful if any one would have the courage to attempt a performance after realizing the brilliancy of Schelling's interpretation.

The program closed with the Wagner work. There was great enthusiasm shown throughout the concert, and Schelling was the recipient of an ovation which he very gracefully shared with Fiedler and the men of the orchestra.

The concert throughout was a delight that was of the keenest.

Newspaper Cutting Bureau in the World

At Symphony Concert.

Mrs. Taft occupied the Presidential box at the Boston Symphony Orchestra concert at the New National Theater yesterday afternoon. Her guests were Mr. and Mrs. Gordon Cumming, Mrs. Audenreid, Mrs. Lewis More, and Miss Anderson.

Mrs. Sherman, wife of the Vice President, had in her box the German Ambassador and Countess von Bernstorff, and the Counselor of the German Embassy and Countess Wedel.

The Second Secretary of the British Embassy and Mrs. Kennard had among their guests in their box Capt. F. G. Sowerby, naval attache of the embassy.

Mrs. C. A. Williams and Miss Mae Williams were among those entertaining box parties, having among their guests Mrs. Lodge.

Mrs. Hunt Slater and a number of her friends occupied a box.

Baron Moncheur, the Belgian minister, entertained a party, as did Mrs. Calderon Carlisle and Miss Mary Carlisle and Mrs. Lisner.

Among those entertaining parties in the audience were Mme. von Livonius, wife of the Naval Attache of the German embassy, who had with her Mrs. Wotherspoon, wife of Major Wotherspoon; the Norwegian Minister and Mme. Gude, Count Ugglas, Mr. and Mrs. Richard Reid Rogers, Mrs. Wilcox, Mrs. Thomas Carter, Mrs. Henry Cleveland Perkins, Mrs. Beekman Winthrop, Mrs. Charles J. Bell, Mrs. George Howard, Miss Eleanor Wayne Parker, Mrs. James R. Garfield, Mrs. Tiffany Dyer, Mrs. Clarence Moore, Mrs. Peyton Russell, Mrs. Robert I. Shepard, Miss Shepard, Mrs. Raymond Patterson, Miss MacFarland, Mrs. James Lowndes, Mrs. Nicholas Anderson, Mrs. Richard Butler, Mrs. Francis Crowninshield, Senator du Pont, Miss Sheridan, Mrs. Norman Williams, Mrs. Edward Mitchell, Mrs. James Harlan, Mrs. Crane and Miss Crane, Mrs. Talbot, Miss Talbot, Mrs. A. C. Barney, Mrs. Nathaniel Simpkins, Mrs. Jennings, Mrs. Emmons, Mrs. Eugene Van Rensselaer, the Misses Stickney, W. Bowie Clarke, Mrs. Edward Lauterbach, Mrs. Roswell Hitchcock, Mrs. Charles Parker Stone, and Mrs. Letterman.

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BOSTON SYMPHONY ORCHESTRA

Its Concert at the Academy of Music Last Evening Greatly Enjoyed

The Boston Symphony Orchestra closed its local series at the Academy of Music last evening in the presence of a large audience with what there will be many to say was the best and most enjoyable concert it has given here this season. There were only three numbers on the program, the "Fantastic Symphony" of Berlioz, the "Meistersinger" overture and a "Fantastic Suite" for pianoforte and orchestra by Ernest Schelling, but these three selections contain so much of substance and cover a range of variety so wide that they provided a full evening of excellent entertainment.

The Berlioz number has been heard here more than once before, and never without a greater or less degree of pleasure, but no performance of it can be recalled quite so impressive and satisfying as that given under Mr. Fiedler's appreciative and inspiring direction last night. He was evidently in close sympathy with the score, and he interpreted it with unfailing skill, knowledge and intelligence. Nothing so thrilling has been heard in a local concert room in a long while as his delivery of the "March to the Scaffold," and the whole reading was distinguished by the sincerity of its emotion, the perfection of its finish, the charm of its sentiment and the persuasive eloquence of its appeal.

And yet the most notable and salient feature of the program was the Schelling Fantasia, which proved to be an uncommonly brilliant, interesting and spontaneous composition, and which, brilliantly played as it was by Mr. Schelling himself, was much admired, greatly enjoyed and enthusiastically applauded. Skillfully written in four well constructed movements, it is full of ingratiating thematic material and the climax to which it is worked up with the introduction of the "Dixie" melody is unusually effective and distinctly original. It entitles its author to recognition not only as one of the great pianists of the world, but also as a composer of much more than ordinary ability. It may be hoped that Mr. Schelling, who has many friends in Philadelphia, will not give his music too long a rest.

The concert closed with a broad, lucid and dignified performance of the prelude to "Die Meistersinger," and the audience must have dispersed with a feeling of regret that the Boston orchestra will not be heard here again until autumn.

Newspaper Cutting Bureau in the World

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Date

Boston Symphony Concert.

In response to a request for the performance of some one of the orchestral works of Richard Strauss, Conductor Fiedler of the Boston Symphony Orchestra has chosen "Death and Transfiguration" for the program of the concert at the Parsons Theater next Monday evening.

Outside of New York and Boston, where all his great orchestral scores have been frequently performed, Richard Strauss is best known as the composer of "Salome," an opera which has created no end of discussion wherever music is mentioned. Strauss was born at Munich, June 11, 1864, and was a very precocious composer. His first symphony was produced in 1881 and was his twelfth work. In this, as in his earlier works, young Strauss departed in no sense from the traditional mould, but exhibited a technical facility unusual in so young a man. Until 1885, here was a composer who had been brought up on the classics and was without pronounced individuality. At the age of 21, associations influenced him to believe a musician should write poetry in music. The result of his impressions was a symphonic fantasy, "Aus Italien," a modest step toward program music, to be followed suddenly by "Macbeth" and a sucession of the most remarkable "Tone Poems" yet penned by any composer. Of these, "Death and Transfiguration" has been performed most frequently by the Boston Orchestra and is a favorite with Boston audiences. Seats for the concert are on sale at the music store of John M. Gallup & Co.

Newspaper Cutting Bureau in the World

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Mrs. Taft occupied a box at The National Theater yesterday afternoon for the Boston Symphony concert. She had with her Mr. and Mrs. Gordon Cumming, Mrs. Audenreid, Mrs. Charles Anderson, and Mrs. Lewis More. Others giving box parties were Mrs. Sherman, wife of the Vice President, who had with her the new German Ambassador and Countess von Bernstorff, with the Counselor of the German Embassy and Countess Wedel.

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CLOSING CONCERT BEST OF SEASON

Boston Symphony Orchestra Excels Its Earlier Efforts in Program.

Without spirit of criticism but merely in the attitude of seeking light, it seems opportune to ask why the fancy of the public is taken into consideration by the visiting symphony orchestras only in the final concerts of the season.

This query was made pertinent yesterday afternoon when the Boston Symphony Orchestra gave its concluding concert of the season. It also arose when the Philadelphia Orchestra concluded its series several weeks ago.

The public is entitled to the very best that is in such orchestras throughout the season and had the two organizations' concerts all been as delightful and inspiring as their final recitals their seasons would have been almost incomparable.

Splendid Concert.

The Boston Symphony Orchestra closed its season here yesterday in a perfect blaze of glory. Rarely has a more beautiful recital been given here. Two compositions alone would have brought this result—the captivating suite of Tschaikowsky and the daring suite for piano and orchestra by Ernest Schelling with the composer at the piano. The audience was simply carried away with both and could scarcely manifest the great degree of approval it felt in hearing these two notable compositions.

Because it is the later and more bold of the two, the Schelling composition probably attracted the most attention. Mr. Schelling is a great pianist and a versatile composer. He was in his double element when he presented his suite to the Washington public. Clear, concise, and wholly individual in his drawing as well as in his interpretation, Mr. Schelling played with a finish that completely enthralled. His delightful command of the piano and his natural insight into the composition he was playing served to give the audience a pleasure rarely felt.

Rich Variety Shown.

The spectacle of the Boston Symphony Orchestra—dignified, almost cold in its reserve—playing "Dixie" and "Way Down on the Sewanee River" was one which will not easily be forgotten. But to the genius of Schelling is due the fact that except for a fleeting reminder of the old-fashioned themes of these and other "tunes" worked into the final movement they were almost lost in the surprising and glittering setting given them.

At the conclusion of this remarkable number Mr. Schelling was compelled to return to the stage half a dozen times to receive the plaudits of the audience.

The Tschaikowsky suite was a gem. Always picturesque and unusual, Tschaikowsky has exposed some of his most fascinating moods in the series of dances which comprise the suite. Each is short and complete in its drawing. As played by the orchestra under the admirable direction of Max Fiedler they were a continual series of delightful surprises and remarkable compositions.

Mr. Fiedler's work throughout was notable. He has never been in better form and has rarely displayed more enthusiasm.

Newspaper Cutting Bureau in the World

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BOSTON SYMPHONY ORCHESTRA.

Unless there is a decided advance in the sale of seats for the concert to be given at the Buckingham next Tuesday evening, March 23, by the Boston Symphony Orchestra, this event will prove to be one of most deplorable musical failures which has ever taken place in the city. There has been a very small sale in spite of the attractiveness of a program such as has never been heard in Waterbury before and the importance of this musical organization, the foremost and most expensive in the country. The concert is to be given under the auspices of the Waterbury Music League and the members of this body are to be congratulated for their laudable effort in bringing to this city so great an organization. All music lovers remember the concert given at the Buckingham by the orchestra two years ago when an audience representative of the foremost cities in the state crowded the big hall and listened to a notable program played under the baton of Dr Carl Muck. Dr Max Fiedler, the new leader of the orchestra, is a musician of scholarly attainments and one of the best known present-day German musicians. He is especially versed in the life and works of Tschaikowsky with whom he is in full sympathy and whose "Pathetic Symphony" he will conduct next Tuesday evening.

NEWS
BALTIMORE, MD
MAR 18 1909

MUSIC

Fifth And Last Concert Of Boston Symphony Orchestra, With Ernest Schelling As The Soloist.

Mr. Fiedler presented the following program:

Tone poem, "A Hero Life," Op. 40....Richard Strauss
Fantastic suite for pianoforte and orchestra.....Schelling
I. Allegro marziale.
II. Scherzando e molto leggiero; Trio: Andantino.
III. Intermezzo: Adagio.
IV. Virginia Reel: Molto vivace.
Prelude to "The Afternoon of a Faun" (after the Eclogue of Stephane Mallarme.....Debussy
"Waldweben" ("Life and Stir of the Forest") from "Siegfried," Act II.....Wagner
Overture to "The Flying Dutchman".....Wagner

Tonal language has its distinctive province and limitations. Its province is to express the composer's moods so that they may appeal to the susceptibilities of those who hear his writings; and its high estate totters when it is brought down to the imitation or imagination of less spiritual and more material ideas or things. Not being articulate, isolated sounds have only such significance as can be imparted to them through dynamic variations and through color modulations. High tones have brighter colors than low ones, and some voices and instruments are organically white, while others grade down to the very somber. The composer must therefore depend largely upon combinations and successions of tones in creating desired moods. A genius, like Richard Strauss, can clearly express joy, rage, love, sorrow, etc., with tonal resources; but the complexity involved in creating even atmospheres of these moods debars him from depicting analyzed detail. He may recognizably differentiate between love and joy, or between pain and sorrow, but attempts to picture the fine shades of difference in the conditions causing emotions, to trace the successive events in a day's experience or to expound philosophic theories must necessarily rob music of its most exalted qualities—unqualified truth and clear individuality.

Strauss' Program Schemes.

In looking about for a sensational field in which to utilize his enormous facility and inventive talent Richard Strauss hit upon the idea of superlative program schemes. He began with moderation, and his first symphonic poems, although startlingly new, were sane and consistently musical, but his ambition has seemed to lead him toward the stupendous rather than toward the pure in art. With this aim he chose "Also sprach Zarathustra," "Till Eulenspiegel's lustige Streiche," Synfonia Domestica" (the last portraying a day of his family life). None of these themes would seem to be fruitful in musical moods, "Zarathustra" is the expression of a philosophic creed. "Till Eulenspiegel" is not emotionally suggestive, but it furnishes a succession of pranks which Strauss has portrayed in a masterful way, displaying a wonderful ingenuity without a throb of musical impulse. Strauss has now outgrown symphonic poems, and is devoting himself to writing unclean operas. With the creation of "Tod und Verklaerung" ("Death and Apotheosis") Strauss attained his greatest musical eloquence, and he has since evinced less and less respect for traditions and for the truth in art. He is always gigantic, but not always convincing nor comforting. "A Hero Life" is one of Strauss' later symphonic poems, but it is a reasonable and suggestive theme, and he has made it a monumental work. Much of it is harrowing to the ear, and it would seem unnecessarily so, for other great composers have pictured stormy scenes with less cacophony, but the whole outline is not only boldly drawn but is graphically expressive. The love episode is beautiful, and the concert-master played the violin solo representing the loved one most beautifully. It cannot be said that Mr. Fiedler secured even a fair performance of this piece.

A Fine Pianist.

Ernest Schelling is an exceedingly fine pianist, and he played his "Fantastic" suite most brilliantly. The work has many fine qualities. The themes of the first movement are strong and characteristic, and the orchestral seting is appropriate and effective. The second movement is in every way charming. The third is melodic and pleasant to the ear, but it is not so distinctively individual as are the first two. The last movement is not a success. Few composers could employ "Dixie" in an earnest composition in such a manner as to avoid a calamity. As Mr. Schelling manipulated it there were no redeeming qualities. It undermined the dignity of the whole suite, which deserves a worthier close.

The Debussy Prelude to "The Afternoon of a Faun" is a true art conception, most subtly expressed. There is in its characteristic atmosphere ample contrapuntal and instrumental novelty, but it all sounds inevitable. Debussy would be a great composer were he always willing to follow natural lines and modes, as he has in this prelude. This work establishes the fact that Debussy's imagination is so individual and his invention so rich that he need not crowd the amiable features of music to the wall in order to be different. The "Waldweben," from "Siegfried," was not satisfactorily played, and the too familiar "Flying Dutchman" overture was not very welcome, coming as it did at the end of a long and exacting program.

O. B. B.

STAR
MAR 18 1909

INTERESTING PROGRAM BY BOSTON SYMPHONY

Orchestra Gives Last Concert of the Season Before a Large Audience.

The program for the last of this season's concerts to be given by the Boston Symphony Orchestra presented last evening at the Lyric was, whatever else may be said of it, an interesting one.

By far the most beautiful number to be given was the first Richard Strauss' tone poem, "A Hero Life," a composition which represents this modern master in his most attractive style.

During the whole of the performance of this composition which lasted for nearly an hour the deep interest of the audience was most successfully held, the orchestra was at its best under Conductor Fiedler, and the applause at the conclusion was most enthusiastic. The following was the complete program given:

Richard Strauss—
Tone Poem, "A Hero Life," Op. 40.
Schilling—
Fantastic Suite for Pianoforte and Orchestra.
Allegro marziale.
Scherzando e molto leggiero; Trio: Andantino.
Intermezzo: Adagio.
Virginia Reel: Molto vivace.
Debussy—
Prelude to "The Afternoon of a Faun" (after the Eclogue of Stephane Mallarme).
Wagner—
"Waldweben" ("Life and Stir of the Forest") from "Siegfried," Act II.
Wagner—
Overture to "The Flying Dutchman."

While the composition of the pianist, Ernest Schelling, who played his own work, gave no indication of greatness, it was decidedly interesting. He is a disciple of the modern school, and his Fantastic suite gave the impression that, born in New Jersey, his idea was to write music that might be termed distinctly American.

This impression was deepened when the concluding number introduced what, in the words of a so-called popular writer, might be described as "Dixie" with variations, "Old Folks at Home" and the notes of "Yankee Doodle."

It was a matter of some surprise to see a movement on a symphonic program called "Virginia Reel," "Molto Vivace," but the amazement was intensified when the auditors began to hear the familiar notes of "Dixie," followed by those of the "Suwanee River." It was an American artistic triumph by an American composer who has triumphed in American music all over the Old World. Under his scientific writing and skilful playing "Dixie" captivated Berlin and Leipsic, as it had before charmed Robert E. Lee and Abraham Lincoln.

As a whole Mr. Schelling's music last evening indicated that as a writer he will attain rather a wide popularity, if he cannot hope for undying fame.

The Debussy selection, a weird, imaginative thing, was greeted with much applause, and the two concluding works, "The Flying Dutchman" overture and "Waldweben," received the appreciation upon which the German master may always count. The audience was a large one, and Conductor Max Fiedler received a specially enthusiastic welcome.

Newspaper Cutting Bureau in the World

IN THE SOCIAL WORLD

Mrs. Taft Attends Concert of Symphony Orchestra.

MRS. SHERMAN GIVES LUNCH

French Ambassador and Mme. Jusserand Entertain at Dinner—Rev. F. D. Power and Mrs. Power to Hold Reception in Vermont Avenue Christian Church—Entertain at Tea.

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MAR 18 1909

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WORLD
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By Reginald de Koven.

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Why a composition so important and interesting in spite of its length should have been so long in reaching us is difficult to understand. Of the several symphonic novelties heard this season this Bruckner work appeals to me the most as possessing more intrinsic music, a more unified and cohesive structure, more salient melodic thought and more frankly sought beauty than any of the others. It is modern without aural offense, subtle and inward without indefiniteness and mystification.

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The other novelty, an "Overture to a Comedy of Shakespeare," by Scheinpflug, a young composer of Bremen, proved to be an episodic and rather disjointed work, melodious, with its introduced old English theme, and effective from an inherent buoyant sincerity and vitality rather than from finished workmanship or originality in melody or structure. Which comedy it illustrates the composer has not made known, and the illustration is evidently more in the spirit than in the letter, though perhaps "The Merry Wives of Windsor" is suggested.

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"Mr. Fiedler is an ardent believer," said the practical man, "in the genius of Anton Bruckner."

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Everybody but Charley Ellis heard from; but who's that man "Weingarten" our Boston authorities mention?

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NEW YORK, MAR 8 1909

MUSIC

Fifth And Last Concert Of Boston Symphony Orchestra, With Ernest Schelling As The Soloist.

Mr. Fiedler presented the following program:

Tone poem, "A Hero Life," Op. 40....Richard Strauss
Fantastic suite for pianoforte and orchestra .....Schelling
I. Allegro marziale.
II. Scherzando e molto leggiero; Trio: Andantino.
III. Intermezzo: Adagio.
IV. Virginia Reel: Molto vivace.
Prelude to "The Afternoon of a Faun" (after the Eclogue of Stephane Mallarme.....Debussy
"Waldweben" ("Life and Stir of the Forest") from "Siegfried," Act II.....Wagner
Overture to "The Flying Dutchman".....Wagner

Tonal language has its distinctive province and limitations. Its province is to express the composer's moods so that they may appeal to the susceptibilities of those who hear his writings; and its high estate totters when it is brought down to the imitation or impersonation of less spiritual and more material ideas or things. Not being articulate, isolated sounds have only such significance as can be imparted to them through dynamic variations and through color modulations. High tones have brighter colors than low ones, and some voices and instruments are organically white, while others grade down to the very somber. The composer must therefore depend largely upon combinations and successions of tones in creating desired moods. A genius, like Richard Strauss, can clearly express joy, rage, love, sorrow, etc., with tonal resources; but the complexity involved in creating even atmospheres of these moods debars him from depicting analyzed detail. He may recognizably differentiate between love and joy, or between pain and sorrow, but attempts to picture the fine shades of difference in the conditions causing emotions, to trace the successive events in a day's experience or to expound philosophic theories must necessarily rob music of its most exalted qualities—unqualified truth and clear individuality.

Strauss' Program Schemes.

In looking about for a sensational field in which to utilize his enormous facility and inventive talent Richard Strauss hit upon the idea of superlative program schemes. He began with moderation, and his first symphonic poems, although startlingly new, were sane and consistently musical, but his ambition has seemed to lead him toward the stupendous rather than toward the pure in art. With this aim he chose "Also sprach Zarathustra," "Till Eulenspiegel's lustige Streiche," Synfonia Domestica" (the last portraying a day of his family life). None of these themes would seem to be fruitful in musical moods. "Zarathustra" is the expression of a philosophic creed. "Till Eulenspiegel" is not emotionally suggestive, but it furnishes a succession of pranks which Strauss has portrayed in a masterful way, displaying a wonderful ingenuity without a throb of musical impulse. Strauss has now outgrown symphonic poems, and is devoting himself to writing unclean operas. With the creation of "Tod und Verklaerung" ("Death and Apotheosis") Strauss attained his greatest musical eloquence, and he has since evinced less and less respect for traditions and for the truth in art. He is always gigantic, but not always convincing nor comforting. "A Hero Life" is one of Strauss' later symphonic poems, but it is a reasonable and suggestive theme, and he has made it a monumental work. Much of it is harrowing to the ear, and it would seem unnecessarily so, for other great composers have pictured stormy scenes with less cacophony, but the whole outline is not only boldly drawn but is graphically expressive. The love episode is beautiful, and the concert-master played the violin solo representing the loved one most beautifully. It cannot be said that Mr. Fiedler secured even a fair performance of this piece.

A Fine Pianist.

Ernest Schelling is an exceedingly fine pianist, and he played his "Fantastic" suite most brilliantly. The work has many fine qualities. The themes of the first movement are strong and characteristic, and the orchestral setting is appropriate and effective. The second movement is in every way charming. The third is melodic and pleasant to the ear, but it is not so distinctively individual as are the first two. The last movement is not a success. Few composers could employ "Dixie" in an earnest composition in such a manner as to avoid a calamity. As Mr. Schelling manipulated it there were no redeeming qualities. It undermined the dignity of the whole suite, which deserves a worthier close.

The Debussy Prelude to "The Afternoon of a Faun" is a true art conception, most subtly expressed. There is in its characteristic atmosphere ample contrapuntal and instrumental novelty, but it all sounds inevitable. Debussy would be a great composer were he always willing to follow natural lines and modes, as he has in this prelude. This work establishes the fact that Debussy's imagination is so individual and his invention so rich that he need not crowd the amiable features of music to the wall in order to be different. The "Waldweben," from "Siegfried," was not satisfactorily played, and the too familiar "Flying Dutchman" overture was not very welcome, coming as it did at the end of a long and exacting program.

O. B. B.

STAR, MAR 18 1909

INTERESTING PROGRAM BY BOSTON SYMPHONY

Orchestra Gives Last Concert of the Season Before a Large Audience.

The program for the last of this season's concerts to be given by the Boston Symphony Orchestra presented last evening at the Lyric was, whatever else may be said of it, an interesting one.

By far the most beautiful number to be given was the first Richard Strauss' tone poem, "A Hero Life," a composition which represents this modern master in his most attractive style.

During the whole of the performance of this composition which lasted for nearly an hour the deep interest of the audience was most successfully held, the orchestra was at its best under Conductor Fiedler, and the applause at the conclusion was most enthusiastic. The following was the complete program given:

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Wagner—
Overture to "The Flying Dutchman."

While the composition of the pianist, Ernest Schelling, who played his own work, gave no indication of greatness, it was decidedly interesting. He is a disciple of the modern school, and his Fantastic suite gave the impression that, born in New Jersey, his idea was to write music that might be termed distinctly American.

This impression was deepened when the concluding number introduced what, in the words of a so-called popular writer, might be described as "Dixie" with variations, "Old Folks at Home" and the notes of "Yankee Doodle."

It was a matter of some surprise to see a movement on a symphonic program called "Virginia Reel," "Molto Vivace," but the amazement was intensified when the auditors began to hear the familiar notes of "Dixie," followed by those of the "Suwanee River." It was an American artistic triumph by an American composer who has triumphed in American music all over the Old World. Under his scientific writing and skilful playing "Dixie" captivated Berlin and Leipsic, as it had before charmed Robert E. Lee and Abraham Lincoln.

As a whole Mr. Schelling's music last evening indicated that as a writer he will attain rather a wide popularity, if he cannot hope for undying fame.

The Debussy selection, a weird, imaginative thing, was greeted with much applause, and the two concluding works, "The Flying Dutchman" overture and "Waldweben," received the appreciation upon which the German master may always count. The audience was a large one, and Conductor Max Fiedler received a specially enthusiastic welcome.

Newspaper Cutting Bureau in the World

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TIMES,

New York City.

MAR 19 1909

THE BOSTON ORCHESTRA.

Bruckner's Eighth Symphony and Scheinpflug's Overture Played

The Boston Symphony Orchestra is in New York on the last visit it will make this season, and gave its last evening concert yesterday in Carnegie Hall. There was no solo performer, and interest of the concert was centred on the orchestra's performance of Bruckner's Eighth Symphony in C minor, Paul Schinpflug's overture to a comedy of Shakespeare, Debussy's Prelude to "The Afternoon of a Faun," and the prelude to Wagner's "Die Meistersinger."

Mr. Fiedler seems to have undertaken to carry on the Bruckner crusade that Dr. Muck brought to New York in each of the two years in which he conducted the orchestra; and thus in three successive seasons there have been three of Bruckner's symphonies given in New York by the Boston Orchestra. The one heard last evening was played for the first time in New York, and the recent performance of it in Boston was the first in this country. Though the symphony has been eighteen years in reaching the United States, for it was finished in 1890, it has somewhat more to commend it to the acceptance of music lovers than most of the others by the same composer that have been heard here. It is in parts more musically interesting; some of the ideas are more tangible and more coherently presented; yet the work suffers from most of the faults that are so patent in the others.

It is exceedingly long; it is exceedingly diffuse and discursive. Many of the musical subjects in themselves lack interest, and the composer's method of development by incessant repetition and the elaboration, piece by piece and fragment by fragment, of many of his themes becomes in the end—or rather, long before the end—exhausting. There is in this eighth symphony the same strange juxtaposition that is found in the others, of finely conceived and even noble passages alongside of laborious, dry, and tedious music making. In this, as in his other symphonies, Bruckner betrays the lack of concentration of idea and of the power of self-criticism, that works to destroy the value and potency of his work.

There is here, as elsewhere, the strong suggestion of Wagner's influence that he gladly admitted. It is seen in the character of certain of his themes, in his instrumentation, and in the general physiognomy of more than a few pages of the score, as in the climax of the last movement, which recalls again the last scene of "Das Rheingold." The long adagio, which some have found to be the finest of all symphonic adagios, has certainly many fine and deeply impressive passages, but it is characteristic of Bruckner that these are passages only, and that he does not sustain the whole movement on a high level of interest. The heavy-footed scherzo has rough humor, and the trio maintains the listener's interest longer than any other section of the work.

Mr. Fiedler conducted the symphony with intense zeal and conviction, and realized, as it seemed, all the composer's intentions in sympathy with his spirit. There were many in the audience who applauded warmly, yet the symphony clearly did not impress itself deeply upon the great body of the listeners. The fervent admiration for Bruckner that a number of great conductors and authoritative students of music have expressed by words and deeds was scarcely more convincingly explained by this performance than by those that have preceded it in the recent experience of New York concertgoers.

Scheinpflug's overture to a Shakespearean comedy is the work of a man whose name is strange to New York. It is a good piece of musical humor, with traits of a true comic spirit expressed by means not altogether conventional. There are mirthful themes, and brilliant elaboration of them, though this elaboration seems at times somewhat artificial. The composer has not indicated which of Shakespeare's comedies suggested this music to him. Mr. Philip Hale in his annotations to the programme hazards "The Merry Wives of Windsor" as a guess, and it is plausible to find a reference to Falstaff in some of the ponderous measures of the music. However this may be, there is enough in the music to give pleasure for its own sake.

From STAATS ZEITUNG,

Address New York City.

Date

Bostoner Symphonie-Concert.

Gestern Abend fand in Carnegie Hall das letzte diesjährige Abend-Concert der Bostoner vor ganz gefülltem Saal und unter einem Erfolg statt, der sich nach Schluß der äußerst gelungenen Darbietung zu einer Ovation für den Dirigenten Herrn Max Fiedler und seine stolze Künstlerschaar steigerte. Das Programm enthielt als pièce de résistance Bruckner's Achte Symphonie, die eine über alles Lob erhabene Ausführung fand. Sämmtliche Sätze des gigantischen Werkes wurden lebhaft beklatscht, sa daß Herr Fiedler am Ende das ganze Orchester aufstehen und danken lassen mußte. Wir werden über das Riesenwerk und die kongeniale Wiedergabe morgen sprechen.

Das Programm enthielt noch eine andere Novität für New York, nämlich Paul Scheinpflug's Ouverture „Zu einer Komödie von Shakespeare", ein heiteres, liebenswürdiges Werk, das viel Anklang fand. Debussy's „Nachmittag eines Fauns" und das „Meistersinger"-Vorspiel vervollständigten ein Programm, das der Zuhörerschaft lebhaftes Vergnügen verschaffte.

NEW YORK PRESS,

New York City.

MAR 19 1909

NEW YORKERS WELCOME BRUCKNER'S GREAT MUSIC

His Eighth Symphony Is Offered by Fiedler in Carnegie Hall.

ITS FIRST PERFORMANCE HERE

Boston Orchestra Plays the Inspired Work in C Minor Unevenly but Impressively.

Bruckner's titanic Eighth Symphony, more than an hour in duration, had its first New York hearing last night in Carnegie Hall, and behold! it aroused genuine enthusiasm, if not the tempestuous kind shown in 1892 at its premiere in Vienna. The performance was not due to any special cordiality shown here in the past toward the music of this great, neglected composer.

No, indeed! Certain pernicious influences, consistently opposed to the admittance of light, have worked with venomous weapons against the promulgation of Bruckner's art-message, influences that have shown the utmost gentleness toward unimportant emanations of a Paderewski. But, then, Bruckner has been silent these many years, whereas Paderewski, the pianist, is alive and can boast many friends in New York.

Far from being the result of encouragement, last night's performance of the Eighth Symphony was due to the courage of Max Fiedler, conductor of the Boston Symphony Orchestra, just as the performance of Bruckner's Ninth, last season, was due to the bravery of Dr. Muck. These men realize that great music seldom makes an immediate appeal to the public; they feel it is their mission, irrespective of short-sighted criticism, to make their audiences acquainted with whatever holds an important position in the literature of music.

Fiedler, then, should have the thanks of every subscriber to the concerts of the Boston Symphony Orchestra. If he had accomplished nothing else in his present engagement, his unselfish championship of Bruckner's cause, which also is the cause of those who want enlightenment on all musical subjects, stands out as an achievement.

Time will prove, slowly but inevitably, that Bruckner's Symphony in C minor is a masterpiece of orchestral literature, an expression in symphonic form of feelings that never have been expressed before as they are here, and never will be again, a veritable torrent of inspiation and of ideas. See what Hugo Wolf, another great composer, wrote to Dr. Emil Kauffman in 1893 about this work:

"I share absolutely your feelings concerning the tremendously overpowering adagio. Probably there is nothing in music to be compared with it. Certainly not as to contents, though, to be sure, in a formal sense, it fails to give full satisfaction, especially because of its excessive breadth and expansion. Here it is that Bruckner falls short of Beethoven. Still, the first movement, bristling with energy, sturdily constructed and concise, is absolutely unique; perhaps, indeed, the most perfect achievement of its kind we possess. The effect of this movement as played by an orchestra is simply overwhelming and destroys every critical inclination."

Thus Wolf, and similarly the musical elect of Germany, with few exceptions. Since then Bruckner's last symphony, uncompleted, was brought to tonal life, a work that in sublimity of vision, in harmonic mastership and in instrumental coloring perhaps stands still higher. Yet the Eighth Symphony always will hold its own by reason of its compactness and clearness of form compared to the composer's other works and because of the inherent nobility and humanity of its emotional substratum.

Let it be conceded that this work, like Bruckner's other symphonies, is inordinately long for modern men and women, whose minds always are dwelling on what they will do next. But such criticism does not carry great weight. Works of genius are not created for the special benefit of folk who are worried and fretted by the hustle and bustle of big cities. They are for all times.

The important fact revealed last night in a by no means impeccable but fervent and deeply felt performance was the immense sweep and power of the composer's musical ideas and the inspired mastership with which he molded them into a colossal symphonic monument. There is in the themes of Bruckner the breath of divine origin, and when his brass-buckled orchestra gives utterance to them it seems as if a mighty organ, in a world above and beyond this, were pealing their stupendous message.

Bruckner's Eighth symphony might be called "A Hero's Life," or, more appropriately, perhaps, "A Soul's Struggle." There can be little doubt that the composer carried in his heart a literary key to his works, even if he expressed all he had to say in absolute music. There is not one theme in this symphony which does not bear an almost gesticulatory meaning, though there is not the slightest flavor of theatricalism.

The first theme of the opening movement, for example, proclaimed by bass viols, 'cellos and violas, suggests painful struggling against something inevitable; the second seems a vision of hope and peace. The first theme of the scherzo depicts unmistakably the exuberant joy of a typical Teuton, and the exquisite trio, one of the most charming episodes in Bruckner's music, describes appropriately what the composer himself once said of it, "Der Deutsche Michel Traeumt ins Land hinaus."

As to the long-breathing opening theme of the wonderful adagio, it thrills with the spirit of religious devotion, plaintive and humble, while the second theme, almost liturgic in its nature, conveys inevitably the idea of kindly consolation. The final movement, with the galloping rhythm of its opening measures, is martial in character. How question that here the composer had a battle in mind? Note with what beautiful results he injects into the din of warfare a contrasting chorale, as it were the battle hymn of the soldiers.

In form the first movement is most nearly perfect. There are none of those digressions which critics have found fault with in most of Bruckner's works. The scherzo, quick, spirited and easily assimilated, pleases immediately, and last night got the most applause. But after all it is the adagio, in which, by the way, Fiedler made a liberal cut, that lingers in the memory as the profoundest and most moving part of the score. Unabbreviated, this adagio is the longest slow movement ever written, but also one of the most beautiful. Here let the Bruckner detractor croak about weary wastes. Yet this movement, with its three tremendous crescendos, is perfectly perspicuous in form and to those who know it well contains not one moment of monotony. An adagio, this, marvelous for its expression of noble yet intense passion and pathos.

There is in Bruckner's symphony an inexhaustible treasure of euphonious counterpoints. No clever juggling with warring thematic shreds such as Strauss indulges in, but the conjunction of real musical ideas that convey the impression of inevitable affinity of feeling, and every thought, every feeling is clothed in instrumental colors absolutely appropriate. Never does the orchestra scintillate for its own sake, even in its most gorgeous moments.

After this colossal symphony Scheinpflug's "Overture to a Comedy of Shakespeare," also performed for the first time, sounded vulgar. Yet this work, decidedly suggestive of Strauss's "Till Eulenspiegel," is a clever and effective composition, and the audience seemed to enjoy it. Debussy's prelude to "The Afternoon of a Faun" and the prelude to Wagner's "Die Meistersinger" brought the interesting programme to a close. Fiedler conducted the Bruckner symphony with evident enthusiasm. But the work is extremely difficult and there were many signs of insufficient rehearsing.

From

Address

Date

BOSTON SYMPHONY CONCERT.

Thomas Whitney Surette Gives the Preliminary Lecture to To-night's Event.

In Music Hall, Academy of Music, yesterday afternoon, Thomas Whitney Surett gave the lecture recital on the programme of the concert by the Boston Symphony Orchestra in the Opera House of that building this evening, both being under direction of the Brooklyn Institute. The list includes the symphonic suite, "Scheherazade," by Rimsky-Korsakoff; the tone poem, "Death and Transfiguration," Strauss; prelude to "The Afternoon of a Faun," Debussy, and the "Waldweben" from "Siegfried" and overture to "The Flying Dutchman," Wagner. Of these, Mr. Surette took only the first and second for extended interpretation, devoting brief description to the Debussy number and omitting the Wagner selections because of their familiarity. Assisted by Miss Ethel May Colgate at a second piano, he played rather full excerpts from both the first mentioned. Attention was called to the high connective violin solo which represents Scheherazade, and to the Russian's expression of a certain type of thought in music which bears close resemblance to that written by Mendelssohn and Wagner when expressing similar thought. "This shows there is a kind of language of music," said Mr. Surette, adding, "That is an advantage of programme music; it brings this fact to our notice." In the second number of the suite is such repetition as occurs in the Pathetic Symphony, very Oriental in effect, followed by a combination of notes such as Strauss uses in more extreme form. In the third number, Mr. Surette found "nice little tunes and cadences," and advised his hearers to make the most of them, "for you won't hear any more this afternoon."

When taking up the tone poem by Strauss, Mr. Surette said that "He is undoubtedly a great genius, but he is developing the perverse side of it when he writes things which are outside of the domain of art. Undying things in art must be normal and elevating—uplifting. I think in the case of 'Salome' that writing falls beneath this rule, though it is interesting as a composition. Strauss is allowing this perverse side to become more and more evident." Here the "Sinfornia Domestica" and others similar were mentioned, and it was said that these are inferior "for the reason that Strauss is trying to produce something that music cannot do, something that does not lie at all within its sphere." The effect of the combination of F minor and B minor chords in "Electra" was shown on the piano. "They sound together. So there you are—and where are you?" asked the lecturer, adding that in the orchestra the one chord is taken by the harp and the other by the wood wind—"and my anger — anguish — are somewhat mitigated by this." Here he explained how harmonics have developed along more and more difficult lines as the study of music progresses, and how the relations of harmonics are opening out an already new world. What was objectionable to the musicians of his day when Beethoven made new combinations of harmony now seems simple to us who can realize the advance of musical thought. Application of what had been said of Strauss was also made to Debussy, though the numbers by each, programmed for to-night, were thought fine examples of their best—which ranks high.

From GLOBE & COMMERCIAL ADVERTISER,

New York City.

MAR 19 1909

THE REAL BRUCKNER.

AFTER hearing Anton Bruckner's eighth symphony at the concert of the Boston Symphony Orchestra in Carnegie Hall last night one could not but wonder why it has taken upward of sixteen years for this mighty composition to reach American concert halls. It was performed for the first time anywhere at a Philharmonic concert in Vienna under the direction of Hans Richter, Dec. 18, 1892. Yet its first performances in America are said to have been those of last week at the public rehearsal and concert of the Boston Symphony Orchestra in Symphony Hall, Boston. Only yesterday did New York hear it.

In the interim Bruckner has not lacked apostles here. The late Theodore Thomas did not neglect him utterly, nor did Mr. Gericke. Dr. Muck came here a reputed Bruckner enthusiast. One story has it that when it was settled that he should suceed Mr. Gericke in Boston he forthwith planned to present the nine symphonies of Bruckner at nine successive concerts of the Boston Symphony Orchestra. Since Karl Muck's doctorial title is not his only academic attribute, the story seems not wholly improbable. But the good Doctor did not execute that extremely educational project. He did, however, conduct the seventh and ninth symphonies of his idol. He conducted them not only in Boston but in New York. The seventh revealed "great moments." It would be ungracious to the last degree to deny the moments in deploring the hours! As for the ninth, it is unfinished, its one virtue.

Dr. Muck, one fears, was a voice crying in the wilderness when he tried to prepare the way of Bruckner. His successor, Mr. Fiedler, is no less a Bruckner enthusiast, but with a difference. He has proceeded to do what to those who stand without the cult seems merely the obvious thing. Observing that the master's eighth symphony had not been given here, he straightway gave it.

In this symphony one hears the real Bruckner, not the crabbed, half ludicrous pedant who boasted that he was doing for the symphony what Wagner had done for the opera, and then matched Beethoven by putting forth his symphonic message in nine instalments. The Bruckner of the eighth symphony dwells upon the heights and speaks the language of the immortals. In melodic invention, in structure, in orchestral treatment, in sustained interest, this symphony is far removed from the symphonies of Bruckner heard here before. Of the garrulous, the pedantic, the unimportant, the tiresome, there is little in the work; of genuine music, great music, a wonderful profusion.

Take the scherzo. Call it, if you will, the "German Michael," the merrymaking clodhopper. But what vigor, swing, strength, are in it—what hearty humor! And the trio has the caressing warmth of sunlight falling peacefully upon the peasants' dance. Then comes the adagio, said to be the longest symphonic adagio in existence, and by some (Mr. Fiedler, among others) the greatest. Music of such lofty inspiration cannot seem long, and even after this sublime adagio the finale is not an anti-climax, but a true culmination in its thrilling immensities of sound.

After Bruckner, however, Scheinpflug is an anti-climax. The first half of the programme consisted of the Bruckner symphony alone. The second half began with a second novelty, entitled "Overture to a Comedy of Shakespeare," by Paul Scheinpflug, a young German composer living in Bremen. The overture is amiable enough music. One of the principal themes is an old English tune, "Meridian Alman," from the Fitzwilliam Virginal Book. This English tune is first sung by the English horn—which may be a German joke. Otherwise, the most salient point in the piece is an unexpected use of the Glockenspiel in the final measures. But Glockenspiel and English horn, the good Scheinpflug does not confide to which comedy of Shakespeare this is an overture. On internal evidence Mr. Philip Hale ventures to surmise "The Merry Wives of Windsor." If so, it is easy to prophesy that Nicolai's "Merry Wives of Windsor" overture, now sixty years old, will be played and enjoyed long after this Scheinpflug composition, only just published, lives only in the pages of reference books.

The programme, a generous one, continued with Debussy's "Afternoon of a Faun" and Wagner's "Meistersinger" prelude. Both are beautiful music and fit subjects for the virtuosity of the Boston players. The performance of the orchestra, it may be added, was a delight, and the interpretation of the Bruckner symphony was a triumph for Mr. Fiedler.

J. P. S.

From STAATS ZEITUNG,

Address New York City.

Date

Konzerte.

Frl. Germaine Schitzer erspielte sich in ihrem gestern Nachmittag in Mendelssohn Hall stattgefundenen Pianorezital einen bedeutenden Erfolg. Den Bericht über dieses Konzert, sowie über das des Bostoner Symphonie-Orchesters (Bruckner's Achte Symphonie) und der Flötenvirtuosin Frl. de Forest Anderson bringen wir in der Wochenübersicht im morgigen Sonntagsblatt.

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SUN,

New York City.

MAR 10 1906

THE BOSTON ORCHESTRA

BRUCKNER'S EIGHTH SYMPHONY PERFORMED.

Also Paul Scheinflug's Overture to One of Shakespeare's Comedies, the Hearer to Guess Which—The Symphony a Work of Great Aspiration and, in the Slow Movement, Inspiration.

The fifth and last evening concert of the Boston Symphony Orchestra at Carnegie Hall last night began with Anton Bruckner's eighth symphony, which had never before been heard in this city. The work was begun in 1885 and completed in 1890. Its first performance took place in Vienna in 1892 at the Philharmonic Concert under the direction of Hans Richter. The symphony had to face the uncompromising hostility of Eduard Hanslick, the famous Viennese critic, whose power was immeasurably greater than that of any critic known to English speaking peoples.

Bruckner's admirers flocked to the concert and the performance of the new work was greeted with such demonstrations as are reserved in this city for the revelation of some overpuffed and belauded prima donna. The musician Bruckner was always a storm centre, for he was elected by opponents of Brahms as a representative of the Wagnerian spirit in instrumental music. This apparently never did Brahms any harm, though it unnecessarily embittered him against a very honest and well meaning man.

If the advocates of Bruckner had also celebrated him as the embodiment of Wagnerian imitation in instrumental music they would have had the mighty reenforcement of truth in the battle for their cause. But in the waging of artistic wars truth is not always a welcome ally.

The symphony heard last night bears all the hallmarks of Bruckner. Its thematic material is moulded in his familiar patterns. It is rectangular in the allegros and grandiose in the adagios. It is ponderous in the scherzo and pompous in the finale.

The harmonic plan is intricate and its design offers little that is profoundly convincing. There are many pages of music made with resolution rather than inspiration, and there are passages which approach perilously close to empty commonplace. Finally, the voice of Wagner is heard not infrequently, till in the closing measures of the work it bursts forth in all the pomp and circumstance of the close of "Rheingold," and Mr. Bruckner's gods march triumphantly into the Walhalla of Baireuth.

Yet in spite of these traits this is not a symphony to be sniffed out of court. It is the work of a deeply serious man, who labored with infinite pains and with solid intellect. There are several heaven storming pages in the score. It was not altogether Bruckner's fault that the heavens refused to open and to gladden his heart with a glimpse of eternal glory.

The first movement struggles vigorously with aspirations too big for the composer's management. Time and again the hearer fancies that the splendid instant is at hand only to find that the tone poet is compelled to pause in his flight for want of breath. The working out is ingenious, but it is machine ingenuity and not spontaneity.

We fare somewhat better when we enter the second movement, which is the scherzo. Here we find a rude, aggressive theme of four notes as the foundation of the movement. There is not a spark of humor in this scherzo nor is there any of that thrilling grimness which makes imposing some of the scherzos of Beethoven. As for grace, Bruckner knows it not. This scherzo is simply persistent.

But its trio is altogether different. Here for once the composer seems to have sallied forth into the Wienerwald and rejuvenated himself with the spirit of outdoor life. It is as pastoral as Bruckner, the recluse and scholiast, could well be. And it has fluent melody and sonorous harmony to give it charm.

The third movement is said to be the longest adagio in symphonic music. Whether that be true or not the claim made for it that it is the greatest adagio has at least some reason for existence. Not that we should be ready to award it the palm, but no one can fail to perceive the depth and breadth of this musical conception.

It is broken into blocks, as all Bruckner's movements are. It lacks the irresistible logic of relentless musical development. It conveys the effect of episodic construction. It is too long, much too long. And it is in places pretentious rather than satisfying. But as a whole it is a notable piece of writing, beautiful in mood, rising at times to splendid flights of imagination, orchestrated with noble color and deeply felt from beginning to [illegible]

[illegible] admirers of Bruckner were wont to believe that if he could only have heard his own music oftener he would have applied the process of self-criticism and come out of the trial a strong and triumphant master, acknowledged by the whole world.

They had some ground for their faith. Indeed what unprejudiced hearers of this movement must feel is genuine regret that Bruckner could not have had the benefit of closer contact with his time, of larger acquaintance with the thought and emotion of other sincere men, to the end that he might have brought himself to cast his large aspirations in a firmer mold and with the method of a more practical art.

The last movement of this C minor symphony has little to commend it to the general music lover. It is like the other three in the honesty of its intent and the effort of its treatment. But it lacks any evidence of the divine spark. It is a piece of prodigious labor, and that is all. Its ultimate outcome in an echo of Wagner's "Rheingold" has been mentioned.

The other novelty of the concert followed the Bruckner symphony. It was Paul Scheinpflug's "Overture to a Comedy of Shakespeare." The composer has not told us what comedy, and Philip Hale in his programme notes is timid in suggesting that perhaps it is "The Merry Wives of Windsor." The truth is that one would have some difficulty in fastening it upon any other of Shakespeare's comedies. The whole mood of the composition is one of rippling merriment, swift and humorous action, laughter and satire.

The composer furthermore introduces in this composition an old English tune He does not say what it is, but trusts the erudite and indefatigable Hale to find it. He tells us that it is "Merdian Alman" by Giles Farnaby, and that it is to be found in the Fitzwilliam Virginal Book. That ought to satisfy us that the scene of this action is merry England.

And finally when we hear a ponderous and pompous theme, fat and conceited like a certain knight, and when this theme comes to grief with a thunderous plump as of one falling into a river with a huge weight, after which there is much more merriment and satirical laughter, what are we to remember if not Sir John Falstaff, Mistress Ford and the buck basket?

At any rate it is a right good overture, written with spirit and color, and worthy of a hearing in any town and in any season. It was excellently played, despite the labor which the orchestra had just completed in its superb performance of the symphony. The other two numbers on the programme were Debussy's prelude to the "Afternoon of a Faun" and Wagner's "Meistersinger" vorspiel. Max Fiedler conducted the novelties with much skill and sympathy.

EVENING MAIL

New York City.

MAR 19 1906

BRUCKNER SYMPHONY BY BOSTON ORCHESTRA

New Work, While Much Too Long, Contains Much Inspired Writing—Scheinpflug's Overture Also a Novelty—Musical Notes.

By EMILIE FRANCES BAUER.

There was a smaller audience at Carnegie hall last night than the last concert of the Boston Symphony orchestra should have attracted, but it is evident that the name of Bruckner has not yet made itself a power, especially when there is no soloist and when another new German name is presented. True, Scheinpflug was responsible for the very lightest sort of music that we may hear from the Boston orchestra, but the name was enough to sound an alarm to those who writhe under the ultra-modern German music.

Had the recalcitrants really attended they would probably have enjoyed one of the most interesting of the season's offerings. The Bruckner symphony, No. 8, was heard here for the first time last night, and it justified the belief that Bruckner was one of the most potent writers of the later men. His Ninth symphony, given under Dr. Muck, brought in its wake a series of tirades, and there is no doubt that the work heard last night will arouse the same amount of argument, although, even barring its overweening length, it abounds in beauty. Indeed, the adagio is one of the most inspired pieces of writing we are likely to hear in these modern days, when inspiration seems buried under tons of orchestration, called, for want of a better name, intellect.

The order of form was somewhat changed and the scherzo came before the adagio, forming an excellent contrast to the opening movement, in which there were many eloquent and potent utterances. Bruckner's greatest antagonists must concede thematic material of unusual quality and originality of treatment, and while he was discursive, sometimes irritatingly so, there is an embarrassment of riches constantly flowing from an unfathomable fountain of ideas.

The influence of Wagner is in places so strong that it seems frankly acknowledged, especially in the last movement, where the "Siegfried" motif recurs under many different treatments. Suggestions of the "Magic Fire" may not have been equally intentional. The symphony was begun in 1885 and was completed in 1890, but it did not receive its first performance until two years later, when Richter gave it at a Philharmonic concert in Vienna.

The second German work of the programme was a short and brilliant bit of writing called by the composer, Paul Schienpflug, "Overture to a Comedy of Shakespeare." He gives no further clew to which comedy may be in mind, but there is reason to believe with Philip Hale in his programme annotations that Falstaff and "The Merry Wives of Windsor" are suggested. Scheinpflug has for some time been the concert master and assistant conductor at Bremen, and this, his opus 15, has only been from the publisher's hands since last month.

Mr. Fielder added to these numbers a French work, Debussy's "Prelude to the Afternoon of a Faun," and Wagner's prelude to the "Meistersinger's," making thereby a programme of extremely modern tendencies, with the German school in predominance. It was hugely interesting as a programme scheme no less than in his carrying out of the numbers. Willy Hess, the eminent concert master, who was called to Europe suddenly through the death of his wife, was in his chair.

From NEW YORK HERALD,

Address New York City.

Date MAR [illegible]

BOSTON ORCHESTRA PLAYS NOVELTIES

Anton Bruckner's Eighth Symphony and a Composition by Mr. Paul Scheinflug New to New York.

Two novelties graced the programme of last night's concert of the Boston Symphony Orchestra in Carnegie Hall, but to offset this there was no soloist. The audience was large and it applauded liberally, even compelling the players to rise on one occasion and bow their thanks as the conductor bowed his.

Anton Bruckner's Eighth Symphony was one of the novelties. It was heard here for the first time, although it is sixteen years old. It is a long and serious work, with uplifting moments and many that are uninteresting. Quarts and quarts of good black ink have been spilled in a controversy over the greatness of the composer. Let that suffice. The other novelty was an overture to a comedy of Shakespeare by Mr. Paul Scheinflug, which proved tuneful and effective.

After the novelties came the delicious "Afternoon of a Faun," by Mr. Debussy, and, just to send the audience home at peace with music and the world, the orchestra played the prelude to Wagner's "Die Meistersinger."

Mr. Fiedler conducted earnestly, as is his wont, and the orchestra played excellently.

From TRIBUNE

Address New York City.

Date MAR [illegible]

MUSIC

BOSTON ORCHESTRA PLAYS BRUCKNER.

When the present generation of concert-goers has grown old there may still be expected to appear here, at decent intervals, a new symphony by Anton Bruckner. This, at least, is the indication given by the rate of progress thus far made in this part of the world by the music of the industrious Austrian composer, who finished his work and passed on in 1896. Bruckner wrote a sheaf of symphonies, but most of them are still unknown here, though another one, his eighth, in C minor, was added last evening to the local repertory by the Boston Symphony Orchestra, under Mr. Max Fiedler. It took a little over an hour to make acquaintance with this score, and when its story was told the impression made was not greatly different from that left on at least one similar occasion. Bruckner speaks in the grand manner, and with a voice that often attains surpassing beauty of orchestral color. Certain of his proclamations, notably that of the brass choir in the final movement, begin with the eloquence of an oracle, but ere they have progressed far what they are uttering is found, after all, to be not much more than some musical truism long since bereft of any but the tritest character. Or, to refer again to the nobly sonorous message of the brass instruments above cited, it is one of several passages in which Bruckner has not been able to forget what Richard Wagner had done before him; here, it is "Parsifal" that haunts the consciousness of the composer and of his auditors.

This C minor symphony is in four movements, the first marked allegro moderato, the second a scherzo, with an andante middle section; the third a very long and often very lovely adagio, and the finale a solemn summing up of the matter. The opening theme piques curiosity, and at the same time gives promise of a grim power not destined to be realized. The melodic contours soon lose their functional quality, and there are long passages from which the impulse and fervor of creation are wholly absent. Yet even in this first movement, the least interesting of the four, there are episodes that momentarily arouse the hearer's perception of what is broadly or persuasively beautiful. The scherzo is shorter, and it represents the composer at his best. Its leading theme, aptly described by the annotator of the programme book as possessing a rough humor, discloses vitality and provides a basic design that yields some variety in its development. The trio of the scherzo, already referred to, is gracious and winning. Bruckner set no bounds to his musical meditation in the adagio, and it is full of fine fancies, some of them pursued until they elude the composer and his auditors, and some again carried to definite conclusions. The last movement falls below the second and third in interest, at least at a first hearing, but it is stamped with the same touch of grandiloquence that ever and anon comes near to being transformed into genuine eloquence and conviction, only to fall short of compassing real importance of musical thought.

The performance of this Bruckner score by Mr. Fiedler and the Boston musicians was strongly accented throughout, and the work fairly glistened with orchestral felicities. The brass choir was especially happy in its very considerable task; Bruckner leaned heavily upon this section of his band, and wrote for its members with consummate skill. The role given to the four tenor tubas by the composer was particularly fortunate, and last evening's doings emphasized the distinction and effectiveness of these instruments. The audience showed by its temperate applause that the new symphony had not created a deep impression.

Not content with playing one novelty, Mr. Fiedler followed the Bruckner work by Paul Scheinpflug's "Overture to a Comedy of Shakespeare," Op. 15. Scheinpflug is a new German composer, about thirty-five years old, and this overture has just been published. It betrays orchestral inexperience in its opening measures, which lack incisiveness, though the theme calls for that quality, and its introduction of an English sixteenth century melody (which Mr. Philip Hale identifies with that of "Meridian Alman," set by Giles Farnaby) is far from spontaneous. Once infused into the score, however, this pleasant old dance tune exercises a happy influence upon the remainder of the overture, and the piece as a whole proved worth giving. After these two new compositions came Debussy's prelude to "The Afternoon of a Faun," which has been more poetically played here, and the concert ended with the one commanding work of the programme, Wagner's prelude to "Die Meistersinger."

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EVENING POST,

New York City.

MAR 19 1909

MUSIC AND DRAMA.

Boston Symphony Orchestra.

One cannot help feeling sorry for Anton Bruckner in looking back on his sad career. He was a very poor man all his life, and almost his only joy was that which composing gives. He was fifty years old before musicians paid any attention to him, and only during the last twelve years of his life (he died at the age of seventy-two) did he enjoy some fame. His life was embittered by the venomous attacks of the Brahms clique in Vienna and elsewhere, the leader of this clique being Hanslick, who simply hounded the poor man, partly because he was an adherent of Wagner. Once the Austrian Emperor asked Bruckner to request a favor, and the composer said naïvely: "Please your Majesty, ask Hanslick not to write that way about me."

Yet Bruckner was largely to blame for his misfortunes. He sacrificed his life on the altar of the symphonic moloch. He set the villanous and suicidal example of writing symphonies lasting over an hour, in which he has been followed by Mahler, Paderewski, and others, to their great detriment.

Last night, at Carnegie Hall, the Boston Symphony Orchestra played his eighth symphony. It lasted an hour and seven minutes, forty of which were a downright bore. In this work Bruckner has very little to say, and, as usual, the less a symphonist has to say, the longer it takes him to say it. It is not the custom of this journal to review compositions—or books, or pictures—at a length proportionate to their size or duration. No attempt at describing this Bruckner symphony will therefore be made. It is a big work, but not a great one. It lacks ideas, and no display of contrapuntal art or gorgeous coloring can atone for that fatal defect. The nearest approach to melodic originality is in the adagio, for which the unfortunate claim is made that it is the longest slow movement ever written. It lasted just twenty-five minutes. Were it half as long, it would please twice as much. There is atmosphere in it, and it is the only part of the symphony one would care to hear again.

Mr. Max Fiedler is a Bruckner enthusiast, and it is needless to say that under his direction the symphony was played wonderfully. But the greatest applause of the evening was after Debussy's Prelude to "The Afternoon of a Faun," and Wagner's "Meistersinger Vorspiel," which closed the concert. Before these came a second novelty—an overture to a Shakespeare comedy by Paul Scheinpflug, which was published only last month. This Bremen musician has learned a lesson from Richard Strauss; he lets the critics guess which comedy of Shakespeare he means. Critics like that; it makes copy. It really makes little difference what you guess. The piece is tolerably interesting in any case; but the best thing in it is an interpolated English tune of the sixteenth century, which Philip Hale found is "Meridian Alman," set by Giles Farnaby. By any other name that tune would have sounded sweet; it is so seldom one comes across a real live tune in a modern orchestral work.

From EVENING SUN,

Address New York City.

Date

MUSIC AND MUSICIANS

DR. FIEDLER'S BOSTON ORCHESTRA'S LAST CONCERT.

A New Symphony by Bruckner Interests Less Than a Musical Curio by Scheinpflug and Debussy's Beautiful "Afternoon of a Faun"—"Faust" Last Night at the Metropolitan—Third Performance of "La Princesse d'Auberge" at the Manhattan.

The last of the evening concerts of the Boston Symphony Orchestra at Carnegie Hall last evening afforded two novelties in New York and two familiar numbers. Bruckner's Symphony No. 8, in C minor, was played with distinction, and turned out to be a long composition, very ambitious, full of tonal glories no more glorious than the great sounds evoked by Wagner, and built upon analogous architectural lines. Dignity and workmanship were both evident, but it was not very interesting.

Scheinpflug's "Overture to a Comedy of Shakespeare" was a music curio of real charm; sportive, illuminating, full of fancy and of orchestral jokes. The Boston men did it justice; and they also won deserved applause for their fine display of Debussy's exquisite prelude to the "Afternoon of a Faun," in which all the mystery of shadowy woodland is seen, with the shy, elusive figure slipping through the stillness. The "Meistersinger" prelude concluded the concert. The [illegible] filled with a fully appreciative

EVENING WORLD,

New York City.

MAR 19 1909

Bruckner's Eighth Symphony Gets a Hearing

A Work of Great Power and Charm Presented by the Boston Orchestra.

BY SYLVESTER RAWLING.

IT'S a pity we have had to wait so long to hear Bruckner's eighth symphony. If Dr. Karl Muck had offered us that two years ago instead of the composer's seventh or his unfinished ninth, we might have escaped a lot of controversy. To Max Fiedler, Dr. Muck's successor as conductor of the Boston Symphony Orchestra, we are indebted for an exposition last night at Carnegie Hall of this remarkable work. It is too long, as all modern symphonies are wont to be, but it is never dull. It is melodious throughout and replete with sensuous charm. We shall gladly welcome a chance to hear it again.

As long ago as 1892 this symphony got its first performance in Vienna, and it seems strange that never until last night were New York music lovers given a chance to hear it. No more strange, however, than that Smetano's opera, "The Bartered Bride," the success of the season at the Metropolitan Opera-House, had to wait a quarter of a century before it was introduced to us.

Speculation as to the composer's programme may be overlooked at a first hearing, and the work enjoyed for its own sake. There is all of the Bruckner discursiveness in the first movement, but its elevation of spirit is not to be denied. The scherzo is delightful throughout, breathing joyousness. This is followed by twenty minutes of an adagio, so compelling in conception and so beautiful in detail that one forgets its length. Then comes the finale, a lofty proclamation, fittingly rounding out the whole.

The symphony was played well-nigh perfectly by this unmatched orchestra, and Max Fiedler by his conducting of it won a new place for himself in the estimation of New York music lovers.

From EVENING TELEGRAM,

Address New York City.

TWO NOVELTIES PRESENTED BY BOSTON BAND

Famous Symphony Orchestra from the Hub Offers Two Interesting New Compositions.

ROBERT MANTELL REVIVES SHYLOCK

Some Notes of Interest in the World of Music and Drama.

"THE Big Band from Boston," paying its last visit of the season, drew a typically brilliant audience to Carnegie Hall last night to listen to a programme that may fairly be called an embarrassment of riches. There were two novelties, the more important being Bruchner's Eighth Symphony, which requires an hour and a quarter for its performance. It is a work not only of Wagnerian quality, but magnitude. Mr. Fiedler presented it with the air of a lover, and the beautifully balanced orchestra revealed all the imposing beauty of this interesting work. Splashes of vivid musical color, tone combination as modern as Strauss and as opulent as Wagner, abound in the symphony. An adagio of unusual beauty and elevation, and an appealing trio are the more memorable movements of Bruckner's composition.

The second novelty was Scheinpflug's overture to a Shakespearian comedy (presumably "The Merry Wives," according to Philip Hale), a piece of musical humor at once charming and amusing. De Bussy's "Afternoon with a Faun," and Wagner's "Prelude to the Mastersingers," played as only the Boston Symphony can play, completed the programme.

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Boston Symphony.

A brilliant audience that filled every available part of the house and left many standing greeted the Boston Symphony Orchestra at its final concert of the season at the National Theater yesterday afternoon. It was a discriminating audience as well as a thoroughly appreciative one. Never before, perhaps, had Director Max Fiedler a more responsive body of trained musical artists beneath the sway of his baton, and never before was a program better suited to bring out the best there was in them.

The ovation of the day was given Ernest Schelling, who appeared not only as the soloist on the pianoforte, but in the rendition of his own composition, a fantastic suite for pianoforte and orchestra, with four movements, allegro marziale scherzando e molto leggiero, with a trio, andantino; an intermezzo, adagio, and concluding with a Virginia reel, molto vivace, in which were blended with artistic daring and exquisite effect "Dixie," "The Old Folks at Home" and "Yankee Doodle." The audience applauded again and again, repeatedly calling Mr. Schelling to the footlights in enthusiastic testimony of its appreciation. While the program included two Wagnerian numbers, the "Prelude" and "Love and Death," from "Tristan and Isolde," and the overture to "The Flying Dutchman," magnificently rendered in all their beauty, the audience manifested greater pleasure in its appreciation of an exquisite Tschaikowsky suite for full orchestra from the score of the ballet "Nutcracker," op. 71a, beginning with its 'ouverture miniature" and followed by five charming danses caracteristiques: a. Marche; b. Trepak, danse russe; c. Danse arabe; d. Danse chinoise; and e. Danse des Mirlitons, concluding the suite with the Valse des Fleurs. The overture to "Der Freischutz," by Weber, was the opening number, beautifully played.

TRANSCRIPT.

SATURDAY, MARCH 27, 1909

CONCERTS OF YESTERDAY

MR. FIEDLER MAKES A LIGHT PROGRAMME

At the Symphony Concert of yesterday afternoon, Mr. Fiedler relaxed the succession of long and usually novel symphonies that he has maintained for a month and more. Four pieces, each short in its kind, as the writing of music goes nowadays, made his programme, and three of them—Schubert's Unfinished Symphony, Brahms's "St. Anthony" Variations and Liszt's concerto for piano in E-flat have long been familiar. Then, for ending stood the new music of the day, an overture, "On the Sea Cliffs," by Mr. Maquarre, the first flutist of the orchestra, and it as well laid no stress upon the attention. Curiously, besides, two of the four items seem to be the best-liked orchestral pieces of the composers who wrote them. Schubert's symphony in C, the symphony that used to be of the heavenly length, may excel in the extent and the range of its beauties, the Unfinished Symphony, but it does not excel it in their quality and it hardly exerts so swift and so possessing a charm. An audience must hear the symphony in C with a little patience. It listens to the Unfinished Symphony in tireless gladness Schubert's soft beauty can pall like all things that seem wrought so easily and that have their note of sweetness. There is not time for such mischance in the Unfinished Symphony. The detractors of Brahms will deny brusquely that he has ever written or ever could write a popular orchestral piece. Yet, as popularity goes in symphony concerts, the quick, warm and sustained applause that followed the "St. Anthony" Variations yesterday was significant. The new symphonies of the last month, except Bruckner's, have had less from their hearers on Friday afternoon.

This applause for the Variations and the eager and absorbed attention with which the audience followed them, had their meaning too. The professional "Brahmsite" and often the professional musician can find little interest in the piece outside the technical problems Brahms has set himself and the ingenuity with which he solves them. Doubtless, they preoccupied Brahms who like to propose himself such feats and, too often in some of his other pieces, labored obviously over them. They are interesting to study on paper, they are interesting to the technician and the musical scholar to hear. It is safe, however, to surmise that nineteen out of twenty of the listeners who found such pleasure in the Variations yesterday were unaware of the existence of this prowess, unless they chanced upon the enlightening paragraph in the all-knowing programme book. What charmed them in the music—again it is safe to surmise—was first Haydn's buxom melody in itself with its homely flavor and propulsive force and then the freedom and the warmth with which Brahms has wrought his variations upon it. They may be as full of calculation as technicians and the "Brahmsites," who, like all devotees, will set their idol in the worst light, would have us believe. None the less, Brahms to the hearer of average musical intelligence has disguised this problem-making and problem-solving far more persuasively than he has in other pieces where there should be no room for such exercises. The years go, the Variations pass and repass; and still they keep a freshness of mood, an elasticity of imagination, a cheerful glow of spirit that are unusual after all in the sum of Brahms's music. The official biographer wrenches his fancy to find a parallel for each variation in some episode in the life of St. Anthony. Brahms, like Haydn before him, took the saint, who in this case is only a title, by no means so seriously. What is really warm in him is the bonhomie that he could show to his intimates and the last flashes of the romantic sentiment that like every German he had in his youth. Technical problems or no technical problems, the Variations have often a frankness of melody that is unusual with him.

And the contrast was interesting, too, between this melody of Brahms and the melody of the Schubert of the Unfinished Symphony that had just preceded him. Mr. Fiedler is not of one of those restless souls among conductors who would roughen Schubert's euphony or who would mar his sustained song by quest for the newly emphasized phrase and a strange poignancy of accent. Rather, he went to the othere extreme. As it seemed to us, his pace in the second movement of the Unfinished Symphony was unusually slow. It tended even to linked sweetness long drawn out. It made Schubert's music a little too soft, almost a little sultry. Instead of calm was languor. The fine undulation of the music, the sense of shimmering life in it were lacking. As Schubert was thus oversoftened, so the homely, old Haydn of the theme and the robust Brahms of the variations came like a cool and tonic air blowing across Mr. Fiedler's Schubertian hothouse. He was only just to Brahms, playing the variations lucidly, warmly, with rich diversity of tone. He had been a little more than just to Schubert and Brahms seemed in the immediate contrast of a curiously sturdy and vigorous melody. The listener was half ready to believe that Schubert had sung too fluently, and that Brahms's comparative reticence and insistent sobriety were a grace.

Liszt and Miss Schnitzer, who will play better tonight when she is more at east and in more intimate relation with the orchestra, but who was exciting enough in exciting music yesterday—Liszt and Miss Schnitzer bridged the way to Mr. Maquarre's new overture. Certainly the composer took joy of his orchestra, scattering instrumental color harshly over his score and urging his instrumental voices sometimes to the utmost. Mr. Maquarre clearly loves the sonorous in his ears and the ascent or the descent of racing progressions. Certainly the overture is all eagerness for expression. The exuberance of the music is toneless; the quick transitions speak of ceaseless agitation. Mr. Maquarre is too impatient to worry a figure or sedulously to fit a touch mosaic. But what are these tempestuous moods and what clue does the title—or for that matter, the music—itself give to them. "Sur les Falaises," Mr. Maquarre calls his overture; "On the Sea Cliffs," goes the translations. Presumably they are the great white cliffs that rise smoothly enough out of the Channel, that are carpeted with green turf, that sometimes stretch like plateaus inland, and that shine at the slightest provocation of sunlight. Of course the fierce Channel storms, the short, sharp Channel seas now and then lash them; but in softer weather they are the images of smooth, stolid, shining calm. Presumably the overture reflected moods of place, and certainly the moods of the music were as swift and changeful as the Channel seas, but little indeed did they reflect in tones the summer calm and the soft mists that now and then enwrap these cliffs. The overture sorely needs a programme or at least a footnote as well as a title. As it is, whichever Mr. Maquarre imagined, it is far too easy to take the overture as an energetic and expert exercise in instrumental color and contrast. H. T. P.

BOSTON POST, SATURDAY,

MARCH 27, 1909

SYMPHONY REHEARSAL

By Olin Downes

The 19th public rehearsal of the Symphony Orchestra was held yesterday afternoon in Symphony Hall. Miss Germaine Schnitzer, pianist, played the Liszt E flat concerto.

Mr. Fiedler gave a vigorous and straightforward reading of Schubert's unfinished symphony, but the feature of this concert was the uneven playing of the magnetic Miss Schnitzer and the superb performance of the Brahms variations.

Miss Schnitzer appeared nervous; was rhythmically unsteady; inclined to run away from the orchestra, and then unable to keep the pace she had set. But she injected her personality into every measure of the scintillating, rhapsodic music, and in spite of the deficiencies mentioned, it was a singularly engrossing and exciting achievement. The very nervousness enhanced the thrill of the rushing finale.

Mr. Maquarre's overture, flamboyant and picturesque, was composed in 1903, when the first flutist of the Symphony Orchestra was living at a seaside resort in France. It is written with enthusiasm, with engaging gusto. It is lavishly scored, as one who suspected that some day the thing would be whacked and tooted and fiddled by an orchestra of noble dimensions and nearly unlimited power. At the concerts of next week Mr. Gustav Strube's symphony in B minor will be performed for the first time.

BOSTON DAILY ADVERTISER,
MARCH 27, 1909

BRILLIANT LISZT WORK AT SYMPHONY CONCERT

MISS SCHNITZER PLAYS THE E FLAT CONCERTO

Schubert's Sweet Unfinished Symphony and an Overture by Andre Maquarre Also Given.

By Louis C. Elson.

PROGRAMME.

"Unfinished Symphony".....Schubert
Variations on a Haydn Theme.....Brahms
Piano Concerto in E flat.....Liszt
Soloist, Miss Germaine Schnitzer.
Overture. "Sur les Falaises"...Andre Maquarre

Our orchestra has come back from its tour wearing its laurels modestly. It resumed business at the old stand, yesterday afternoon, with a programme which did not have an hour-and-a-half symphony on the list and which did not present a single puzzle to be solved. It is just as well to rinse our ears out with such music as Schubert's "Unfinished Symphony" once in a while. This sweet work was written at a time when composers were allowed to write tunes and when beauty was held to be one of the canons of musical creation.

Not that we would wish composers to write in just that way today. The composer of the future, however, will add, to such delicious melody as Schubert wrote, the wealth of tone-color of a Strauss, and the figure development of a Brahms. But it was a great relief to listen to the old and simple work, even with its repetitions and its formal symmetry. It was played with excellent taste and without any attempt to force grandeur into its artless prattle; the fault lay in the opposite direction. There was a tendency to pianissimize, and to retard languorously. There were, of course, no technical difficulties in the path, and the ensemble was exquisite.

It was pleasant, too, to hear the classical old guard in the audience applaud the work long and heartily. The charm of melody is perennial and Schubert's symphonies are but songs in disguise.

We sometimes doubt the old Latin saying—"Variatio delectat." At any rate we feel that when a skillful composer begins varying a theme he rarely knows where to stop. Beethoven, Brahms, Strauss, Noren, and a host of others have fallen under the sway of the variation demon. Given a clear theme with a few ear-marks (syncopations etc.) to recognize it by, and a man like Brahms could vary it almost forever. Fortunately, however, in this case, he does not squeeze the last drop out of his tonal lemon. The variations were the more interesting because comparatively brief. They were excellently contrasted and did not scorn melodic effects. It made an interesting display of the woodwind, horn and strings each in turn, and the final climax was a real culmination. The reading and performance were all that could be desired.

Liszt's E flat concerto belongs to the best style of modern musical spice. If we gauge by form and by balance of piano against orchestra it is not a concerto at all, but a very brilliant Fantasie. But it is inspiring and exciting, all the same, and it snaps its fingers in the face of the classicists. Its treatment of the chief figure of seven notes, which begins the work, "tutti," to which Liszt once playfully attached the words—"Dass versteh't ihr alle niche" ("That you ne'er can understand") is masterly, and the concerto never commits the crime of being dull even an instant.

The artist, too, was well suited to the work. If we have sometimes found Miss Germaine Schnitzer too exuberant, in this work all her abundant enthusiasm and scintillating technique had legitimate outlet and expression. Fire, energy and dash were the chief characteristics of the performance, and the climaxes were worked up with a breadth that was commendable. Her octave and chord playing was superb. Miss Schnitzer won, and deserved, an absolute triumph.

It was impossible to count the number of recalls to which she responded. No artist could have been more enthusiastically appreciated. And the work itself! It seems only now that Liszt is coming out of his own shadow as a great pianist.

Our orchestra is a hotbed of composers. In this programme we had our well known flautist, Andre Maquarre, bursting forth as a composer, and next week we are to have a symphony by another member of the band—Mr. Strube. "On the Cliffs" evidently does not go back to the time of the ancient cliff-dwellers, for the overture is modern in its general treatment. Not so modern as the symphonies we have lately lived through, and ("Deo Gratia") not so long, either. It begins with a fierce downward phrase, as if one of the inhabitants had fallen off the cliff.

There is much restlessness and agitation in the work, and many sharp contrasts, rather than any attempt at long-breathed melody.

There are radical progressions in the overture, but all the figure treatment is logical and coherent, while the final climax is finely worked up. Therefore "On the Seacliffs," as the English title runs, was a work that was made very welcome and the applause was persistent enough to call the composer to acknowledge it. Andre Maquarre must feel convinced that a prophet is sometimes honored in his own country.

BOSTON TRAVELER,
TUESDAY, MARCH 30, 1909

MUSICAL EVENTS

The works that Mischa Elman will play at the pension fund concert in Symphony Hall on next Sunday evening have finally been decided upon. He will play the Beethoven concerto for violin in A major and Saint-Saens' introduction and rondo capriccioso for violin and orchestra. Seats are now selling at Symphony Hall.

Newspaper Cutting Bureau in the World
BULLETIN.
MAR 5-1909

Recital by Violinist.

Richard Czerwonky will give a violin recital at Memorial Hall at 8:15 o'clock to-night. The young artist was with the Boston Symphony Orchestra as soloist last season. He has won the Mendelssohn prize twice and the Joachim prize once. He is leader of the Czerwonky String Quartet. His programme includes a wide range of selections. The critics have commented favorably upon his technique and have commended the enthusiasm with which he plays.

SUNDAY GLOBE—
MARCH 28, 1909.

Boston Symphony Orchestra.

Mr Fiedler introduced another new work at last week's Symphony concerts, an overture by Mr Andre Maquarre of the orchestra, entitled "On the Sea Cliffs," which was played for the first time in America. Miss Germaine Schnitzer, the young pianist who has shown marked ability in her recitals here, was the soloist, playing Liszt's first piano concerto, and the other selections were Schubert's unfinished symphony and the Brahms variations on a theme by Haydn. Mr Willy Hess was at his old post as concert master.

This seems to be an age of skilful young female pianists, for this season several have appeared in recitals and at the Symphony concerts and displayed artistic powers which would have been considered marvelous a few years ago. Miss Schnitzer, who is not yet 22 years old, has already won favor here by her sound musicianship, and that favor gained in recitals was increased by her performance of the Liszt piece, which, though familiar, is full of that tonal coloring so dear to the soloist and pleasing to the auditor when rightly set forth.

The slight figure of the artist gives little evidence of a physical vigor which is aple to cope quite successfully with the many fortissimo passages running through the orchestral score; but Miss Schnitzer's finger and arm power are finely developed, and in this part of her work she generally maintained the proper relations between the solo instrument and the band.

Finger dexterity, clear in rapid runs, arpeggios and the different chord passages, she has seemingly sufficient for all demands. Her cantabel is sweet and in legato passages she displays a smooth and even touch. The famous "problem of the triangle" was worked out in splendid style, the brilliant figures and delicate rhythms being given with a dash and clean-cut enunciation suiting exactly the mood of the composer. The strenuous finale was played with such a gusto, if such a term may be applied to the work of a lady pianist, that the audience began to applaud before the concerto was finished. It was a brilliant performance throughout and Miss Schnitzer was well deserving the many recalls she received after she had ceased playing.

Mr Maquarre's overture is a pleasing little program piece, a meditative and poetic work in which one can readily find suggestions of moods and thoughts conjured up by idlers at the seashore. His treatment of the wood winds deserves special mention, the themes given them being arranged admirably.

Mr Fiedler's reading of Schubert's unfinished symphony was thoroughly sympathetic, though of course traditional, and all the plaintive harmonies were brought out in beautiful cadences, each section of the orchestra giving perfect utterances to the haunting melodies. Miss Schnitzer could not have found better orchestral association than was offered her in the concerto, and the variations on Haydn's theme were given with all due significance of intonations and instrumental combinations.

This week's program will include a new symphony by Gustav Strube of the orchestra, a work which is still in manuscript and will be played for the first time anywhere. Several of Mr Strube's compositions have appeared on the Symphony programs, though nothing so large as the new work, which the composer says is classical in form but entirely modern in treatment.

The rest of the program will be devoted to excerpts from music dramas by Richard Wagner. These will be the prelude to "Lohengrin," the "Bacchanale" from the Paris version of "Tannhauser," the funeral music, "Dusk of the Gods," and the "Walkyres" from "Die W[illegible]

THE SUNDAY HERALD,
BOSTON, MARCH 28, 1909

19TH CONCERT OF THE SYMPHONY ORCHESTRA

Miss Germaine Schnitzer Pianist—Mr. Willy Hess Greeted.

By PHILIP HALE.

The Boston Symphony orchestra, Mr. Fiedler conductor, gave its 19th concert last night in Symphony Hall. Miss Germaine Schnitzer was the pianist. The program was as follows:

Unfinished Symphony, B minor.....Schubert
Variations on a theme of Haydn.....Brahms
Concerto in E flat No. 1, for piano.....Liszt
Overture, "On the Seacliffs".....Maquarre

This concert does not call for an extended notice. All but one of the compositions were familiar, and there were no forced readings. The proper tempo of the second theme of the first movement in Schubert's symphony has long been a subject of discussion. Mr. Fiedler took the lovely melody at a slower pace than we have been accustomed to and thus gave the melody a marked emotional character. The transition was a little abrupt, and sticklers for continuity of thought and general musical flow might take an exception; yet the contrast was effective. In spite of the beautiful and purely Shubertian second theme of the second movement, the reputation of the composer would be exhanced if only the first movement had been written. The second falls far below it.

The reading of Brahms' variations was contrapuntally lucid, and each set had its own appropriate character, with one exception—the charming variation marked "grazioso" might have been treated more elastically, and it might have been played in a more tenderly romantic spirit.

Mr. Maquarre, the remarkable first flute of the orchestra, is known here as a composer of pieces that have been played at Pop concerts and of songs. The overture was performed for the first time in this country. It was composed about six years ago when Mr. Maquarre was spending a summer at a French seaside resort. The main body of the overture has little that is salient or distinguished, but in the second of the preceding slow movements there are passages that are picturesque and, indeed, imaginative. Mr. Maquarre has facility in the matter of instrumentation, and perhaps the overture would have made a stronger impression if it had been performed without cut, which affected its structure. As it was, the composer was heartily applauded.

Miss Schnitzer first visited Boston in 1906, and she had then been engaged to play at a Symphony concert. Her arrival was delayed by reason of the death of her father, and the engagement was necessarily cancelled. She played here with the orchestra last night for the first time in this city. During the last two years she has gained in breadth and in sense of proportion without any loss of the peculiar brilliance that distinguished her when she first came. Her performance of Liszt's concerto was an admirable one in conception and in carrying out of the intention. Her technic rests on solid foundations and it is highly developed; but she has much more than a praiseworthy technic, much more than the brilliance that easily arouses applause.

She played with rare elegance in bravura passages; her melodic expression was tasteful and emotional in the Lisztian manner; and her purely virtuoso display was characterized by a verve that did not untrun clearness and respect for the phrase. She well deserved the applause that recalled her many times.

Mr. Willy Hess was warmly greeted by the sympathetic audience on his return to the duties of concert-mast[illegible]

Extra Concert for Pension Fund.

An extra concert in aid of the pension fund of the Boston Symphony orchestra will be given next Sunday evening. It has heretofore been customary to give but two such concerts for this good cause, but when Mischa Elman offered his services for an extra concert this spring it was felt the opportunity should not be missed. Mr Elman will play among other things the Beethoven concerto, with which he has had a remarkable success in New York this year. He will also play another number which will be announced later.

The principal orchestral part of the program will comprise Beethoven's overture, "Leonora" No. 3, Berlioz' overture, "Benvenuto Cellini" and Liszt's first Hungarian [illegible]

EVENING TRANSCRIPT,
MONDAY, MARCH 29,
MUSIC AND DRAMA

MISS SCHNITZER AND HER FIERY LISZT

Her Playing at the Symphony Concerts—Gervase Elwes for a New English Singer—A Tested Experiment in Berlin—The "Free People's Theatre" and Its Working—Beethoven's Choral Symphony to End the Season Here—The Metropolitan Opera and Its Next Visit to Boston—Miss Le Baron Engaged for the Castle Square—Henrietta Crosman in a New Play—Barrie and "Samson"—Mme. Sembrich in Europe—Mr. Safonoff's Farewell

Miss Schnitzer chose wisely when she picked Liszt's concerto in E-flat for her first appearances, on Friday and Saturday, with the Symphony Orchestra. The concerto, unless some rare pianist, like Mr. Joseffy, is able to give it an individual and curious cast of his own, ought to sound like a magnificent and sustained improvisation, creating itself out of itself. From the outset, it asks a nervous and exciting power of the pianist. The orchestra begins, and then he—or in this particular case she—declares her mastery in the first measures that fall to the solo instrument. They must stride, have their air of authority, bring their suggestion of force in reserve. The slow section is not reposeful. It is nervous musing, eager to set itself free. Then, with the tinkling triangle—and Mr. Ludwig played it with the delicacy that Liszt imagined—come the scherzo and release. Thereafter the concerto is the pianist's own. The music gathers strength, pace, brilliancy. The piano answers, persuades, leads, masters the orchestra, pauses for a moment, asserts itself anew, gains at every turn larger, freer, more impetuous and rhapsodic voice. A concerto, if you will, but a concerto that once the nervous preluding is done becomes a glowing rhapsody for the piano over, rather than with, the orchestra. No wonder pianists love it; no wonder that repetition does not lessen its nervous thrill. It has been exciting for fifty years.

Miss Schnitzer is young, and a little hard with the unconscious hardness of youth. It is by an effort of will and comprehension that she has summoned, in the music of her recitals here, moods of melancholy, of reflection, of sober and tender quiet, of romantic musing. She has been her freer, her natural self, when the music has called her to large power of tone, to rhythmic energy, to broad eloquence, to rhapsodic warmth of feeling, and to rich brilliancy of expression. Her tone has beauty, but at its best it is a full-bodied, full-blooded beauty that drives with its propulsive power and stirs by its nervous intensity. The large surety that is in all that Miss Schnitzer does, told when the piano declares that it is, and will be, the master at the start, of the concerto. She was beginning in eloquence that was no forced rhetoric. In the slow section the warmth and the body of her tone, the elastic play of it in light and shade served her and the music no less well. Thence onward, her whole playing was rhapsodic. She flung off the scherzo like momentary and glinting improvisation, showering itself about the triangle; and then, with larger and larger voice and fiery and more fiery intensity she advanced through the ardors of the finale. She gave it speed and sweep, splashed it with tonal color and brilliant ornament; she made its contrasts seem the impulse of the moment, and without a trace of caluculation, drove the music in mounting glow and rising pace and freedom to the gathering climax. It was Liszt with his nervous energy, his rhapsodic thrill, his dazzle and his excitement.

As English singers used to come to us, they were oftener more commendable for the natural quality of their voices than for the intelligence, the artistry, and the sense of style with which they used them. Now some of them seem to be reversing this appeal. Their voice is—what it happens to be. In their use of it lie their interest and their merit. Mme. Blanche Marchesi, for example, is virtually an English singer, and it is the expressiveness of her tones and not their quality in pure song that makes her distinction. Mr. Gervase Elwes, the English tenor, who sang here for the first time in a recital at Steinert Hall on Saturday afternoon, is in still more unusual case. It is hard, indeed, to define the quality of his voice. He calls himself a tenor; but not a Latin from Calais to Palermo would count him one. His tones lack the penetrating, the vibrant, the peculiar carrying quality of a pure tenor. They have neither the silvery brightness of such a voice in its upper reaches nor the golden richness it sometimes gains as it approaches the range of a high baritone. Yet baritone quality is oftenest the salient characteristic of Mr. Elwes's voice, but even curiously veiled, shadowed, even hard. Under any name, it lacks sensuous beauty and sensuous appeal, giving pleasure by what it does rather than by what it is.

Even so, Mr. Elwes's tones command no very wide and no very intense range of emotion. He ended his recital, for example, with a group of familiar and unfamiliar songs by Brahms—"Botschaft," "Wir Wandelten," "Der Kuss," "An Die Tauben" and sundry others—songs of diversified and often deeply felt moods. Perhaps, Mr. Elwes accepts that strange standard of certain English musical prigs and pedants who fancy Brahms so "intellectual" that he must be stripped of all feeling; but the singer seems too intelligent for such a distorting notion. Yet there was a persistent lack of emotional, of communicating, of diversifying and discriminating quality in his singing of these eight songs. Not one of them wrought their mood unmistakably and absorbingly upon the hearer. Yet in them, as in the eighteenth-century pieces and in the folk songs of the rest of the programme, shone the virtues that are Mr. Elwes's best traits. He sings, whatever the language, with unusual clarity and precision of diction. He sings with intelligent sense of the melodic line and with an admirable fidelity of it. He directs his voice, technically, with practised and discerning skill. He is apt in his phrasing. He is just in his emphasis. He does all things in good taste, unforcedly, wholly sincerely. The refinements of vocal artistry, within the limitations of his tones, are at his command. It is the communicating spark, be it of voice or feeling, that is lacking to him.

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THE BOSTON TRAVELER
MONDAY, MARCH 29, 1909.

MUSICAL EVENTS

The soloist at Friday's and Saturday's Symphony concerts was Miss Germains Schnitzer, the young pianist who has proven one of the season's most interesting artists.

Miss Schnitzer is remembered from her previous recital for the exquisite velvet lining which surrounds her pianissimo tones. They are distinct, as well, although they be hushed, and are beautifully joined in well formed phrases. This element of pianistic poetry is not always compatible with the well-nigh masculine animation and vigor which appears more properly to be a native trait of Miss Schnitzer's.

The other number of interest was the new overture, "On the Sea Cliff," by Mr. Maquarre, the admirable first flute of the orchestra. The work appears to be a highly-colored series of sketches, scenes or episodes. Doutless the cuts which Mr. Fielder observed emphasizes this impression. Mr. Maquarre has no elongated thematic stories to tell. With agile brush he paints a few bold strokes which to an imaginative mind ought to be salient and vivid.

The simple, serene, singing melodies which Schubert gives now to strings and now to the woodsy flutes, oboes, clarinets or horns in his "Unfinished Symphony" will always insure it appreciative listeners.

Even revelers in abstruse, problematic and psychological music must at times crave as refreshment for their jaded spirits moments of such tranquil beauty as may be found in the andante of this symphony. The consummate purity of tone and the intimate blending of the different choirs of our orchestra serve to refine upon its beauty the more.

Of the Brahms variations, the tricky fifth with its nimble chatter of woodwind and violins and the spirited sixth with its crisp and rhythmic horns offorded particular delight.

ARTHUR B. WILSON.

Mr. Fiedler proposes to bring out another novelty of more than ordinary importance and interest at the twentieth public rehearsal and concert of the Symphony orchestra in Symphony Hall on next Friday afternoon and Saturday evening. This is a new symphony by Gustav Strube of the orchestra which is still in manuscript and will be played for the first time. The rest of the programme will be devoted entirely to excerpts from music dramas by Richard Wagner.

The seventh and next to the last Symphony concent to be given in Sanders Theatre, Harvard University, will take place on next Thursday evening. The soloist will be Miss Nina Fletcher, the violinst, who already is very favorably known to the musical public of Boston.

As announced last week, an extra concert in aid of the pension fund of the Boston Symphony orchestra will be given on Sunday evening, April 4. It has heretofore been customary to give but two such concerts for this good cause, but when Mischa Elman offered his services for an extra concert, it was felt the opportunity could not be missed. Mr. Elman will play among other things the Beethoven Concerto, with which he has had a remarkable success in New York this year.

Newspaper Cutting Bureau in the World

SCANDAL IN BOSTON SYMPHONY

Flute Soloist Maquarre and Mrs. Lenom Sent to Jail.

Boston, March 8.—A round trip to the Pacific Coast in which Daniel Maquarre, flute soloist of the Boston Symphony Orchestra, and Mrs. Lenom, wife of another Symphony player, participated, ended today in the Superior Court here, where both pleaded not guilty to a statutory offense, failing to furnish $3,000 bail, were sent to jail to await trial.

The pair disappeared simultaneously in November. They were located recently by Mr. Lenom in San Francisco, where Mrs. Lenom had opened a millinery store and Maquarre was giving music lessons, and they were arrested at the request of the Boston authorities. Neither of the accused was represented in the court's proceedings today and neither made an effort to obtain bail.

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om **EVENING MAIL**

dress ..... New York City.

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The last pair of Boston Symphony concerts of the season will be given in Carnegie hall Thursday evening, March 18, and Saturday afternoon, March 20. Thursday evening the feature is to be the first performance in New York of Bruckner's eighth symphony in C minor. The feature of the Saturday afternoon programme will be Ernest Schelling's fantastic suite for piano and orchestra, with the composer as soloist.

TRIBUNE

ss ..... New York City.

The last concerts of the Boston Symphony Orchestra in New York this season will be given in Carnegie Hall on Thursday evening, March 18, and on Saturday afternoon, March 20. The feature of the Thursday evening concert will be the first performance in New York of Bruckner's Eighth Symphony in C Minor. This will be played for the first times in America in Boston on March 12 and 13. On Saturday afternoon one of the features of the programme will be Ernest Schelling's "Fantastic Suite" for piano and orchestra, which has already been played in New York with the composer as soloist.

Newspaper Cutting Bureau in the World

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ess ..... PUBLIC LEDGER

MAR 7 1909

heralds, etc.

The last Boston Symphony concert of the year will be given in the Academy of Music on Monday evening, March 15, at 8:15. A most interesting feature of the programme will be the performance by the composer of Ernest Schelling's "Fantastic Suite" for pianoforte and orchestra. This work was played with the Boston Symphony Orchestra in Boston a year ago by Mr. Schelling with much success, and it will be played not only in Philadelphia, but in Washington, Baltimore and New York during the March trip of the orchestra. It is in this suite that Mr. Schelling, with unusual boldness, makes use of the tunes "Dixie" and "Old Folks at Home."

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Newspaper Cutting Bureau in the World

Boston Symphony Orchestra

The last Boston Symphony concert of the year will be given in the Academy of Music on Monday evening, March 15, at 8.15. An interesting feature of the program will be the performance by the composer of Ernest Schelling's "Fantastic Suite" for pianoforte and orchestra. This work was played with the Boston Symphony orchestra in Boston a year ago by Mr. Schelling with much success, and it will be played not only in Philadelphia, but in Washington, Baltimore and New York during the March trip of the orchestra.

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m **STAATS ZEITUNG,**

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Das letzte diesjährige Konzertpaar des Bostoner Symphonie-Orchesters findet in Carnegie Hall am Donnerstag Abend, den 18. März, und Samstag Nachmittag, den 20. März, unter Leitung von Herrn Max Fiedler statt. Die pièce de résistance des Donnerstag-Konzertes wird die erste New Yorker Aufführung von Bruckner's Achter Symphonie in C-Moll sein. Dieses Kolossalwerk wird am 12. und 13. März seine amerikanische Erstaufführung in Boston erleben. Es wurde kürzlich in Deutschland mit ganz ungeheurem Erfolg aufgeführt. Im Samstag-Nachmittag-Konzert gelangt Ernest Schelling's „Phantastic Suite" für Piano und Orchester unter Mitwirkung des Komponisten zur Aufführung, welches Werk in der verflossenen Saison seine New Yorker Erstaufführung hatte.

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NEW YORK AMERICAN,

..... New York City.

..... 7 1909

The last pair of Boston Symphony concerts of the season will be given in Carnegie Hall on Thursday evening, March 18 and Saturday afternoon, March 20. The feature of the Thursday evening concert will be the first performance in New York of Bruckner's Eighth Symphony in C-minor. This will be played for the first times in America in Boston on March 12 and 13. Its recent performances in Germany created nothing short of a sensation. On Saturday afternoon one of the features of the programme will be Ernest Schelling's "Fantastic Suite," for piano and orchestra, which has already been played in New York with the composer as soloist.

Newspaper Cutting Bureau in the World

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IN HARMONY'S REALM

Concluding Baltimore Concert Of Boston Symphony March 17.

The concluding Boston Symphony concert of the year in Baltimore will be given at the Lyric on Wednesday evening, March 17, at 8.15. An interesting feature will be the performance by the composer of Ernest Schelling's "Fantastic Suite" for piano and orchestra. This work was played with the Boston Symphony Orchestra in Boston a year ago by Mr. Schelling with much success, and it will be played not only in Baltimore, but in Philadelphia, Washington and New York during the March trip of the orchestra. It is in this suite that Mr. Schelling, with unusual boldness, makes use of the tunes of "Dixie" and "Old Folks at Home."

The annual recital of Mr. Emanuel Wad, professor of piano at the Peabody Conservatory, will be given Friday afternoon in the Peabody Concert Hall.

Professor Wad, besides being a pianist of marked originality and power, is a good program maker and can be counted on to present a well-rounded group of compositions, that are interesting in themselves and effective mediums for the expression of his artistic individuality.

His numbers will be as follows:

Theme, with variations, in A	Paderewski
Etude in B flat minor	Mendelssohn
Three Caprices	Scarlatti
Fantasia in C, Op. 17 (by request)	Schumann
Toccata in F sharp minor	Saint-Saens
Caprice in E	Sinding
Marche Grotesque, Mazurka in A minor, Impromptu in A flat, Nocturne in B, Polonaise in A flat	Chopin

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NEW YORK PRESS,

..... New York City.

The last pair of Boston Symphony concerts of the season will be given in Carnegie Hall on the evening of March 18 and the afternoon of March 20. The feature of the Thursday evening concert will be the first performance in New York of Bruckner's Eighth Symphony in C minor. This will be played for the first times in America in Boston on March 12 and 13. Its recent performances in Germany created a sensation. On Saturday afternoon one of the features of the programme will be Ernest Schelling's "Fantastic Suite" for piano and orchestra, which has been played already in New York with the composer as soloist.

WORLD,

..... New York City.

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Boston Symphony Orchestra.

The last pair of Boston Symphony concerts of the season will be given in Carnegie Hall on Thursday evening, March 18, and Saturday afternoon, March 20. The feature of the Thursday evening concert will be the first performance in New York of Bruckner's Eighth Symphony in C minor. This will be played for the first time in America in Boston on March 12. Its recent performances in Germany created nothing short of a sensation. On Saturday afternoon one of the features of the programme will be Ernest Schelling's "Fantastic Suite" for piano and orchestra, which has already been played in New York with the composer as soloist.

TIMES,

..... New York City.

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BOSTON SYMPHONY CONCERTS

The last pair of Boston Symphony concerts of the season will be given in Carnegie Hall on Thursday evening, March 18, and Saturday afternoon, March 20. The feature of the Thursday evening concert will be the first performance in New York of Bruckner's Eighth Symphony in C minor. This will be played for the first time in America in Boston on March 12 and 13. On Saturday afternoon one of the features of the programme will be Ernest Schelling's Fantastic Suite for piano and orchestra, which has already been played in New York with the composer as soloist.

Newspaper Cutting Bureau in the World

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The management of the Boston Symphony Orchestra has announced that the contract with Max Fiedler as conductor of the orchestra has been renewed for another year. Negotiations to this end have been on for several weeks, but only now has Mr. Fiedler learned definitely that he is able to stay away from Hamburg for another season.

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MAR 18 1909

GALES INCREASING

SALES INCREASE—5 GOTH.. lb..lb SYMPHONY CONCERT WILL NOT BE A FAILURE.

A promising increase in the sale of seats for the concert to be given at The Buckingham next Tuesday evening by the Boston Symphony orchestra under the direction of Max Fiedler and the auspices of the Waterbury Music league, gave the officers of the league a slight hope yesterday that the public will realize the importance and worth of this great concert. Still, unless the entire support of the music loving public is given, it promises to be a great popular as well as financial failure. Max Fiedler, the eminent German leader, who will conduct the orchestra stands today as one of the most notable interpreters of Tschaikowsky, with whose works he is thoroly in sympathy. He has conducted them often in St. Petersburg. And as with Tschaikowsky, so with the other Russians, Rimsky-Korsakoff, Glazounoff, Balakireff, Rachmaninoff and the others. Bohemian music as represented by the two great Czech composers, Dvorak and Smetana, has found in him a sturdy champion. The "younger" Frenchmen as represented by Caesar Franck and his followers, D'Indy, Bruneau, Dukas, Debussy, he has followed with sympathetic interest and was the first to play many of their works in Germany. Elgar, the leading English composer, has found in him an influential friend.

As for the modern Germans, he is an intimate friend of Richard Strauss, an ardent admirer of and believer in his genius, and perhaps his greatest interpreter. He has found much to admire in Max Reger and so much does Reger believe in him that last summer he particularly asked Mr. Fiedler to present his new concert—overture to America which will be done later in the season.

He is a profound believer in the genius of Edward MacDowell and he was the first to play the "Lamia" of that lamented composer. Altogether Mr. Fiedler is one of the broadest and best equipt conductors that ever came to America and his programes have been models of what is needed to retain the interest of an audience.

Newspaper Cutting Bureau in the World

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BOSTON SYMPHONY ORCHESTRA.

A gradual increase in the sale of seats for the concert of the Boston Symphony Orchestra at the Buckingham next Tuesday evening has given renewed hope to the officers of the Waterbury Music League, under whose direction the concert is to be given. There is no reason why the audience should not be as large and as brilliant as that which greeted the organization when it appeared here last under the direction of Dr Carl Muck. The orchestra gave its first concert on October 22, 1881, and is therefore well on toward the end of its twenty-eighth season. An idea of what it has done in these years may be had from the fact that the first concert of the recent trip to the Middle West, in Buffalo on Monday evening, January 25, was its 2,669th. This means that from the date of its organization it has averaged not far from 100 concerts each season. This is a record that cannot be-equalled by any orchestra in the world. The great so-called "permanent" orchestras of Europe do not give anywhere near such a number of concerts in the course of a season because they do not command the entire time of their musicians. As concert organizations they are usually appendages to the more important opera house orchestras and are subordinate to these. The Boston Symphony Orchestra has absolute control of the time of all its members for at least 30 weeks, which is the length of the regular symphony season, which provides for 24 public rehearsals and concerts in Boston, five monthly trips a week each to New York, Philadelphia, Baltimore, Washington and Brooklyn, and one annual trip of a week to cities in the Middle West.

SUN,

..... New York City.

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Boston Orchestra Matinee.

The last afternoon concert of the Boston Symphony Orchestra took place at Carnegie Hall yesterday afternoon. The programme consisted of Berlioz's "Fantastic Symphony," Ernest Schelling's "Fantastic Suite" for piano and orchestra, and Weber's "Freischütz" overture. Mr. Schelling played the piano part in his own composition. The audience was large and sympathetic.

Newspaper Cutting Bureau in the World

MUSIC TRANCE BY SYMPHONY

Audience Forgot It Was Alive For the Time Being--Great Ovation Followed.

The Boston Symphony, under the matchless guidance of Max Fiedler, gave its fifth and last performance at the Lyric last night to an audience that filled every seat in the house, save the boxes.

While the Symphony has presented, on various occasions, many superb offerings, it has never given anything that was more liberally applauded, nor more graciously received than Richard Strauss' tone poem, "A Hero's Life."

The old-time critics, who have followed the Boston Symphony from its first performance here, shook their gray locks and declared that it was the finest thing that the orchestra ever gave, and no one denied it. The music lovers, transported to most joyous sensations, had no theoretical ideas or criticism, because they enjoyed the work and it was sufficient. And those who came to hear the Symphony because it is considered quite the thing to do, applauded enthusiastically, carried away with the splendid score and its matchless execution.

While Herr Fiedler deserves the bulk of commendation and praise for the brilliant reading and interpretation of the score, no less credit is due to Willy Hess, concertmeister and violinist, whose execution of the solo portion of the tone poem, especially in the second and third numbers, interpreting the love scenes, was thrilling and indeed splendid. There was sufficient applause, however, at the conclusion of the brilliant number for all, and Fiedler, Hess and the orchestra, as a body, seemed gratified at the appreciation with which their efforts were received.

The soloist of the occasion was Ernest Schelling, the composer. Mr. Schelling, despite his rather European name and appearance, is an American, born in New New Jersey. His number was a fantastic suite for piano and orchestra, and proved so unusual and out of the ordinary solo work tnat he, too, was given a great ovation after his performance. The last portion of his fantasy was termed a Virginia Reel, and included a most harmonious and unique blending of "Dixie" and the "Swanee River."

As perhaps everyone who attends performances of any kind realizes, whenever "Dixie" is presented, almost from the moment the opening bars resound, there is an outburst of applause, generated from patriotic impulses rather than appreciation of the musical value of the number or its rendition. But because "Dixie" is—well, "Dixie"—the applause is never failing.

But last night, realizing that the interpolation of the popular and charming number was an important portion of an artistic blending, even with another well-known and well-liked number, there was not a scintilla of applause when the violas in a crooning lullaby effect first awakened the well-known strains to the audience. There was a flutter of surprise, a sensation of complete expectancy, and then the vast audience settled back to await the conclusion. And when Schelling ceased, the big audience broke into a wave of applause that lasted for many minutes.

The balance of the program was rather well known, and included the popular overture from the "Flying Dutchman" and the big Forest number from Siegfrid, of "The Ring." Both are eminently conspicuous Wagnerian numbers and were most ably presented. Debussy's "Afternoon of a Swan," a most delicate and charming number, was also presented.

As usual, the audience was most representative and fashionable.

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The Boston Orchestra.

The Boston Symphony Orchestra will give its third and last concert of the season at Parsons Theater next Monday evening. Max Fiedler will conduct the performance of the program, which follows in detail:—

"Symphony in C major, No. 7." ..... Schubert
I. Andante; Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.
Tone Poem. "Death and Transfiguration. Op. 24." ..... Strauss
Concerto for Violoncello, Op. 45." (First time in Hartford). ..... Gradener
Overture to "The Flying Dutchman," ..... Wagner
Soloist, Heinrich Warnke.

Reserved seats are for sale at Gallup & Co.'s, No. 201 Asylum street.

FAILURE THREATENS

Seat Sale for Boston Symphony Orchestra Concert Portends Financial Disaster.

At the Buckingham pharmacy, where the seats are on sale for the concert to be given at Buckingham next Tuesday evening, March 23, by the Boston Symphony Orchestra under the direction of Max Fiedler and the auspices of the Waterbury Music League there has been a small increase in the sale of seats within the past two days. The house is hardly half sold out, however, and unless the sale improves within the next few days there is little doubt that the concert will go on record as one of the greatest financial failures in the musical history of the city. Artistically or musically it will be a great success as never before in the history of the city has so great an organization visited the city to play a program so rich in musical worth and so interesting even to the most casual student of the art. Music in Waterbury during the past few years has been fostered and cared for by a few deeply interested, sincere persons. Without remuneration these men and women have labored to raise the musical standard of this city of 60,000 inhabitants or more, but apparently in vain. The greatest musical attractions in the country have been brought here without success only to face half empty halls in spite of the fact that the theaters would fill on the next night or soon after such a concert with a display of the lowest strata of American music, that of the average musical comedy. It is to be hoped that the sale for the great concert next Tuesday will take a decided step within the next few days and thus give the greatest musical organization in the world the reception which it deserves at the hands of the Waterbury music lovers.

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Boston Symphony Orchestra.

It is creditable to America that practically all our musical institutions are supported by a music loving public, whereas in Europe, where art is a development of many generations, the state must come to the support of the larger orchestras and opera houses. This rapid growth of love and appreciation of music is due in great degree to the influence of the Boston Symphony Orchestra, famous the world over as one of the best, if not the very best, anywhere. It is creditable also to our own city that public patronage encourages these players to return each season for a series of three concerts, each an entertainment that for completeness leaves nothing to be desired.

The third and last concert this season by the Boston musicians is certain to meet the highest expectations in every manner and should be enjoyed by an audience taxing the capacity of the Parsons Theater Monday night. Seats are obtainable at John M. Gallup & Co.'s music store.

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Boston Symphony Orchestra.

The concert next Monday evening at the Parsons Theater, by the Boston Symphony Orchestra, promises to be one of the most delightful and interesting ever given in this city. Those who attended the last concert by this orchestra pronounced it to be the best to date, but Mr. Fiedler, the conductor, has arranged an even more attractive program for the coming season. Among the numbers is the tone poem, "Death and Transfiguration," by the eminent composer, Richard Strauss. This will be the first time that his orchestral work has been heard in this state and on account of repeated requests to have something on the program by the author of "Salome," the most talked of work now before the public, Mr. Fiedler has consented to give the opportunity of hearing his work. Seats are now selling rapidly at John M. Gallup & Co.'s music store, and every indication points to a crowded house.

EVENING MAIL,

ess ..... New York City.

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Ernest Schelling's "Fantastic Suite," which the composer played last season with the New York Symphony orchestra, was the interesting feature of the last Boston Symphony concert of the season Saturday afternoon. The work gave the same satisfactory impression as a composition that it did upon the first hearing, and Mr. Schelling played it with great brilliancy and technical authority.

The First Established and most Complete Newspaper Cutting Bureau in the World

From .....

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Date .....

LAST SYMPHONY CONCERT.

Undoubtedly the last appearance which the Boston Symphony orchestra will make in this city for some years to come is its appearance next Tuesday night when it is to render an exceptionally fine program under the direction of Max Fiedler of Hamburg and the auspices of the Waterbury Music league. Until there is an evident spirit and a desire for good music in the city, no more effort to bring so pretentious an organization to the city will be made. The small coterie of sincere music lovers who have from year to year attempted to raise the standard of music in the city and to interest the general public in these events have determined to make no more effort in this direction. The sale of seats to the Boston orchestra's concert is slowly increasing and there will no doubt be a representative audience at the concert.

Newspaper Cutting Bureau in the World

Sally Citizen,
Brooklyn, N. Y
MAR 20 1909

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BOSTON SYMPHONY.

Excellent Programme, Including Two Wagner Selections, Rendered.

Before a large and enthusiastic audience of music lovers the Boston Symphony Orchestra gave the fifth and last concert of the season in the Opera House of the Academy of Music last night. An excellent programme was given under the direction of Max Fiedler, who, it was announced during the evening, had been engaged for next season, and would be seen at the Academy again next winter. Wagnerian selections played a prominent part in the programme, two of the five numbers being the work of the great German composer. They were the "Waldweben," from the second act of "Siegfried," and the overture to "The Flying Dutchman." Both were presented with the volume and majesty required by a Wagnerian composition, which a great symphony orchestra is best qualified to give. The other numbers were the four movements of the Rimsky-Korsakoff symphonic suite, "Scheherazade," Strauss's tone poem, "Death and Transfiguration," and Debussy's prelude to "The Afternoon of a Faun."

Newspaper Cutting Bureau in the World

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IS it indeed true that music lovers in Waterbury have not formed the habit of going to local concerts, even such as they would have made it a point to hear in New York or Boston? This is the explanation the Hartford Times kindly makes of the fact, reported in that city, with considerable surprise, that there was danger lest the Boston Symphony Orchestra would not be supported here in its concert next week. That is no doubt part of the truth. The other part is that Waterbury people, even those who like to be called music lovers, and are music lovers, to some degree, expect to be personally solicited to buy tickets to almost any musical entertainment. If there is a single conspicuous person announced, the affair becomes at once a show with a big attraction, and there is a rush for seats. Mary Garden in Salome could fill Buckingham Hall twice, or even thrice. An organization perfected by years of discipline, as the Boston Symphony Orchestra is, until it presents music of highest quality in its most perfect form, is like a well-balanced dramatic company without a star. Everybody knows it will do fine work, and they will enjoy it, but they're not challenged by a picturesque anticipation. It would be unworthy of the Oratorio Society and of the Boston Orchestra if the members of the former should go out among their friends, as they sometimes have, and solicit them to take tickets. Everywhere it goes, with an occasional rare exception, the Boston Symphony draws everybody who has the money and can find a seat. These few exceptions are cut out of the itinerary of this distinguished organization. Waterbury can't afford to get off the list. There is plenty of time to make this concert the most successful ever.

Newspaper Cutting Bureau in the World

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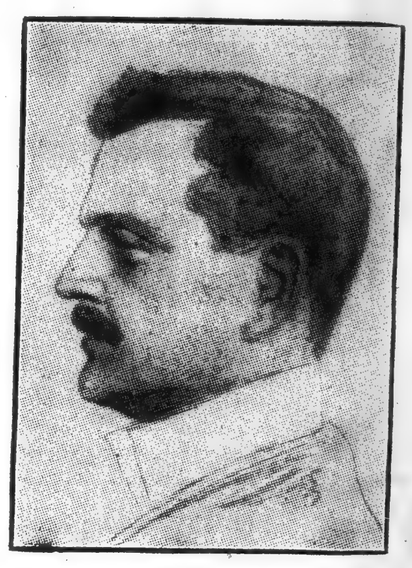
STORY OF "FINLAND" AND JOHN SIBELIUS

SYMPHONIC POEM CAUSED COMPOSER'S EXILE.

Russia Feared Its Effect Upon a People With a Spirit All Ready for the Flame—To Be Performed Here at the Request of Prominent Local Musicians.

One of the remarkable compositions to be rendered here on Tuesday evening by the Boston Symphony Orchestra is the symphonic poem "Finland" composed by Jean Sibelius, who was exiled from his own country for creating the work which almost led to the cession of Finland from the oppressing power of Russia. The choice of this number is made at the request of a number of prominent local musicians, who have been most anxious to hear the work since the great sensation which it created when first played by the orchestra in this country.

Sibelius is a Finn and one of the great lights of the modern musical world. His works seem truly inspired and he cuts himself loose from the musical boundaries of tradition



JEAN SIBELIUS.

enough to make them startingly original and interesting. He is to his native Finland what Tschaikowsky was to Russia.

"Finland" was written by Sibelius in his native land. An act of oppression arousing the deadened senses of the oppressed Finns inspired him to create this work which in musical language tells the history of Finland and depicts the suffering of her sons in this day when, brought from the high pedestal of her independence, she is subservient to the will of the Russian. When the work was first performed in Finland the audiences were roused to such a high pitch of patriotic enthusiasm that it was at once forbidden performance by the Russian authorities and the composer was driven into exile. The composition still remains one of Finland's forbidden fruits though it has since been recognized wherever played as one of the greatest achievements of modern composition.

In striking contrast to this composition wil be the selection from DeBussy's suite "The Afternoon of the Faun" which, contrary to the Sibelius composition, depicts the peace and beauty of nature rather than the fury and struggle of a nation in suffering. DeBussy, like Sibelius, marks a change in the world of composition and this being one of his most popular orchestral compositions its rendition under Dr. Fiedler's baton is anticipated with great pleasure.

The piece de resistance of the great concert, however, will be the rendition of the greatest of modern symphonies, the Tschaikowsky B-minor or Pathetic symphony, which, written at the greatest stage in the career of the great Russian composer, is filled with the richest in his great temperamental gifts. It is interesting to note that the program to be rendered here will involve the entire force of the orchestra numbering over 100 men. From the opening of the long program with the Weber overture to "Oberon" to the final great Wagner prelude to "Die Meistersinger" the men will work, work with a will and with that consistent artistic purpose for which the orchestra is noted.

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...spaper Cutting Bureau in the World
Daily Eagle,
Brooklyn, N. Y.
MAR 20 1909

BOSTON SYMPHONY CONCERT.

The fifth and last of the Institute-Philharmonic concerts by the Boston Symphony Orchestra was given last evening in the Academy of Music. From a musical standpoint, it was one of the real notable events of the season, because of the programme played.

Two of the numbers aroused considerable comment; they were most unusual and therefore interesting. These are Rimsky-Korsakoff's Symphonic Suite, "Scheherazade," and Richard Strauss' tone poem, "Death and Transfiguration." The Russian composer's work is an adaptation of the "Arabian Nights" tales into a symphony. The voyage of Sindbad, the Oriental festival at Bagdad and the shipwreck furnish great opportunities for the musician's flights of imagination. His orchestration is highly colored, and he seems to be striving at all times to hold the rapt attention of his auditors, just as tho narratives of the "Thousand and One Nights" are written in such a manner as to sustain the attention to the last. A delightful opening is made with violin solo and harp accompaniment. Often throughout the four movements of the piece the blare of brass and the clanging of gongs and cymbals is halted to allow the sweet, plaintive tone of violin and harp to come again to the front. Even more engrossing is the Strauss poem. Imagine an orchestral composer depicting with his instrumentation the struggles of a sick man with death. One motive is called the Fever; it surges and falls in a lifelike manner that is almost gruesome. The prettiest feature is the Childhood motive, usually carried by flute or oboe. Throughout his struggles the dying man sees visions of his childhood, and often the Fever motive and the Death motive are intertwined with this happy little piece of melody. Under the vigorous baton of Max Fiedler the orchestra more than did justice to these wonderful compositions. Three favorites were also on the programme—Debussy's prelude to "L'Apres-Midi d'un Faun," and Wagner's "Waldweben" from "Siegfried" and overture to "The Flying Dutchman." It would be unfortunate if anyone were to attempt to pick a flaw in the playing of this really unique organization of musicians, for, after all, there is only one Boston Symphony Orchestra.

It is announced that Max Fiedler has been re-engaged as conductor for the season of 1909-1910.

EVENING POST,
New York City.

Apropos of the first performance in Boston and New York by the Boston Symphony Orchestra of Bruckner's eighth symphony, Mr. Philip Hale has contributed to the programme book a long disquisition full of interest. A few excerpts follow:

As a teacher at the Conservatory, Bruckner was a singular apparition, yet his classes were crowded by those who respected his ability and character while they wondered at his ways. There was a clique against Wagner in the Conservatory. Bruckner was known as a Wagnerite, and the young romanticists among the students gathered around him, and so Felix Mottl, Arthur Nikisch, Gustav Mahler, Emil Paur, Josef Schalk, Ferdinand Löwe, were not only his pupils, they were his long and tried friends.

Bruckner saw nothing, remembered nothing, learned nothing from travel or by his life in Vienna. Nothing broadened his horizon. He passed in Vienna as an "original." He was without manners or graces of any kind. His personal appearance and his dress provoked the smiles of those who did not know him, but the sterling worth of the man within won all hearts, save that of Hanslick. As Dr. Louis says: "A man of fine feelings might smile at Bruckner's appearance; he would not laugh at it." With Bruckner's simplicity was mingled "peasant shrewdness." He was extravagant in his expressions of gratitude; he was distressingly grateful, so surprised did he appear to be when any one showed him a slight kindness. . . .

He was dependent on his salary, for his compositions brought him scarcely anything. He received one hundred florins for his "Te Deum," but his first six symphonies were published at his own expense and at that of some of his friends. . . .

Bruckner was furious against all writers who discovered "programmes" in his music. He was warmly attached to the ill-fated Hugo Wolf, and was never weary of praising the declamation in his songs: "The fellow does nothing all day but compose, while I must tire myself out by giving lessons"; for at sixty years Bruckner was teaching for three guldens a lesson. Beethoven was his idol, and after a performance of one of the greater symphonies he was as one insane. After a performance of the "Eroica," he said to Hruby—would that it were possible to reproduce Bruckner's dialect—"I think that if Beethoven were alive, and I should go to him with my Seventh Symphony and say, 'Here, Mr. Van Beethoven, this is not so bad, this Seventh, as certain gentlemen would make out' . . . I think he would take me by the hand and say, 'My dear Bruckner, never mind, I had no better luck; and the same men who hold me up against you even now do not understand my last quartets, although they act as if they understood them.' Then I'd say to him, 'Excuse me, Mr. Van Beethoven, that I have gone beyond you in freedom of form, but I think a true artist should make his own forms for his own works, and stick by them.'"

THE BOSTON PHILHARMONIC.

Last Concert of the Season Characterized by Music of the Modern Composers.

It seems only yesterday when Wagner was a modern, but, beside Rimsky-Korsakoff, Richard Strauss and Debussy, he has become a classic and an authority, so rapid has been the progress in the way of harmony in very recent years. This was in evidence last evening, when the Boston Symphony Orchestra gave its closing concert, under Institute auspices, in the opera house of the Academy of Music, under the very capable leadership of Max Fiedler, who, by the way, it was definitely announced, last evening, is to be retained at the head of the organization for the season of 1909-10. There will be only rejoicing, especially among those who heard the concert last evening, that Mr. Fiedler is to be continued at his post. He even made Strauss suave and Debussy's weaving harmonies graphic. As for Rimsky-Korsakoff's Oriental, symphonic suite, "Scheherazade," opus 35, after "The Thousand and One Nights," it was made cumulative, programme music though it was. Wagner was very skillfully programmed, first in his "Waldweben," from "Siegfried," and atmospheric piece, that followed fitly the equally dreamy, poetic and atmospheric fancies that preceded it and led up to Wagner's overture to "The Flying Dutchman," that needed no programme and made a sonorous piece for the dismissal of the audience.

How thoroughly the moderns have learned the Wagnerian use of the leit motif was seen in the Rimsky-Korsakoff suite, with its introduction, carrying the Scheherazade motive, for solo violin and harp, the harp having been set close to the edge of the stage in order to give it due prominence, its light and weaving sea motive and its ship motive, mostly by the wood-wind, all being carried up to full orchestral effect in the predominance of the sea motive, the end being tranquil. Three stories are then told by the orchestra in three distinct movements, viz., that of the kalendar prince, of the young prince and the young princess, and of a festival at Bagdad, closing with the ship being attracted to the magnetic mountain on shore, where, with clangor and amid a terrific storm, it goes to pieces, according to the old Arabian story. The composer advances gingerly to his Oriental music, devoting his early attention to unfolding the set themes until the young prince and princess story is told, when he resorts to pure romanticism, of the folk-song character, a number that brought out enthusiastic applause.

In the fete scene at Bagdad was a beautifully invented contrast of themes, one the sea motive, European in conception, and the other a dance after the fashion of a tarantelle. In the storm scene, where the vessel dashes on the rock, the motives are brought out in a burst of grand orchestration, ending with the Scheherazade motive long drawn out with harp and violin in a high, continuous note.

Strauss was represented by his "Death and Transfiguration." Many music lovers object to this and other subjects chosen by the composer, but it must be confessed that, if Strauss had not named this piece so lugubriously and if there had been no programme to show that it represented the struggles of mankind against adversity and worldly failure, it would be accounted good to hear. To the unadvised the piece, but for its humanity and intensity, might have meant struggle, followed by victory, or calm, followed by storm and clearing weather. With the programme, however, there was heard the faint, distressing breathing of a dying man, his struggle to conquer the great Destroyer, his failure, his recollections of joyous boyhood and strenuous manhood, his death, evidenced by an abrupt stop, and a long transfiguration elaborated with all of the resources of the composer. As a composition it is closely knit, logical in its progressions and employing all of the skill of the players. As indicated above, Mr. Fiedler gave a masterly reading of the score, leading with suavity and yet with increasing power from the beginning to the end.

Debussy's prelude to "The Afternoon of a Faun" was the most atmospheric among the numbers. It is scarcely a paradox to say that in order to enjoy and understand it the listener must not listen. That is to say, it is not tuneful. Rather is it harmonious, creating an atmosphere of warmth and haziness. Every light modulation was beautifully brought out by Mr. Fiedler's baton. Continuing the audience in a similar mood was Wagner's "Waldweben," his suggestion of rustling leaves not now arousing the imagination more than do the atmospheric compositions of musicians of a later date. His dramatic overture to "The Flying Dutchman" made a fitting close to a concert that, as a whole, breathed of spring and summer memories. The house was filled and there was much enthusiasm.

Daily Times,
Brooklyn, MAR 20 1909

MUSICAL.

Fifth and Last Concert of the Season by Boston Symphony Orchestra.

A really splendid concert by the Boston Symphony Orchestra, without soloist, closed their series for the season at the Academy of Music last night, and again a closely attentive gathering of music lovers that filled the auditorium, seemed to find keen enjoyment in the proceedings. And there was reason enough for this in the character of the programme as well as in the manner of its interpretation. An unusual array of music was offered. There was no symphony as is the custom, but there was a concentration of so-called "programme" music not often presented on one occasion. There were four compositions, the music of which told a story or pictured a scene. These were Rimsky-Korsakoff's Symphonic Suite "Scheherazade;" Straus' tone poem "Death and Transfiguration;" Debussy's prelude to "The Afternoon of a Faun," and the "Waldweben," from Wagner's "Siegfried." And even the fifth number of the list, the overture to Wagner's "The Flying Dutchman," though not in the form generally assumed by "programme" music has a pronounced element of the picturesque.

If there was kinship in the underlying story-telling purpose of each composition there was diversity in the method of the composer and style of music which gave them an individual and comparative interest as expositions of given ideas. Moreover there was apparent the hand of authority in the creation of each work that makes them products of distinction in their class. The Debussy prelude was played once before in Brooklyn this season (though not at these concerts), but the others were, presumably, strange enough to ears of most of the listeners to be very impressive as forceful revelations. The "Scheherazade" is a truly quaint collection of four movements, the motive for each being a tale from "A Thousand and One Nights," the composition taking its title from the Sultana Scheherazade, who saved her life by telling so many stories to the Sultan Schahriar. The four tales chosen by the composer as titles for the four movements are, "The Sea and Sinbad's Ship;" "The story of the Kalandar-Prince," "The Young Prince and the Young Princess," and "Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion." A musical motif for the Sultana appears through the different movements which are ingeniously charming as well as curiously suggestive.

The Strauss tone poem is one of this composer's well-known works in this form and shows his extraordinary mastery of orchestral effects. The Debussy prelude has to an unusual degree the beauty of poetic fancy. Wagner's "Waldweben" is an old friend and it was good to renew the acquaintance of "The Flying Dutchman" overture. Mr. Fiedler's conducting was productive of admirable results, and his season's work has indicated that he is a painstaking and insistent disciplinarian, although his manner is rather more commonplacely demonstrative than the public has been used to at these concerts. The conductor who achieves the best results generally does not and should not work as hard in the presence of his audience as does Mr. Fiedler. His final programme was, however, highly interesting as revealing the scope of his powers and his first season closes auspiciously. Rumors have been in circulation regarding the prospect of his continuance with the orchestra next season, and the matter was not definitely settled until the present week. He is to continue to conduct the orchestra for at least another season.

All the concerts of this orchestra in Brooklyn this season have contributed towards maintaining its high standing, and the uniformly large attendance at all the concerts is an assurance that the local public appreciates them at their true value.

From EVENING TELEGRAM,
Address New York City.
Date

With Symphony and Oratorio.

THE farewell concert of the season by the Boston Symphony Orchestra was given on Saturday afternoon at Carnegie Hall with Mr. Ernest Schilling, the pianist, as the soloist, playing his Fantastic Suite for orchestra and piano. This proved to be a remarkable composition, full of poetry and color, with the brilliant piano part ably supported by the orchestra, which is used as much more than mere accompaniment. Berlioz's Fantastic Symphony and the Freschutz Overture concluded the programme, and a grateful audience departed with the consoling thought that Mr. Fiedler will return with the orchestra as its conductor next season.

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TIMES,
New York City.

THE BOSTON ORCHESTRA.

Berlioz's Symphony, Schelling's Suite, and Weber's Overture Played.

The Boston Symphony Orchestra played its afternoon concert yesterday in Carnegie Hall, and thereby closed its New York series for the present season. The programme contained Berlioz's "Fantastic Symphony," the "Fantastic Suite" for orchestra and piano by Mr. Ernest Schelling, in which Mr. Schelling played the piano part, and the overture to "Der Freischütz" of Weber. Berlioz's symphony has several times been heard here in recent years, yet it has never been able to acquire a firm hold on the public's affection. Conductors like it, perhaps because it gives them much to do to elaborate and elucidate all the details of depiction and characterization that Berlioz attempted to put into his music. It is an interesting piece to read about, for it has an important place in the development of Berlioz's musical ideals, of his orchestral genius, of the modern tendencies of programme music; it has an important place, too, in his biography, connected with curious episodes in the life of this strange and fascinating genius. It is interesting from every point of view except one—and that is as music to listen to. There are some pages of undeniable charm, of sinister power; but in general its musical inspiration pants far behind the ambition of the composer.

Mr. Schelling's suite he played here with the New York Symphony Orchestra under Mr. Damrosch a year ago, after playing with the Boston Orchestra in Boston, and he has since played it with the Chicago Orchestra and at a music festival in Munich, where it aroused much interest. It was good to hear it again, for it is music of singular originality and distinction. It is well termed "fantastic"; the ideas are individual and the play of fancy through it is unrestrained and exuberant. The whole suite betrays the workmanship of an accomplished pianist, as was to be expected. The writing for the piano shows a skillful command of all the resources of the instrument; it is constantly, almost uninterruptedly, employed. What might have been taken less as a matter of course is the brilliancy, the finesse and daring of the orchestration, which has a much more than subsidiary part in the composition. The orchestra is more than an accompaniment: it is organically knit together with the piano part. Mr. Schelling has sought for new and striking orchestral colors. Some of his effects are original; and while some are tentative, apparently, more of them seemed to justify themselves in the extremely finished and brilliant performance which the orchestra gave than was the case at the first hearing of the piece. The musical substance of the work is interesting, and there are traits in it of a true poetic feeling. The first movement, an "allegro marziale," has a theme of strongly marked and syncopated rhythm suggestive of a Scottish spirit. The second is a light and breathless scherzo, with a trio in a rhythm of five beats that is fascinating. There are tenderness and passion in the slow movement.

The last movement has three themes, the first and last of which, respectively, are "Dixie" and "Old Folks at Home," and is entitled "Virginia Reel." Here the composer has given his fancy free rein, and has treated the popular melodies with much skill and humorous brilliancy. There are few popular airs that have as much genuine melody or as stirring a pulse as "Dixie," and few that have a more heartfelt sincerity than Stephen Foster's tune. They are real musical material for a musician that has so much sympathy and so much technical resource as Mr. Schelling; and his treatment of them is most interesting from a musical point of view. The suite, as a whole, is charming and music, music of true distinction. It is modern in its point of view, and there is an original and unconventional feeling for harmony at the bottom of it. It is not profound music, nor was it the intention of the composer to be profound. He has sought for a free and untrammeled outlet for an active fancy, and the suite is full of such fancy.

Mr. Fiedler took only a temporary farewell of his New York audience at the close of this concert, for he has been re-engaged to conduct the Boston Symphony Orchestra next season. His conducting has given pleasure; there has been, indeed, more satisfaction derived from it by the New York admirers of the Boston Orchestra than many of them expected after Mr. Fiedler's first appearance at its head last November.

The orchestra played both orchestral numbers with spirit and understanding. Their work in the Berlioz symphony was specially brilliant, and was rewarded by applause lasting for several minutes. Mr. Schelling played as always, effectively, with true feeling and sure technique. The audience was of good size.

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During their exceptionally interesting local season, which closed last Monday, Director Fiedler and the Boston Symphony Orchestra in their five concerts performed one symphony each of Beethoven, Berlioz, Brahms and Paderewski (played by the composer); an excerpt from Gretry's dance music; a group of songs by Grieg, Mozart and Strauss, together with two arias of Weber, sung by Mme. Marie Rappold; overtures of Beethoven (2), Wagner (1), Weber (1); two Wagner preludes, Macdowell's picturesque symphonic poem "Lamia"; the Saint-Saens C Minor Concerto, played by M. Paderewski; Strauss's tone-poem, "Ein Heldenleben" and a scene from "Feuersnot"; the "Fantastic Suite" of Schelling, and the Tschaikowsky concerto in D for the violin, played with prodigious brilliancy by Mischa Elman. The series has given incalculable profit and pleasure to large and enthusiastic audiences, and Mr. Fiedler and his players are to be congratulated on maintaining the distinguished tradition of the orchestra.

NEW YORK AMERICAN,

New York City.

MAR 21 1909

BOSTON SYMPHONY IN JUBILANT MOOD

Following its usual and most praiseworthy custom, the Boston Symphony Orchestra made its programme of yesterday afternoon entirely different from that of its Thursday night concert. Thus, while on Thursday the feature of the concert was Anton Bruckner's incoherent and tiresome Eighth Symphony, with all its mistaken striving after disjointed phrases, yesterday's afternoon's offering was largely of the ligh and jubilant order. Thursday the orchestra relied on its ensemble work for its attractiveness; yesterday afternoon it brought forward and relied partly on Mr. Ernest Schelling's solo work. Mr. Schelling appeared not only as pianist, but also as a composer.

At the last matinee concert by this orchestra Paderewski appeared as a composer and soloist, and it was quite fitting that at the afternoon concert following Mr. Schelling, a sometime pupil of the great Pole, should be heard in the same two roles. His fantastic suite is an ambitious work, at intervals showing originality and naivete. In the last movement several American airs, for instance, "Dixie," "Old Folks at Home" and "Yankee Doodle," are interwoven with the lively vivacious Virginia reel music that constitutes the chief part of the movement, and these, enlarged and embroidered, bring the composition to a brilliant, breathless finish.

The other fantastic number on the programme was Berlioz's First Symphony, with the sub-title "Episode in the Life of an Artist." Mr. Berlioz has striven in this five-part composition to put into musical shape a sort of De Quincey story. A young musician attempts suicide with opium, but takes only sufficient to cause a heavy stupor. While in this condition he dreams of love, fury, anguish, dances, the fields, murder and hanging. The different phases and subjects are treated in the usual manner. The love theme, which was written before "Die Walkuere," and which Siegmund's love song strongly resembles, runs through the entire symphony. A tuneful waltz constitutes the second division; and the pastoral scene has its usual booming thunder music. The Berlioz symphony was much more enjoyable than the Bruckner composition, for it had, at least, continuity, and added several tuneful episodes.

To make the two concerts balance, Thursday night ended with the prelude to "Die Meistersinger," by Wagner, and yesterday Weber's overture to "Der Freischuetz" brought the afternoon and the season to a close.

NEW YORK HERALD,

New York City.

MAR 21 1909

BOSTON ORCHESTRA'S MUSICAL FAREWELL

Crack Players from the "Hub" Say Goodby for the Season in Burst of Melody.

Berlioz's "Fantastic" symphony received a rousing interpretation at the hands of the Boston orchestra yesterday afternoon in Carnegie Hall, where the players from "the Hub" were heard for the last time this season.

The French master's symphony, which was considered in its day a revolutionary work and as presenting almost impossible technical difficulties to the orchestra, was played with fine virtuosity and was received with much applause from a crowded house. At its close Mr. Fiedler, the conductor, was presented with a giant wreath and the members of the orchestra were made to rise and bow their thanks.

Mr. Ernest Schelling, the soloist of the afternoon, made a favorable impression with his own "Fantastic Suite" for piano and orchestra, an interesting composition, in the final movement of which clever use is made of "Dixie," "Old Folks at Home" and "Yankee Doodle." Mr. Schelling played the piano part capitally and had the advantage of an admirable orchestral accompaniment. He was many times recalled.

The concert ended with a fine performance of Weber's "Der Freischütz" overture, in which the admirable finish and tone color of Boston's crack orchestra were conspicuous.

WORLD,

New York City.

MAR 21 1909

HUB ORCHESTRA SHINES IN FANTASTIC SYMPHONY.

Many Recalls for Fiedler After His Hundred Men Perform Berlioz's Music Superbly.

The Boston Symphony Orchestra gave its farewell concert of the season in Carnegie Hall yesterday afternoon. At no previous concert has this orchestra excelled, if it has even equalled, the almost perfect execution revealed in the performance of the "Fantastic" symphony of Berlioz, with which the concert opened. This work, with its complicated orchestration, gives exceptional opportunity for orchestral virtuosity, and the opportunity was accepted without disaster. It was a marvellous display of accomplished musicianship where one hundred men played as one. At the close Dr. Fiedler was recalled several times. He made the whole orchestra bow acknowledgements with him.

Ernest Schelling was the soloist. He played his own suite, a "fantastic," for pianoforte and orchestra. This is a charming bit of composition, fluent, melodious and prettily orchestrated, with all due prominence, of course, given to the piano. Chiefly interesting was the trio of scherzando, a little conversation between the woodwinds and the piano. Pleasing too was the last movement, built largely on "Dixie" and "The Swanee River."

Weber's "Der Freischuts" overture, played with fine spirit, finished the programme.

STAATS ZEITUNG,

New York City.

MAR 21 1909

Das letzte diesjährige Abendkonzert der Bostoner, das am verflossenen Donnerstag in Carnegie Hall stattgefunden hat, brachte Herrn Max Fiedler und der berühmten Künstlervereinigung einen großen Erfolg. Herr Fiedler hat mit der überaus großzügigen und imponirend kraftvollen Wiedergabe von Bruckner's kolossaler „Achter Symphonie" wohl seine reifste und größte Leistung hier geboten, und das Orchester hat sich wieder einmal mit Ruhm bedeckt. Bruckner gehört hier bei uns noch immer zu den unentdeckten, resp. zu den meist aufgegriffenen und mit dem größten Vorurtheil behandelten Komponisten. Eine kleine Besprechung seiner 9 Symphonien, namentlich der zuletzt gehörten Achten, wird daher ganz am Platze sein, und wir werden im nächsten Sonntagsblatt darauf zurückkommen.

Mit dem gestrigen Nachmittag-Konzerte haben die Bostoner für diese Saison Abschied von uns genommen. Das berühmte Orchester hat sich unter der Leitung Fiedler's durchaus auf der alten Höhe erhalten, und dieser Dirigent hat sich sein Terrain, das er anfags schrittweise nehmen mußte, schließlich ganz erobert. Er ist ein Orchesterleiter von seltenen musikalischen Gaben, von größter Energie, Umsicht, Kaltblütigkeit und einem sehr gewählten Geschmack. Da er dazu über ein ausgesprochenes Stylgefühl verfügt, so war sein bedeutender Erfolg nur selbstverständlich.

* * *

STAATS ZEITUNG,

New York City.

Das am Samstag Nachmittag gleichfalls in Carnegie Hall abgehaltene Concert des Bostoner Symphonie-Orchesters, das letzte New Yorker Concert der berühmten Vereinigung in unserer Stadt, stand unter einem guten Stern. Berlioz' „Phantastische Symphonie" fand unter Max Fiedler's Leitung eine ganz vortreffliche, namentlich koloristisch tadellose Durchführung. Das Werk gehört nicht zu des großen französischen Meisters erfreulichsten. Ein großes und ungemessenes Wollen findet da nur theilweise und unvollständig Erfüllung, aber so gespielt, ist das großangelegte Werk seiner Wirkung stets sicher.

Die zweite Nummer des Programms war Ernest Schelling's bereits vor zwei Saisons gehörte „Fantasie Suite" für Piano und Orchester, wobei der Komponist als Solist am Piano fungirte. Die Komposition macht beim ersten Anhören mehr Effekt als in der Folge, denn das thematische Material erscheint nach wiederholtem Anhören als recht dürftig. Doch ist dem Werk große Geschicklichkeit in der Mache und ein Blick für das Effektvolle nicht abzusprechen. Der Klavierpart ist brillant behandelt, aber auch die Orchesterfarben mischt der Komponist mit sicherer Hand. Uns gefällt der erste Satz am besten; das Publikum wird aber stets mit dem Molto Vivace des letzten Satzes, „Virginia Reel" gehen, in das Herr Schelling sehr wirksam das rhythmisch so flotte „Dixie" und andere amerikanische Volkslieder verschlungen hat. Der Beifall war ausnehmend stark, und Herr Schelling durfte als Komponist und auch als Pianist wiederholt seine Verbeugung machen.

Weber's „Freischütz"-Ouverture, unter Fiedler's Leitung in sublimer Weise gespielt, schloß das Konzert.

From TRIBUNE

Address New York City.

Date APR 21 1909

THE LAST BOSTON SYMPHONY CONCERT.

The first warning that New York's winter of music is nearing its end is annually given by the Boston Symphony Orchestra, and for the current season this notice was served at yesterday's matinee at Carnegie Hall, which marked the last appearance here of the visiting organization until next November. As if to emphasize the precious qualities of this Boston band, Mr. Max Fiedler and his men chose as their principal number yesterday the "Fantastic" Symphony of Hector Berlioz, than which few compositions in the repertory demand for their performance a more crystalline clarity of string tone or a greater virtuosity in the other groups of players. The Boston organization is a shining exemplar of what an orchestra should be in these respects, and it is safe to say that the supremely expert presentation of the "Fantastic" Symphony yesterday would have pleased Berlioz even more than it did the fine audience. The gaunt themes beloved of the romantic Frenchman were sounded with a proud nobility of utterance by the violins and the heavier strings; the English horn and the oboe lent to the colloquy "in the fields" a delicate yet piercing beauty, giving the precise suggestion of remoteness and inconsequence intended, while the peals of thunder that rolled from the drums, at the close of this third division of the symphony, came and went with consummate skill. The full flavor of the Walpurgis Night music of the final movement was achieved by means of the splendid responsiveness of the players in every choir to the requirements of the score and to the directions of the conductor. Mr. Fiedler did his share, and the result will remain among the season's many delightful memories.

As to the music in and for itself, it loses some of its importance as the years go by, but none of its picturesqueness or of its sardonic humor. Not by any modern seeker after character in music, often at the cost of beauty, has the ingenious craftsmanship of Berlioz been surpassed. And, as the annotator of the programme book observes, Beethoven had not been dead four years when the "Fantastic" symphony was first performed, on December 5, 1830; "Schubert had been buried a little more than two years; Schumann had just obtained his mother's permission to study music; Verdi was a poor and unknown student at Busseto; Wagner was studying at Leipsic with the cantor of the Thomasschule; Brahms and Tschaikowsky were unborn."

Until the third movement of Ernest Schelling's "Fantastic" suite for pianoforte and orchestra, which followed the symphony on yesterday's list, it may well have seemed to some listeners that Mr. Fiedler had not chosen wisely in placing together two works approaching each other in mood and bearing similar titles. The first two movements of Mr. Schelling's admirably written suite, which had made a success when first played here a season or two ago, are examples of blithe and wholesome musical thought, avowedly aiming at no depth of feeling, but altogether happy and charming in intention and execution. From the point of view of to-day perhaps the first bit of musical speech that carried words of tenderness and seriousness at this Boston concert came when Mr. Schelling, who was himself at the pianoforte, played the expressive theme of the third movement of his composition. It fell gratefully upon the ear, and while it is not by any means a remarkable melodic idea, it stood out on this occasion with surprising effectiveness. This side of music's emotional function was set forth authoritatively in the programme's final number, the overture to Weber's "Der Freischütz."

To recur to Mr. Schelling's attractive suite, this new hearing of the score brought further admiration for the composer's ease and freedom of orchestral and pianistic utterance, and for the frank and engaging quality of his thematic invention. In the third movement there is a suggestion of the same purity and chivalric tenderness of thought that marked a good deal of the music Edward MacDowell wrote; perhaps in both cases the spirit of the music may be called essentially American. With the fourth and last division of his suite Mr. Schelling's well remembered conjuring with "Dixie" and "Old Folks at Home" came to the front, and the popular response by the auditors was instant. The composer-pianist's interpretation of his own music was marked by modesty, enthusiasm and an ample skill.

GLOBE & COMMERCIAL ADVERTISER,

New York City.

BOSTON SYMPHONY CONCERT.

THe last of this season's series of Boston Symphony concerts took place in Carnegie Hall Saturday afternoon. Berlioz's "Fantastic" symphony, Ernest Schelling's fantastic suite for piano and orchestra, and the overture to "Der Freischutz" were the compositions played. The symphony and overture are, of course, among the most familiar of orchestral compositions, and Mr. Schelling's suite, although written recently, was not a novelty. The programme itself was not one, therefore, to make the occasion especially notable, but the concert will be remembered undoubtedly as one of the most brilliant and interesting of the ten given here this winter under Mr. Fiedler's direction. There were several reasons why the concert should especially be remembered. In the first place Mr. Fiedler's reading of the symphony was one to command attention and approval, and in the second place the orchestra was in splendid form and played superbly. Finally, the playing of Mr. Schelling, who appeared as the soloist in the performance of his own composition, was a source of pleasure in itself.

The fantastic symphony sums up Berlioz. It is a mirror of his strange genius, and reflects equally his strong and his weak points as a composer. The vivid imagination, with its bent toward the strange, horrible, and grotesque, the extraordinary power of musical characterization within certain lines, the mastery of the orchestra, and the intuitive feeling for orchestral effects, all of which Berlioz possessed in such a preëminent degree, are revealed most strikingly in this work. On the other hand his incomplete mastery of structural design, and the inability of his musical invention to meet the demands of his poetical imagination, when those demands were for ideas of pure beauty, and not merely of power or grotesqueness, are made equally apparent in this work. But the symphony is one that interests even though it does not charm, and when it is played as it was on Saturday it makes a great effect. Mr. Fiedler's reading of it was on strongly dramatic lines, and compelling in its power. The band responded to his direction with wonderful sympathy, and played with great spirit and finish and resonant and beautiful tone quality. Seldom has it played more beautifully than it did in the second movement, "A Ball," which contains the most purely beautiful music of the score. Especially fine was the performance of the fourth movement, the "March to the Scaffold," in which the brass choir covered itself with glory. The applause that followed the performance was enthusiastic and prolonged.

Mr. Schelling's suite is a composition of unusual merit, the work of an accomplished and highly gifted musician. Its melodic content is pleasing, and the ideas are handled with skill. As would be expected from such an accomplished pianist, the solo part is most grateful and effective, but this is not all. Mr. Schelling has written for the orchestra with skill and success, and some of the most charming portions of the work are those in which the orchestral effects are most prominent. The suite is in four movements. The first, "Allegro Marziale," is based on a strongly marked and spirited theme, and abounds in effective passage work and cadenzas for the solo instrument. The second movement is a gay scherzando. This is followed by an intermezzo, which has melodic charm and atmosphere. The finale is a "Virginia Reel." In this the composer has employed two well-known tunes—"Dixie" and "Old Folks at Home." His treatment of themes is most musicianly. They are developed and made an essential part of the movement. Mr. Schelling played the solo part in a most brilliant and finished style, and was admirably accompanied. The composition unmistakably pleased the audience, and the pianist-composer was recalled many times.

BOSTON SUNDAY POST.

APRIL 4, 1909

MR. STRUBE'S SYMPHONY

Mr. Gustav Strube's Symphony in B minor received its first performance at the Symphony concerts of last week, the composer conducting. It is Mr. Strube's second symphony and is in four movements. It should be heard soon again, for it represents an important phase in the development of the composer, to say nothing of its great intrinsic value as a composition.

Mr. Strube claims that his symphony follows traditional paths as regards structure. That seems an extreme statement, when one considers, for instance, the capricious and vaguely outlined scherzo. But let us yield Mr. Strube his point, admit that he pays reverence to the incrusted shell of the symphony in four movements, while giving his fantasy very free rein within those bounds. Practice in analyzing symphonies will not help you to explain that scherzo, and if the remainder of the work is symphonic in its themes and its grammar it is more rhapsodical than architectural in its inner spirit.

It is said, too, that in this symphony Mr. Strube claims to have bid a last farewell to the snares of the French school and its alluring progressions. He will have to produce something more to convince his audiences of that. Mr. Strube is in one sense a traitor to his country. He has evidently made a profound study of modern French scores and mastered their secrets to an astounding extent, not merely as regards the letter, but the spirit, the point of view. He has equalled and beaten most of the Frenchmen at their own game. But with all this it may be said that he has never written more truly original pages than many passages in this work.

The writing is clear as an engraving. You can listen and see every note of the wonderful score, a score that stands by the side of any modern partition and asked favors from none in its wonderful brilliancy, its fresh undiminished beauty, its rare, precious, glowing colors. He is no symbolic study, but an untrammelled fight into regions where beauty reigns, joyful and supreme. Perhaps the sign post read "Debussy's route," but it is with Mr. Strube that we travel. The first movement catches one up at once into its exhilarating, mercurial measures. What a wonderful relief to the ears it was, after the gaudy sounds of opera by night. A fault that struck one at a first hearing is a tendency to roll a delectable phrase or harmony on the tongue, to repeat it again, until to the casual hearer it loses its savor.

The scherzo is very original, but rather unoriginated. That is it seems as if the composer had been swept away on the current of his irresponsible harmonies, his rhythms and his beloved instruments until he could no longer hold a tight rein over them, and out rush ideas, each crying for the lion's share of utterance, effectually overturning the laws of sugcession and order and symmetry. How finely the opening theme of the finale is prepared and announced! And with each sentence one wants to revert to that instrumentation, at once such a feast and such a rest for the ear. The symphony should be heard again this season, when the town and the writer is not so stuffed with opera as to render clear thinking in any other direction well nigh impossible.

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TRANSCRIPT, FRIDAY. APRIL 2, 1909

Sanders Theatre: Nina Fletcher Reappears

At Sanders Theatre in Cambridge last night, Miss Nina Fletcher, a violinist who left our concert rooms a year or so ago for further study, was heard for the first time since her return, with the Symphony Orchestra in a concerto of Max Bruch. Contrary to expectation, the concerto was that in D minor (opus 44), with its apocryphal departures from established concerto form—a work of large dimensions, summoning the widest range of the instrument's capacities, and calling for sustained powers, both of execution and of interpretation. More than the earlier concerto, the one in G minor, which walks the paths of tradition for the most part demurely, that of Miss Fletcher's choice displays the ripening traits of Bruch, the master of orchestral intricacies, especially as associated with the timbres which embellish a vocal melody. It savors of the craftsman in choral works; it is full of melodies which sing of themselves—from the limpid sweetness of soprano to the plaint of contralto or the baritone in sombre eloquence. Whole passages of its double notes have the fluid melody of part singing; between brilliant orchestral crashes in interlude *come* reveries which, in their adaptability to the tones of the human voice, might go back to the theories of the men who were writing for violin in the time of Spohr's "Gesang Scene" concerto. The player's choice was thus both happy and discreet. She does not, and probably will not, essay the broad sonorities of her instrument, though her tone, when the bow seeks the lower strings, is full and resonant, and she sounds its depths without raucousness.

Were Bruch's second concerto to undergo mathematical measurement, the length of its passages in double notes, placed end to end, would probably prove surprising; they would doubtless claim a generous proportion of the work. Bruch, with the vein of choral work lurking in his mind would rather use two voices than one, even three strings in preference to two. Given, therefore, a left-hand technique of the deftness which has been developed by Miss Fletcher, and a supple bow arm which evokes the subtlest nuances, an effective performance of most of the concerto was assured. Purity of intonation, grace and a new repose of style were the qualities the player brought to the concerto. She spun its fleet passages, too, with their due shimmer and lightness, though with a bow which sometimes outstripped the left hand. If the solemn declamations of the opening adagio called for a strength which was not hers, Bruch's melody of the second movement, beginning wondrously and fading into the commonplace, benefited by a phrasing and a sweetness of tone which concealed its falling-off. It is sung in dialogue, alternating between solo violin and the whole body of accompanying violins. The full volume of strings failed to give it the eloquence which it gained from the solo violin, sounding its intensity, and bringing distinction even to the commonness of its close. From this, and from the poetry which the player read into the legato passages, it was apparent that her excellence is a matter of style. Her technique, is not of the order which dazzles; she employs a dexterous left hand and a bow arm apparently without joints, solely for the expression of a certain fineness and finish which is feminine. She attempts none of the Valkyrie shouts with which Maud Powell used to startle and electrify her hearers. It is doubtful if they will ever be within her power. But she returns with a new assurance when in the presence of audiences which is another happy augury for her future. In what she has undertaken, moreover, the possibilities of future development are both alluring and endless. The ardors of the stylist have turned out to be nof beneath the dignity of such an artist as Mr. Kreisler, and they should invite the efforts of one who already reveals such aptitudes in that vein as Miss Fletcher.

TRANSCRIPT, SATURDAY, APRIL 3, 1909

CONCERTS OF YESTERDAY

MR. STRUBE'S SYMPHONY FOR THE FIRST TIME

The Ablest and Most Imaginative and Individual Work Thus Far of the Composer—Its Harmonic and Instrumental Beauty, Suggestion and Daring—Mr. Fiedler and His Fragments of Wagner—A Conservatory Concert with Two Novel Pieces

Mr. Strube's symphony made this the major interest of the concert. In form, especially in the dry specifications of print, it seems conventional enough. A slow introduction leads in the opening allegro; and adajio and a scherzo follow in the normal course; a brief slow introduction again leads into the allegro of the finale. Those loyal souls that show to the sonata form as to a sacred thing may trace it throughout the symphony. Those who love clearly defined melodic thoughts will find Mr. Strube's, at least in his first statements of them, readily recognizable. They are oftenest full-bodied and salient musical ideas, but, with one exception, their full virtue only appears in his treatment of them. All of them have individual mood and accent, and the dominating subject of the show movement, as it rises into sustained song, has clear beauty of its own and brings as clear and swift emotional response. Elsewhere those themes are distinctly serviceable themes to wear the harmonic dress, to stand against the harmonic background, or to wear the instrumental lines that Mr. Strube has bestowed upon them. Moreover, zealous as he is for free and individual development of his musical thoughts, and devoted as he is to their harmonic and instrumental vesture, he has, for these days, one conspicuous virtue. He does worry his melodies, shaking and reshaking them, twisting and turning them until he has wrung the last drop of development or of suggestion out of them. No more—to continue these canine analogies— does he chews his themes into bits, and then make endless play with the fragments. His is no symphony of dovetailed scraps, no ingenuously fitted tonal mosaic. It is an organic, closely wrought whole. Each movement moves steadily forward in its development with clear creative force. The symphony is plentiful in subtly accomplished delicately adjusted and assiduously polished detail. Yet Mr. Strube never loses his air of spontaneity, and of a more vigorous creative energy than has been apparent in any other of his pieces. Nowhere does it suggest the rather languorous and sweetish dawdling that has clouded some of his more recent minor pieces. A genuine impulse to create seems to have prompted the symphony, and Mr. Strube has plied with the rejoicing energy of a man who has at last touched his prime, who feels and in his heart knows his powers.

The distinction and the individuality of these powers lie in the harmonic dress and the instrumental coloring of the symphony. Not that Mr. Strube's is music all color. Each movement and each elastic division of each movement has a frame and body of its own, and is substantial music. But the imagination and resource that have anointed and clothed this body, and that have given the music fascination to the fancy and appeal to emotions, are primarily a rare power of harmonic and instrumental coloring. Mr. Strube, sitting in his place in the orchestra these many years, has heard much that the composers of our generation have ventured and wrought in these things. Yet when he comes to the test of a symphony of his own, he keeps his own individuality. There is not a suggestion of imitation in the music and hardly a suggestion—and that altogether trivial—of any remembered thing. Mr. Strube has reflected deeply upon harmonic possibilities, and with imagination he has vitalized his thoughts. No American composer has gone further and more imaginatively into harmonic venture and daring than has he in this symphony. Similarly, Mr. Strube thinks in terms of instruments. He is no composer merely "scoring" for orchestra ideas that have come to expression and amplification in another medium. To him the orchestra is an endlessly varied palette of instrumental color, whence he may choose and assort, blend and contrast, his tonal tints. He has an instrumental imagination; his creative emotion expresses itself spontaneously and communicatingly in terms of tonal color. Again in his instrumentation has he greatly dared and subtly imagined. (Fortunate he that a band of virtuosi were playing his music yesterday.)

The justification of these things, the everlasting justification of all ventures and experiments, is as old as their beginnings: Do they kindle the listening imagination, bring answering emotions, engross the hearer in the music, proceed to beauty and move with ordered power? Of the imagination that fills Mr. Strube's harmonies and instrumental coloring, of their luminous brightness or their shadowy glow, of their emotional incisiveness of their poetic suggestion, of the iridescent and endlessly fascinating web into which they wove his music, there could be little doubt in those that head yesterday with engrossed and sympathetic ear. The end, and notably in the scherzo, with its seconds, and in the adagio, had justified the means. They had justified as well, and as never before, Mr. Strube as a composer of rare imagination.

H. T. P.

ADVERTISER, APRIL 3, 1909

STRUBE'S NEW SYMPHONY BY THE ORCHESTRA

ORIGINALITY SHOWN AND UNDENIABLE SKILL

Remainder of the Programme Devoted to Wagner and Played Con Amore.

By Louis C. Elson.

PROGRAMME.

Symphony in B minor.....Strube
Prelude to "Lohengrin".....Wagner
Bacchanale from "Tannhaeuser".....Wagner
Siegfried's Funeral Music.....Wagner
"Good Friday's Spell" from "Parsifal"..Wagner
"Ride of the Walkyries".....Wagner

Altogether a noble programme and excellently carried out. Mr. Strube conducted his own symphony. He was greeted with cordial applause when he appeared on the conductor's stand and the most friendly interest was manifested in his new work. The symphony began well, its introduction being expressive and the succeeding first movement coherent and intelligible as well as ingenious. There is good figure treatment in the work and many derivations and subtleties. There is a vein of sadness running through it that makes Strube a sort of German Debussy, but this is not meant in any sense of plagiarism, for there is originality enough in the first movement and its introduction.

The Adagio leans heavily towards the reed instruments and all through the work there is much prominence given to the oboe and the French horn. As the gloom, or pensiveness, of the first movement is carried still further in the Adagio, one feels like paraphrasing Emerson's question—"Why so sour, my little man?" The effect thus far, both because of the instrumentation and the subject matter, is rather monochromatic. It is a plaintive school with which we are not much in sympathy, but the work is a strong one in this school.

The Coda of the Adagio, with its beautiful horn phrases, is a true climax, full of poetry and of originality.

The Scherzo is very free. At times it is almost like an Oriental dance. It is quaint and bizarre rather than playful. The predominant reed color is here contrasted with the baleful tones of muted horns and trumpets. There is much jugglery of figures here and undeniable skill is displayed in almost every phrase.

The Finale is worked up well. There is some transference of figures, some dialogue of oboe and flute, some dancing of nymphs and dryads in a sylvan forest (although there is no "programme" to the work), but the symphony still leans towards "cerebral music," the music that one must think about rather than revel in. We note "Tannhaeuser" pass by in a most recognizable manner, in this procession. There is broad final treatment; in fact, all through the work, Mr. Strube works up his climaxes well.

Summing up, we can say that this symphony is modern without being a puzzle. It is a distinct advance on Mr. Strube's preceding orchestral works. It was worth playing and hearing and the composer-conductor deserved the three recalls which he received. A little more of brightness, more diversity of style, and a little more melody, would make Mr. Strube a strong factor in American music.

After this the remainder of the concert was by a composer named Wagner. This composer really has some good musical thoughts. He uses a modern orchestra, but he does not employ it for noise. He manages to put some meaning into even the smallest of his figures, and he does manage to convey what he means to the auditor without any perceptible straining.

People do not write this kind of music at present for at least 17 different reasons. The first of these reasons is—they can't! Perhaps it is unnecessary to give the others.

The glory of the Wagner part of the programme was indescribable. Mr. Fiedler took some of the tempi slower than we have been accustomed to, but matters only gained by this. The great climax in the "Lohengrin" Prelude was magnificently worked up and the final celestial ending, on four violins in harmonics, was most delicately shaded. The Bacchanale was sumptuous, sensuous, and a musical orgy of intense power.

The Funeral Music, it ought not to be called a Funeral March, of Siegfried, was as broad and dignified as we have ever heard it. One could defy any of our prolix modern composers to say as much in a page as is said in the first three chords of this great number. Mr. Fiedler gave more accent to the ever-recurring Death-figure than we are accustomed to, but we found the effect warranted by the result.

The tender promise of release from both Winter and Sorrow, that is breathed in the "Good Friday's Spell," was deliciously in contrast. One revelled in every measure.

Then came the whinneying of the steeds, the gallop of the Walkyrie. There are many gallops in orchestral music. There is a ghostly gentleman who gallops in the Lenore symphony, Frau Holle gallops in the "Im Walde" symphony, Berlioz causes Faust to have a very disagreeable broncho ride at the end of "Faust," but none of these are able to present such a stable as is here displayed.

In the Musical Horse Show Wagner is entitled to the blue ribbon. And Mr. Fiedler played the works, each and all, as if he loved them. It was a pure and unalloyed musical pleasure, that last half of the concert, and the orchestra played as if inspired. Bravi! Mr. Fiedler and orchestra. Bravi! and thanks; not even Hammerstein and all his starry warblers can dim your glory!

HERALD, BOSTON, APRIL 4, 1909

SYMPHONY GIVES ITS 20TH CONCERT

Strube's Composition in B Minor Heard with Interest.

Symphony orchestra, 20th concert, with the following program:

Strube.....Symphony in B minor (MS.) (First performance.)
Wagner.....Prelude to "Lohengrin"
Wagner.....Bacchanale from "Tannhauser"
Wagner.....Funeral March from "Dusk of the Gods"
Wagner..."Good Friday Spell" from "Parsifal"
Wagner.....Ride of the Valkyries

Mr. Strube, one of the first violins of the orchestra, stepped out of the path that he has followed for the last four or five years, that of the symphonic poem, and produced at this concert his symphony in B minor. This work in four movements is one of interest throughout. The composer has followed the strict sonata form, but he has colorded and intensified it with his own individuality and given it the modern emotional speech.

Mr. Strube has scored his symphony for a large orchestra, has made special use of the tender and pathetic tone of the English horn, the dark coloring of the bass clarinet, the deep and sustaining quality of the tuba, the sparkling glitter of certain harp arpeggii, and the light and sharp color of the glockenspiel. From long and practical acquaintance with the varied timbres of the orchestra, Mr. Strube has learned the art of opposing and of blending the qualities of the different choirs, and his orchestration shows not only individuality of tone color but sureness in the handling of it.

The first movement, Allegro commodo, opens with an introduction that has a distinct poetic feeling of quiet meditative beauty. The first movement opens with the announcement of the initial subject by flutes and clarinets. In themes of quiet nature Mr. Strube seems to have been introspective at the time of writing, and to have intimately conceived music with a poignant sense of longing. There is no sentimental gloom or tragic despair, but a plaintive yearning that is of the wholesome, meditative kind.

The slow movement, adagio ma mon troppo, is the portion of this symphony that will undoubtedly appeal to the largest number of hearers. This movement is really a song for the plaintive voices of the orchestra. The sustained melodic outlines, veiled now and then with a cry as of some strong emotion, have that same character of intense and ecstatic longing that has just been mentioned. Combined with the yearning quality of the themes Mr. Strube has added now and then a sharp and sudden tinge of dissonance that brings for the moment a more intense feeling of yearning, but with no touch of melodramatic or tragic sorrow. The scoring of this movement is of interesting workmanship to the student of orchestration and is, to use the phrase of the painter, in tone with the emotional speech of the music.

From the character of the scherzo a hearer might easily be led to believe that the composer had in mind, when writing, the gambols of fairies, nymphs, fauns and satyrs. The movement is bright, light, playful and evasive.

A peculiar use of the intervals of the second and the minor second in this movement gives a glittering edge of charmingly fresh character to certain parts of the music.

The fourth movement, allegro energico, opens with a martial atmosphere of trumpets calling out a theme of rather pagan character, accompanied by a boisterous chattering of other voices of the orchestra.

A quieter episode of legato nature breathes of peace as though amid luxuriant gardens and of rest after victory.

Mr. Strube evidently wrote this symphony with a spirit of love and ardor. There is no halting of the musical thought, no tiresome spinning out of thematic material nor padding in the passages of development.

With all his command of counterpoint, Mr. Strube has not indulged in any attempt to make an exhibition of his technique at the expense of interest. From the beginning to end is shown continuity of thought, seriousness, sureness of aim and stirring vitality. There is no slowing down or failing of strength, for the last movement makes as strong, if not stronger impression than any one of the preceding.

This composition is undoubtedly Mr. Strube's best work.

The composer conducted his own work, and the orchestra responded nobly to his leadership and played the difficult music in a splendid manner.

The familiar Wagner numbers were enthusiastically applauded.

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SUNDAY GLOBE
APRIL 4, 1909.

STRUBE'S NEW SYMPHONY.

An Interesting Composition Played for the First Time by the Boston Symphony Orchestra.

There was a special interest in the Symphony program of last week, for not only had conductor Fiedler scheduled another "first time" symphony, but the composer was one whose association with the orchestra had made him a familiar figure, and whose abilities had long been recognized as being of a high order, both as composer and conductor. Gustav Strube's works cover a good deal of musical ground and at least a half dozen of them have appeared on the Symphony programs since he joined the first violin group in the orchestra about 17 years ago. The new B minor symphony, which is in four parts, is his largest work, and has been in hand for two years. He calls it "absolute music," and there are no tone pictures or definite program outlined. While classical in form the treatment is modern.

Mr Fiedler retired temporarily from the conductor's desk and Mr Strube directed the performance of his work. Primarily the symphony seems to be notable in the manner in which a plethora of melodic material is utilized and apportioned in changing rhythms and among the different choirs without producing a lot of cross harmonies. The various subjects are worked out with skill, for Mr Strube appears to know not only the resources of an instrument but also its harmonic, or if need be, the inharmonic, relation to its orchestral neighbor, and many of his combinations fall very pleasantly upon the ear.

In his melodic ideas he is modern, but not ultramodern, and so, although the first movement may sound vague to some auditors, the gentle and somewhat soothing second part and the odd phrasing of vivacious and puzzling dance themes in the scherzo are of a nature to please the general public. The finale of the first movement and the theme allotted the trumpets near the close of the second part are admirably worked up, as is also the beginning of the finale in which the horns and trumpets figure prominently.

The last movement is lively, more defined in character than the preceding ones, and contains hints of plaintive themes which have been carried through from one part to another, making the four divisions sections of a whole and not unrelated movements. In this Mr Strube has done capital work, for the symphony holds together well. Rapturous applause greeted the composer-conductor after each movement, and at the close he was recalled many times, fellow-players joining the audience in the testimonies of appreciation.

After the symphony Mr Fiedler conducted the second division of the program, which, being entirely Wagnerian, would not have suited Dr Muck, but which found great favor with the audience. There were five excerpts from the music dramas—familiar bits played with splendid effect and applauded vigorously.

Beginning with the prelude to "Lohengrin," the feature of which was the exquisite work of the lighter string contingents, the "Tannhauser" bacchanale followed, making a fine contrast to the dainty forerunner, Mr Fiedler working up a musical orgie of great brilliancy and verve. It was a perfect tone picture of Venusberg minus the stage figurantes.

In the Siegfried funeral march from "The Dusk of the Gods" the various motifs were voiced with all due resonance, the heavier instruments having their turn to show up grandly in the fortissimo passages. The "Good Friday Spell" from "Parsifal" each motif and figure was significantly and tenderly expressed and the ride of the Valkyries went with a dash and vigorous swirl of instrumentation that brought forth the heartiest applause.

The rehearsal this week will take place Thursday afternoon on account of the regular date falling upon Good Friday. There will be two works, new to Symphony patrons.

The first is a theme, variations and fugue for organ and orchestra by Geo W. Chadwick. This work is still in manuscript and while it has been played at one of the conservatory concerts, the performance by the Boston Symphony orchestra may properly be called its first. The other novelty is by the Russian, Glazounoff, and is a musical picture, entitled "Spring." The symphony will be Tschaikowsky's fifth,

ADVERTISER.
APRIL 5, 1909

PENSION FUND CONCERT OF SYMPHONY ORCHESTRA

To give a pension fund concert in the midst of an opera season and on the same night as an operatic concert, was not the wisest thing in the world, but we suppose the chance of securing the cooperation of Mischa Elman was the cause of it. After all the audience was larger than could have been expected and the performance, of course, was full of delight.

Mischa Elman was the bright particular star of the occasion and won innumerable recalls. But the chief point of his work at this concert, and the highest point he has reached in Boston thus far, was the interpretation of Beethoven's great violin concerto. This work can only be given by masters of the violin; it is the touch-stone of the highest technique and interpretative power. It demands a breadth that very few can satisfy.

To say that young Elman met these requirements is to place him among the elect of violinists. He has a wonderful bow-arm for one so young. In his broad sweeps in phrasing he reminds of Kreisler. The first movement, with its strong four-noted figure, was especially successful and it was properly majestic rather than merely vehement. The finale is much weaker than this first movement, but Elman's dash made the Rondo interesting and effective.

The orchestra gave good support in the Concerto and also played the great "Leonora, No. III" and the "Benvenuto Cellini" overtures famously. The concert ended with Liszt's First Rhapsody, transcribed for the orchestra, a dashing and brilliant ending to a successful concert.

BOSTON JOURNAL-
APRIL 5, 1909.

ELMAN SOLOIST AT PENSION CONCERT

Symphony Orchestra Furnishes Treat to Patrons at Sunday Affair.

The Boston Symphony Orchestra concert in aid of its pension fund, held at Symphony Hall last night, was a great success, and music lovers who were fortunate in being present enjoyed a treat.

Mischa Elman, violin, was the soloist. An overture and concerto by Beethoven for the first part and three other selections by Berlioz, Saint-Saens and Liszt were on the program.

The solos by Elman were played with the perfection expected and received the applause which was due from the audience. Mr. Feidler conducted.

Strube's Work Delights Symphony Audience

Gustav Strube appeared in a triple capacity, conductor, composer and player, at the twentieth concert of the Boston Symphony Orchestra Saturday night. His symphony in B minor was performed for the first time and every movement was applauded with enthusiasm by an audience which taxed the capacity of the hall. While the auditors were disposed to be severely critical at the start, Mr. Strube won them before the final movement and at the conclusion of the performance of his work he was called to the desk seven times, but refused to repeat the allegro, the players applauding with the others.

While the first movement, the andante, is perhaps ambiguous, it is painted in brilliant tones of orchestral color.

The third movement, the scherzo, shows genius and a boldness in disregarding tradition not expected of a composer who has trained so long with an organization like the Boston Symphony. The whole work was brilliantly colored and the instrumentation modern to a delightfully startling degree. At periods during the performance one would be led to wonder what it meant, what it was about, yet enjoy the exquisite setting.

As a whole Strube's B minor symphony is a most welcome contribution to orchestral literature.

Mr. Fiedler conducted the second half of the program, a Wagner section, with characteristic enthusiasm and closed a notable concert with the "Ride of the Valkyries."

BOSTON HERALD,
APRIL 5, 1909.

PENSION FUND CONCERT.

Remarkable Enthusiasm Over Mischa Elman's Playing.

Last night's extra concert of the Symphony Orchestra in aid of its pension fund was made notable by a program of special strength and beauty and by the enthusiasm displayed over the playing of Mischa Elman, the young violinist. The audience filled the hall.

The program consisted of Beethoven's overture "Leonore III," Beethoven's concerto for violin in D major, Berlioz's overture to "Benvenuto Cellini," Saint-Saens' introduction and rondo capriccioso for violin and orchestra and Liszt's Hungarian Rhapsody No. 1.

Mr. Fiedler conducted, and both he and the musicians seemed moved to strive for unusual heights of fervor, inspiration and interpretative finesse. That the heights were reached was evident early in the "Leonore" overture, and the audience was made emotionally ready for what Elman was to do with the Beethoven concerto. The orchestra with the utmost sympathy fell into the mood of the young player, particularly in the intense appeal of the larghetto. At the close of the piece Mr. Elman was called out repeatedly by insistent applause that was unusually vigorous for a Symphony throng.

This demonstration was mild, however, compared with that which followed the young man's remarkable work with the Saint-Saens piece. His hearers seemed determined that he should play again and refused to be satisfied with repeated appearances and bows. It looked for a time as if the affair would be turned into one of the nominating convention variety, but the youthful artist was firm and his admirers finally tired themselves out.

BOSTON GLOBE-
APRIL 5, 1909.

PLAUDITS FOR ELMAN

Young Violinist Stirs a Large Audience.

Symphony Pension Fund Concert One of Great Merit.

The third benefit concert by the Symphony orchestra this season, to swell its pension fund, was given last evening in Symphony hall and proved a memorable one, owing largely to the participation of Mischa Elman, the young Russian violinist, whose offer to play for the pension fund was mainly responsible for the third benefit being given this year, instead of but two, as has been the custom in past years.

The hall was practically filled with music lovers, some of whom were devotees of fashion in the matter of apparel. Many artists were to be seen in the hall and Mrs John L. Gardner was in her acustomed place in the balcony.

About half the evening's program was given by young Elman, whose selections were of a contrasting character, namely, Beethoven's concerto in D major and Saint-Saens' introduction and rondo capriccioso, the soloist having the accompaniment of the full orchestra in both pieces.

Young Elman fairly electrified his audience in each case, receiving eight recalls after the Beethoven number and more than that after the other, the calls in the last instance apparently having been insistently intended as an encore. But none was given, very likely for the reason that orchestral scores had been provided only for the solos that were on the program.

The audience apparently had a fine time, showing its enthusiasm by means of vigorous hand clappings. To a large extent the members of the orchestra themselves clapped as heartily as the auditors, and they gave other indications of the liveliest admiration for the boyish looking genius who has made such a conquest in the American musical world during the last few months.

Max Fiedler, conductor of the orchestra, and of course a volunteer, like young Elman, came in for the heartiest kind of plaudits, also, after each of the numbers on the program. It was a graceful act on his part, that in each case he had the entire orchestra stand and participate with him in the responsive salutation given in recognition of the applause.

The performance was as successful from a financial standpoint as it was artistically, the resulting addition to the pension fund, it is said, amounting to not much less than $3000.

TRANSCRIPT,
APRIL 10, 1909

Dvorak's symphony, "From the New World," unheard here since the autumn of 1904, when it was played at a commemorative concert a few months after the composer's death, will be the largest item in the programme of the Symphony Concerts for next Friday afternoon and Saturday evening. It was played often here in the decade between 1895, when it was written, and 1904, but of recent years, like the rest of Dvorak's music, it has fallen out of the orchestral fashion. The composer wrote it while he was living in New York, and at a hint from him the curious made speed to discover and debate the suggestions of Negro and Indian music that they believe they found in the symphony. All this is forgotten now, and the music exists for its own intrinsic beauty, as in the shadowed song of the larghetto, the pervading richness of its orchestral coloring, and the energy of its finale. Two pieces by American composers also stand on Mr. Fiedler's programme—Mr. Loeffler's tone-poem, "The Devil's Round," after the macabre verses of the French rhymer, Rollinet, that depict the nocturnal prowlings of the devil among all sorts and conditions of men to the refrain, "Hell's a-Burning"; and a new suite for strings by Mr. Foote—"absolute" music with no designation but its key, E major, and played for the first time at any concert. The unquestioned classic, to begin the programme, is Beethoven's overture, "Coriolanus."

JOURNAL-
APRIL 12. 1909.

Delightful Novelties On Symphony Program

Two enjoyable novelties were presented for the first time at the twenty-first concert by the Boston Symphony Orchestra, Saturday night. One was "Theme variations and fugue for organ and orchestra," by George W. Chadwick. Wallace Goodrich was at the organ. The work was so well received Mr. Chadwick had to bow his acknowledgment from the floor. The other novelty was Glazounoff's "Spring," a dainty musical picture for orchestra.

The program opened with Mozart's "Masonic Funeral Music," a memorial tribute to B. J. Lang, and as is usual, was received without applause. Mr. Fiedler gave real pleasure and aroused enthusiasm by his superb reading of Tschaikowsky's Fifth Symphony. The concert closed with a spirited performance of Liszt's "The Preludes."

Next week's program will include A. Foote's suite for string orchestra for first time; C. M. Loeffler's "Villanelle du Diable," and Dvorak's New World Symphony.

TRANSCRIPT.
APRIL 5, 1909

While one audience sat joyfully through all this vocal energy and emotional and melodramatic tumult at the Boston Theatre, another in Symphony Hall was hearing Mr. Strube's new symphony. There is no need to dwell afresh upon the harmonic and the instrumental imagination, resource, daring and accomplishment, or upon the sense of tonal contrast and blendings, adjustments and shadings that it again disclosed. Its pervading moods, however, the emotional ends that these means accomplish, as justly distinguish it. These are the days when many a composer, especially if he is young and striving, wrestles with tragic and overwhelming despair, finds refuge in frenetic outbursts, is oppressed with the weight of a universe of grim and torturing emotions, at which he now mocks or again hurls himself. In contrast Mr. Strube's moods have a notable and persuasive reticence, an unusual and a significant serenity, and a fine and deep rather than a crying and a clamoring intensity. He is pensive and even melancholy, as the English hour is pensive, and not despairing. His emotion, in the slow movement, has a deep continence and sincerity—the emotion of a man who is as strong to control as to feel. His orchestral energy is a sane and [illegible] energy rather than a nervous [illegible] of his scherzo [illegible] a cheerful brightness of a delicately pagan joy of life and [illegible] and movement, for their own sake. [illegible] fancy is the piper. The symphony is truly a symphony of remarkable technical imagination and accomplishment. It is only a little less remarkable as a symphony of continent, sane and finely felt and expressed emotion. In form and dress it is ultra-modern; but the emotional substance and mood of it is as old as the Greeks.

It was Mischa Elman, the understanding and the discriminating musician, as well as Mischa Elman, the puissant violinist, who played Beethoven's concerto with the Symphony Orchestra for its pension fund at Symphony Hall. Gone for the moment was the Elman who has done virtuoso feats and made them seem like the flowering of melody, the play of figure, the voice even of musical idea. Gone no less was the Elman who can sing pure melody for the sake of its own lovely and penetrating song and sing it with a voice that equally mingles intensity and beauty. Gone as well was the Elman who will have his boyish humors with his music (when it invites them) with himself and with his audience. Gone even was the Elman of the nervously intense moods, of the passionate fire of execution, emotion and accomplishment of Tschaikowsky's concerto that he first played here. Instead rose with Beethoven's concerto, a new Elman of deeper and broader and finer powers than he has yet disclosed here.

One of these Elmans might have sentimentalized the slow movement of the concerto; another might have made it nervous with overemphasis. The Elman that actually played it sang it with an exquisite beauty of sustained and supple tone, and that beauty sprang as much from the continence of feeling that animated it and from the just understanding that gave it substance, as from the finely-tempered skill that brought it to voice. The Elman of sheer tonal and technical brilliance might have played the finale of the concerto and dazzled his hearers. Again the Elman that actually played seemed intent only on a beauty of tone that suffused his violin into and upon the other orchestral voices and that wrought delicately with them the charm of Beethoven's flowing but not racing arabesques. Akin to the beauty of his performance of the slow movement, to the fineness of his performance of the finale was the deep, continent and secure eloquence with which Mr. Elman played the long allegro that begins the concerto. He wrought the largeness of Beethoven's design; he fused into it each detail. The large contours of the melodies rose under his hand; the rich vigor of the musical idea spoke in his tones; each detail, each ornament came to its due and polished place; and over all was a beauty that was at once of the violin and of the music, of the voice of Beethoven and of the voice of the youth who had heard it. The performance was the crown of all that Mischa Elman has done here—the crown not merely of artistry but of the mind and the spirit that give it understanding and imagination, life and eloquence.

Herald
Apr 16, 09.

ASSISTANT MANAGER OF SYMPHONY DEAD

Frederic R. Comee, for 23 Years with the Orchestra, Succumbs to Typhoid After Three Weeks' Illness.

HARVARD GRADUATE AND UNIVERSITY CLUB MEMBER

Frederic R. Comee, assistant manager of the Boston Symphony orchestra, died last night at his home, 1390 Beacon street. Death was due to typhoid. Mr. Comee was taken seriously ill last Sunday, but had not been well since returning from the last trip taken by the orchestra, to New York, about three weeks ago.

Mr. Comee was born in Fitchburg, Jan. 2, 1854. He was graduated from Harvard with the class of 1875. He was assistant manager of the Boston Symphony orchestra for 23 years. Mr. Comee was a member of the University Club of Boston, the Harvard Club of New York, and the University Club of Philadelphia. He leaves a widow.

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HERALD,
APRIL 8, 1909.

SUICIDE BY GAS OF SYMPHONY MUSICIAN

Eric Loeffler, 'Cellist with Boston Orchestra More Than a Quarter of a Century, Found Dead in Room.

MISSING TWO WEEKS, HAD ASSUMED ANOTHER NAME

Eric Loeffler, for 26 years a 'cellist with the Boston Symphony Orchestra, was found dead in his room at a lodging house, 99 West Springfield street, today, with a gas tube in his mouth. He had closed all the windows, stopped up the cracks in the doors and windows, and had tied the gas tube around his head so that it could not slip off. He had been dead for several hours when found at 4:30 o'clock this morning.

The tragedy was discovered by Mrs. Nellie Folan, who smelled gas and notified Mrs. Alice McLeod, who runs the lodging house. She called Harold Tracy, a boarder, and the door of Loeffler's room was smashed in. The man was found lying on the bed, neatly dressed, with the gas tube connected with two jets at one end and the other end in his mouth. Dr. S. E. Courtney was called, but the man was dead. The body was removed to the city hospital morgue.

Several notes were found on a table, addressed to relatives and friends. A note was addressed to Mrs. McLeod, saying that the writer was sorry for the trouble he was about to bring upon others. He asked that his brother, Charles Martin Loeffler of Medfield, be notified. It was this note that led to the identity of the dead man. He had gone to the house on April 1 and hired a room under the name of Fred Jacobs.

Loeffler had lived for the past five years with Arthur Butler of 523 Columbus avenue. He disappeared about two weeks ago and his friends had been looking for him for several days at the different hotels he was known to frequent, but no trace of him had been found until this morning.

Loeffler and his brother, Charles, the composer, came to this country 26 years ago. Although his brother, who is a violinist and music teacher, has achieved more distinction since he came to Boston, both men have been very successful. Eric was rated at Symphony Hall as a brilliant musician. He had recently renewed a two years' contract with the orchestra. He was 46 years old and unmarried.

His mother died recently in Germany and it is believed that this preyed upon his mind. Besides his brother there is a sister living in Germany. His brother, Martin, was notified and started at once from Medfield to take charge of the body.

BOSTON GLOBE—
APRIL 16, 1909.

DEATH OF F. R. COMEE.

Assistant Manager of the Symphony Orchestra Passes Away Suddenly of Typhoid Fever.

Frederick R. Comee, assistant manager of the Boston symphony orchestra, died suddenly at 12:40 o'clock this morning at his home at 1390 Beacon st, Brookline.

Mr Comee was taken ill Sunday and

THE LATE F. R. COMEE.

suffered from a severe attack of typhoid fever. He became gradually worse, and during the day yesterday it became evident to the attending physicians that his condition was critical.

At midnight he seemed to be brighter and hopes for his recovery were entertained, when suddenly he suffered an ill turn, and the end quickly followed. Mr Comee leaves a wife.

Mr Comee has been well known and of much influence for good among musicians and music lovers for a quarter of a century. He was born in Fitchburg Jan 2, 1854.

He was graduated in literature from Harvard university in 1875 and at once became interested in music. A few years later he became identified with the Boston symphony orchestra, and after four years he was promoted to the position of assistant manager.

He filled this position for 23 years.

His wife was Miss Clara Galloup of Boston.

ADVERTISER,
APRIL 9. 1909

SYMPHONY ORCHESTRA'S TRIBUTE TO B. J. LANG

PROGRAMME INCLUDES MASONIC FUNERAL MARCH

New Work by Chadwick Won Instant Favor, and It Should Become a Standard.

By Louis C. Elson.

PROGRAMME.

Mozart—Masonic Funeral Music. (In memory of B. J. Lang.)
Chadwick—Theme, Variations and Fugue, for Organ and Orchestra.
Tschaikowsky—Symphony, No. 5, E minor.
Glazounoff—"Spring." Musical Tableau.
Liszt—"Les Preludes." Symphonic Poem.

It was fitting for the Boston Symphony Orchestra to pay a tribute to the memory of Benjamin Johnson Lang, for there has scarcely been another who has woven his influence so thoroughly into the warp and woof of Boston's musical advance. He made the Apollo club the leading male chorus of America; he founded the Cecilia and brought many new works to us in its concerts; he introduced Wagner's "Parsifal," Bach's B minor Mass, Brahms' Requiem, Berlioz's "Damnation de Faust" and his requiem, and many other important works, in Boston; he was long the organist and for a time conductor of the Handel and Haydn society; he was one of the most influential teachers that Boston ever possessed. Arthur Foote, Ethelbert Nevin, Frank Lynes, Helen Hood, Margaret Ruthven Lang, and many other prominent American musicians were his pupils. His influence was very great in shaping Boston's musical advance, and it was eminently fitting that our representative musical organization should honor him. To many it is a puzzle that Mozart, a devout Catholic, should also have been an enthusiastic Mason, but it must be remembered that the church had not, in the 18th century, taken the determined stand against Masonry that it maintains at present. The Masonic Funeral Music is not, in itself, very interesting save for the fact that Mozart used a Bosset horn in the score—not present, we believe, on this occasion.

Mr. Chadwick's Theme and Variations for Organ and Orchestra is an important work. Of all the American composers we consider Mr. Chadwick the one man who has most thoroughly combined great contrapuntal skill with poetic inspiration and melodic beauty. His learning has never made him pedantic. Let one study the fugal treatment in his "Judith" and this fact will be made clearly manifest. Something of this admirable quality shines forth in the present composition. The fugue is well developed and interesting.

The organ is excellently combined with the orchestral forces throughout the composition, as one might expect from a man who is himself a skillful organist and an orchestral conductor. The theme is melodic and well suited to treatment. The work is not prolix, as almost all modern variations are. The variations are well contrasted and work up to a fine climax. After the fugue there is a most majestic ending. It is legitimate, clear and masterly music, and Boston may be proud to possess such a composer.

Mr. Wallace Goodrich played the solo part in a most artistic manner. There was well-deserved enthusiasm at the close and Mr. Chadwick was called upon to receive the homage of the audience. This composition ought at once to become standard, for there are very few works that combine organ and orchestra successfully, and this may stand as a model of what such a work ought to be.

Tschaikowsky's "Pathetic Symphony" has, with the public, overshadowed all his other symphonic works. This is especially unjust in the case of the E minor symphony, for this work is as characteristic, almost as finely wrought out, as full of ingenious and effective combinations of tone-color as the succeeding work. For once that the fifth symphony is given the "Pathetique" receives a half-dozen performances. It was a keen delight, therefore, to study this less known work and to compare it with its more famous sister. It is Russian to the backbone and is a reproof to those young "Para Demoi" Russians who accused Tschaikowsky of being but German in disguise, of not being sufficiently national.

The performance was one to be long remembered. The bassoons deserve mention for their work in the prominent theme of the first movement. There was plenty of Muscovite brooding in this and also some of the barbaric impatience of the Slav. The wind instruments were often sent into the depths, in the manner of Tschaikowsky. The horn solo of the slow movement was beautifully played. But the waltz still seems to us the weakest part of the symphony. This dance movement does not seem ever to attain to the epic style necessary to a symphony.

The Finale received a magnificent reading. There may be a few bits of tinsel in its barbaric splendor, but these suit well enough to the general character of the movement. The chorale-like theme of triumph was given with so much fervor that a marvelous degree of enthusiasm was shown at the close. The conductor was thrice recalled and the orchestra was obliged to rise in response to the continuous applause. Mr. Fiedler and his men here added another leaf to their laurel wreath.

Glazounoff's "Spring" was a delightful pastoral picture. It was largely in the 6-8 rhythm that suits so well to rustic happiness. It contained bird warblings galore. Even the Wagnerian bird from "Siegfried" was among the poultry. In fact one might say that the work was a combination of "Waldesweben" and the "Good Friday Spell" translated into Russian, but that made it no less enjoyable. Glockenspiel, flute warblings, and other bits of tonal sugar, sweetened the score, but it did not become cloying. It did not have enough contrast to suggest Spring to a New Englander. When our Spring tone-poem is written we shall have violins in highest harmonics—thermometer up; contrabasses in the depths,—thermometer down; blasts on bass tuba,—wind rising; delicate flute passages suggesting light flannels; clashes on kettle-drums and cymbals,—violent sneezes; bassoon solos,—a severe cold in the head; there are many possibilities in such a tone-picture adapted to our climate. Glazounoff fortunately needed none of these effects and his pretty "tableau" was delicate and successful.

Liszt's "Les Preludes" is a noble composition. Even today the world has not fully waked up to the full greatness of Liszt as a composer, but he is gradually emerging from the shadow of Liszt, the pianist, and from the penumbra of his friend Wagner. In this work we have coherency, brilliancy of scoring, splendidly worked-up climaxes and the loftiest musical thoughts. Of all the "Poemes Symphoniques" we regard "Les Preludes" as the best. Its performance was a most brilliant one.

Mr. Fiedler is gradually coming to be recognized as most powerful in the modern school and he has evidently imbued the musicians of the orchestra with some of his own enthusiasm. Not an iota of the technique and routine work of the orchestra has been lost, yet there is an abandon and fire in such a work as this which mere drillmastership could never impart.

Perhaps it might be as well to remind the more brutal of the New York critics of this. There were some who insulted all his work at the beginning. They predicted that our orchestra would sink to the level of a beer-garden band if they were long under Mr. Fiedler's control. It has been long under Mr. Fiedler's control, and is likely to remain so for a while longer, but the organization still seems to maintain that technique and ensemble which makes it the first orchestra of the world today. The especially successful and brilliant concert of yesterday may stand as a good proof of the foregoing statements.

F. R. COMEE DEAD.

Page 21 Globe

Assistant Manager of Symphony Orchestra.

Filled Position More Than 20 Years —Was Born in Fitchburg.

Frederic R. Comee, assistant manager of the Boston Symphony orchestra, died suddenly at 12:40 o'clock this morning at his home at 1390 Beacon st, Brookline.

Mr Comee was taken ill Sunday and suffered from a severe attack of typhoid fever. He became gradually worse, and during the day yesterday it became evident to the attending physicians that his condition was critical.

At midnight he seemed to be brighter and hopes for his recovery were entertained, when suddenly he suffered an ill turn, and the end quickly followed. Mr Comee leaves a wife.

Mr Comee has been well known and of much influence for good among musicians and music lovers for a quarter of a century. He was born in Fitchburg Jan 2, 1854.

He was graduated in literature from Harvard university in 1875 and at once became interested in music. A few years later he became identified with the Boston Symphony orchestra, and after four years he was promoted to the position of assistant manager.

He filled this position for 23 years.

His wife was Miss Clara Galloup of Boston.

TRANSCRIPT, APRIL 16, 1909

FREDERIC R. COMEE

Assistant Manager of Symphony Orchestra Dies Suddenly of Typhoid Fever

Frederic R. Comee, for twenty-three years assistant manager of the Boston Symphony Orchestra, died suddenly this morning at his home, 1390 Beacon street, Brookline, of typhoid fever. Mr. Comee was taken ill on Sunday, and yesterday his physicians recognized that his condition was critical. He rallied, apparently, toward midnight, but a sudden relapse brought the end at 12.40 o'clock the morning.

Mr. Comee has been well known to Boston music-lovers for a quarter of a century, and will be widely mourned. He was born in Fitchburg, Jan. 2, 1854. He was graduated in literature in Harvard nUiversity in 1875, and took up the study of music. A few years later he became connected with the Boston Symphony Orchestra, and in 1886 became assistant manager, holding this position until his death. Hew as a member of the nUiversity Club of Boston, the Harvard Club of New York and the University Club of Philadelphia. He is survived by a widow, who was Miss Clara Galloup of Boston.

TRANSCRIPT,
APRIL 9, 1909

MUSIC AND DRAMA

NEW PIECES AT THE SYMPHONY CONCERT

Mr. Chadwick's Theme and Variations for Organ and Orchestra—A Fresh Trifle by Glazounoff—Tschaikowsky and Liszt for the Rest of the Programme—A Newly Discovered Manuscript of Wilde—Mr. Hammerstein Likely to Bring His Company to Boston Next Year—The Hess-Schroeder Quartet to Continue—Forthcoming Programmes—Massenet's New Opera—Another Theatrical "War"

In conformity with the usual custom in Holy Week, the twenty-first rehearsal of the Symphony Orchestra was given yesterday afternoon. To the programme previously announced was appropriately and justly added Mozart's Masonic Funeral Music as a tribute to the memory of Mr. B. J. Lang. Mr. Chadwick's Theme Variations and Fugue for organ and orchestra was the most engrossing novelty on the programme. Berlioz's famous dictum concerning the combination of organ and orchestra may have had a repressive effect upon composers; it certainly has proved amply true within no very distant memory. But Mr. Chadwick has had the courage of his convictions to take up the problem afresh. In this work he certainly demonstrates positively that this combination is not only grateful, but not incompatible with realizations of effective and beautiful contrasts of timbre. To be sure, one is still a little in the dark as to whether there is a real and fundamental affinity between the two, or whether it is the conspicuous skill of the treatment that causes the illusion. The probable solution is simply that the underlying principles have not been thoroughly understood before, but the success of Mr. Chadwick's solution is unequivocal. These variations were first played by Mr. Goodrich at a Conservatory Concert under the composer's direction. A second hearing only reaffirms the first favorable impression. Mr. Chadwick, it is true, has written music of greater substance, deeper imagination and emotional eloquence. It seems as if this piece had been written primarily with the thought of tonal contrast and assimilation. Yet the effect of the whole is so genial in invention, so clear-cut and ingenious at every turn that it is difficult to recall a work in which Mr. Chadwick has seemed so unostentatiously in command of his forces. To characterize Mr. Goodrich as an organist is surely superfluous; he has assuredly been long recognized as hors concours. His performance of the organ part in Mr. Chadwick's variations was marked by his usual rhythmic solidity, dexterous manipulation of registration and tonal balance with the orchestra; in short the unostentatious mastery of true viruosity.

There was more than ordinary curiosity to hear Mr. Fiedler's interpretation of Tschaikowsky's Fifth Symphony, especially after the acknowledged impression which he made with the same composer's "Pathetic" symphony. Mr. Fiedler gave a performance that was alike brilliant, full of appreciation of the true sentiment of Tschaikowsky, without exaggeration and undue rhetorical emphasis on the whole. There were some details which might proffer legitimate excuse for question, such as the inordinately slow tempo of the introduction of the first movement, as well as the first announcement of the first theme of the main body of the movement. But even these questions may be idle, in the face of an interpretation which was worthy to stand beside that of the sixth symphony. Incidentally this E minor symphony seems to resist the advance of time; furthermore the indisputably orthodox character of its technical development should refute with some warmth the assertions of those who would see therein merely a suite.

The tableau musical by Glazounoff, "Spring," is quite obviously an occasional composition. It is written with the impeccable, nay almost irritating, technical skill characteristic of its composer. One would like to see Glazounoff struggle under the weight of a musical utterance which taxed his technical resources! This piece is not without a certain charm; it has seductive color, a pleasing melodic vein, but its individual conviction is not overpowering. It was distinctly worth while to have heard this "Spring," but there are several others of the same sort among Glazounoff's works which do not demand a hearing. On the other hand it would be interesting to hear Glazounoff's pretty and ingenious ballet suite, à la Watteau, "Ruses d'Amour," or even the somewhat meteorological "Seasons." It is unfortunate that Mrs. Newmarch did not specify the works in which Glazounoff has been influenced by Brahms; it would seem as if he had listened to Wagner to more purpose, although he is far too skilful to plagiarize.

The concert ended with an exceedingly brilliant performance of the familiar Liszt 'Preludes" in which Mr. Fiedler showed his admirable technical and interpretive grasp.

E. B. H.

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SUNDAY HERALD, APRIL 11, 1909.

SYMPHONY'S 21ST CONCERT OF SEASON

Tschaikowsky's Fifth Symphony Makes Deep Impression on Audience Because of Its Dramatic Intensity.

MR. CHADWICK PLAYS NEW WORK ON ORGAN

BY PHILIP HALE.

The Boston Symphony Orchestra, Mr. Fiedler, conductor, gave its 21st concert last night in Symphony Hall. The program was as follows:

Masonic funeral music, Mozart; Theme, Variations and Fugue for organ and orchestra, Chadwick; Symphony No. 5, E minor, Tschaikowsky; "Spring," musical picture, Glazunoff; symphonic poem, "The Preludes," Liszt.

Opera has been admirably performed at the Boston Theatre for two weeks by the Manhattan Grand Opera Company. We have had the pleasure of hearing operas familiar and unfamiliar, operas of various schools. There have been uncommonly strong dramatic performances by Miss Garden, Miss Gerville-Reache, Messrs Zanatello, Renaud, Gilibert and others. The orchestra led by Mr. Campanini was dramatically eloquent.

Yet to some Tschaikowsky's fifth symphony last night had more dramatic intensity than any of the operas performed. Listening to the music of the operas and seeing the dramatic action of the lyric tragedians, the hearer was moved by the sight of others suffering, by the sight of this man or that woman dreeing a weird. Listening to Tschaikowsky's music each sensitive or imaginative hearer was moved by the thought aroused in his own mind.

Tschaikowsky himself related the program of his fourth symphony, and we know that he had a program for his "Pathetic," although he was not persuaded to disclose it before his death. He was singularly reticent in his letters concerning the fifth, but who can refrain from thinking with Ernest Newman that this symphony was written to a program; that the work "embodies an emotional sequence of some kind"? There is the tread of inexorable fate; this tread disturbs the beauty of the andante; it checks the forced gayety of the dancers in the waltz; and is the triumphant spirit in the finale something more than a heroic defiance of the inevitable, a brave stand before the approach of death?

We are interested in the woe of Canio or of the Navarraise; we are moved by the infinite sadness of Melisande; we understand the tragedy in the humble home on Montmartre and the agony of Rigoletto. We endure the spectacle of the anguish of these men and women on the stage, applaud, and go comfortably to bed. Tschaikowsky's music awakens in the breast the haunting, unanswerable questions of life and death that concern us directly and personally. For the most important person to each one is one's self.

I have pried through the strata and analyzed to a hair,
And counselled with doctors and calculated close and found no sweeter fat than sticks to my own bones.

Mr. Chadwick's variations and Fugue for organ and orchestra were composed last summer and played at a New England Conservatory concert last November. His idea in writing them was to see whether the modern organ and the orchestra are necessarily antagonistic, or at least unsympathetic. It might be said that the modern organ is not the organ that Berlioz had in mind when he uttered his famous dictum. To some the modern organ has little of the true and peculiar quality of the instrument known to Buxtehude, Bach and even to Rheinberger and Merkel. The glory of the instrument is in its diapason tone and quality; not in an infinite variety of stops that bring it into futile rivalry with an orchestra.

Mr. Chadwick has skilfully constructed agreeable variations on a flowing and pretty theme. When the foundation stops were used, and when soft stops of true organ quality are employed, especially in the sustaining of chords, there is a blend of timbres and there is no thought of rival and warring forces. There are passages, however, in which the organ loses its impressive characteristics and then ceases to have value as a special instrument. Mr. Goodrich played with taste, and the work and the performance were evidently much enjoyed by the audience.

Mr. Chadwick's experiment is much more successful than those made by certain predecessors, nevertheless the organ is not a concert instrument. Its proper place is in the church. Its true literature is music written for it with appreciation of the inherent character and limitations of the instrument. The organ is best heard with an orchestra, when it has the modest duty of sustaining chords, and has few florid passages and only discreetly conceived melodic measures of a solo nature.

Glazunoff's "Spring" is prettily scored, and while the contents are not of marked importance they suggest Spring, the Spring of the poets and of some other lands, not the Spring of New England.

The concert began with a performance of Mozart's Masonic Music, which was played in memory of Mr. Lang.

TRANSCRIPT, APRIL 17, 1909

"Fred" Comee

As managers go, the late Frederic R. Comee, the assistant manager of the Symphony Orchestra who died suddenly on Friday, was unusually familiar to the public of the concerts. For twenty-three years he had been a member of the managing staff of the orchestra; every Friday afternoon, the season through, he stood in the corridor of Symphony Hall; and many a regular auditor had come to know his burly figure and smiling face. Only a week ago, though he was then suffering, he had been in his usual place as cheerful as ever; and when the news of his death ran through the hall yesterday afternoon, surprise quickened regret. The orchestra is twenty-eight years old, and Mr. Comee had been in its service for twenty-three, so that to the younger generation he seemed an established part of it from the days in which they had first known it. In recent years, with the more frequent visits of the orchestra to other cities, Mr. Comee had supervised its tours, and he was almost as familiar a figure at its concerts in New York or in Philadelphia as he was here in Boston. The Harvard Club in New York knew him only a little less well than did his own club here, and liked him no less. His associates in the work of the orchestra knew him best of all and on a side of which the outside world saw little. For Mr. Comee was as diligent in business, intelligent in resource, energetic in action, fair-minded in decision, as, when he had put aside the work of the day, he was apt in amusing story, bright talk and quick sympathy with the chance comrades of his club or the guests of his own dinner table. More than once in the diversified tours of the orchestra he brought it triumphantly out of some emergency and always in his dealings with its men—no easy task—fairness and consideration commended. He seemed to take his work lightly, because his readiness of spirit lightened it for him, but he did it none the less well.

H. T. P.

ADVERTISER, APRIL 17, 1909

FINE NEW SUITE BY ARTHUR FOOTE PLAYED

FOLLOWED "CORIOLANUS" AND STOOD THE TEST

Symphony Programme This Week Wholly Orchestral—Two Works by Dvorak Included.

By Louis C. Elson.

PROGRAMME.

Beethoven—"Coriolanus," Overture.
Arthur Foote—Suite in E, for String Orchestra.
Dukas. Scherzo—"The Sorcerer's Apprentice."
Dvorak—"From the New World" Symphony.

A programme wholly orchestral, but none the less interesting on that account. Our orchestra plays grandly enough, and the programmes are brilliant enough, to stand without the aid of vocalist, pianist or violinist. For ourselves we would be glad to see the experiment tried of giving many more purely orchestral concerts.

In the midst of all the strivings and strainings of new schools, of scintillating tone-colors, of unheard-of progressions, how like a rock stands Beethoven! Dignity and power were in every phrase of the "Coriolanus" overture, and no modern contrasts, however sharply drawn, could excel the contrast here between the chief and the subordinate theme, the masculine and the feminine, Coriolanus and his wife and mother. We can say of it, as Beethoven himself said of Handel,—"Das ist das Wahre!"

It was no mean test to come after such a lofty work, but Arthur Foote bore this test famously. His suite is not so ambitious as the orchestral suite in D minor, but it has some great points nevertheless.

The first movement was fluent and beautiful, and the surety with which the voices were led spoke of reserve power that was inspiring to the auditor. The second movement, a "Pizzicato and Adagietto," we scarcely cared for as much, but the audience evidently prized it more, and it was abundantly applauded. It gives a good contrast between a bright pizzicato and a mournful Adagietto, the latter being played with bow on muted instruments. Then comes an abbreviated return of the first (pizzicato) part, giving a shortened form of Scherzo with Trio. The beauties here are of a slightly more conventional type than in the other two movements.

But it was the finale that awakened our heartiest recognition. Seldom have we heard so well-constructed a modern fugue. The subject was workable, clear, and not too long. The four-voiced exposition was an excellent one and ushered in a set of strettos and episodes that were most masterly. An effective organ-point, with brilliant counterpoint above it, led up to a coda that was a true climax. And with all this skill and learning there was not a dull moment in the work. It is certainly one of the best of Mr. Foote's compositions and we were glad to see the audience so responsive to it. At the end the composer was twice obliged to bow from his seat in the audience, to acknowledge the unceasing applause. Never was tribute better deserved.

Dukas' Scherzo, which pictures the sorcerer's apprentice turning a broomstick into a water-carrier and then being unable to stop his bringing of endless buckets of H_2O, is more than a mere jest, it is H_2O, a very brilliant score, and contains some graphic melody. It is full of bassoon work, and these instruments deserve high praise for the manner in which their part was carried out. The reading and the performance were most praiseworthy.

BOSTON POST, SATURDAY, APRIL 17, 1909

SYMPHONY REHEARSAL

BY OLIN DOWNES

The Symphony rehearsal of yesterday afternoon in Symphony Hall presented an uncommonly interesting programme: "Coriolanus" Overture, Beethoven; Suite for strings, in E major (first performance), Foote; Scherzo. "The Sorcerer's Apprentice," Dukas; Symphony, "From the New World," Dvorak.

The "Coriolanus" overture is exceptionally strong and concise in its workmanship, noble and dramatic in content and it is a modern masterpiece. Within the short period of time consumed in its performance one beholds, as it were, the unfoldment of an entire drama. How wisely Beethoven moulded his themes to his purpose, chiselled them in conformance with the demands of musical structure! How masterly his treatment of the sonata form, his altering of laws laid down by himself, for the sake of dramatic verity! Mr. Fiedler felt the heroism, the consuming fire which originated that overture and he conveyed his appreciation.

Mr. Foote's suite, as it now stands, was written in the years 1907 and '08. It is sane and pleasant music, well constructed, and the fact that its idiom is rather conventional does not trouble us. The second movement, a rapid, fanciful pizzicato with a contrasting passage for the muted strings, is a charming moment; but strongest of all is the final fugue, a warm, vigorous bit of writing. At the conclusion of the performance Mr. Foote, who was present, received an ovation.

Mr. Fiedler, we think, was far from Dukas when he led a crackling performance of one of the cleverest, wittiest pieces in modern music. Dukas unites the brilliancy of the Hebrew with the Frenchman's lightness of touch. He employs Strauss' orchestra, expurgated. Clearness, ingenuity, an exceedingly snappy, graphic style are his characteristics. His worst thunder is sharp and vibrant without heaviness, his utmost climax glitters and refracts tone as pure ice refracts the rays of the sun. Mr. Fiedler made a tremendous effect, but he handled the pointed and polished remarks of Paul Dukas without gloves, with an athletic directness not entirely in place. Recalling Dr. Muck's finished, debonair treatment of this "bon mot," the contrast is very apparent.

After this electric, but rather hollow entertainment of the "New World" symphony was fairly ravishing. We are not concerned with the theories that gave rise to the work. Thank heaven we are not at this time obliged to discuss the merits of Indian and Greaser melodies as available for serious musical treatment. The programme book mentions only one melody, the second theme of the first movement, as a direct derivation from an American folk-song. But the symphony is a tissue of folk-melodies. In the first movement these melodies happen to be more Scotch, and for the rest of the work more Bohemian than American. What interests us, what absorbed the audience yesterday is the fact that it was listening to glorious, absolute music and nothing else. Certainly this is a greeting to the "new world," an explosion of nature, brought about by the contact of a new, thrilling land with an impressionable melodist, one of the greatest who ever lived. Dvorak was a son of the soil. He was imbued with its savor, and he sang, as the bird sings, of the freshness, the beauty, the poetry of unsullied nature. So his work, a strange conglomeration of classic and modern methods, was doubly in season, doubly calculated to get into the bones. Mr. Fiedler caught all its vigor and buoyancy and he did ample justice to the brilliant orchestration. He was especially successful—or was the music especially successful?—in the scherzo and the largo, which was interpreted as the romance of the primeval forests that it is.

Dvorak's "New World" symphony wears well. It is useless for critics to argue that it is not American and that there are no real American melodies on the plantation. That Dvorak built upon the foundation of plantation music is not only proved by Mr. Krehbiel, but by some of the chamber-music which he created at the same time, which is even suggestive of the banjo. That the Southern tunes are African, and not American, is also untrue, for the negro would not have brought forth such melodies if he had lived in Africa a thousand years; they are the outcome of plantation-life and of that alone.

There are other composers who are turning to the American field for inspiration. Only recently the present reviewer received, through a third party, a request from Puccini as to information regarding the folk-music of America in the forties and fifties, for use in his setting of "The Girl of the Golden West." He has already used the "Star-Spangled Banner" (not an American tune by birth) in his "Madame Butterfly."

It was charming to see how well Mr. Fiedler caught up the lilt of the American themes. It may be conceded at once that these bits of tune are not transcriptions of any Southern melodies, but, and this is the more remarkable, they are themes and phrases evolved by Dvorak after studying this music. All folk-music has some elements in common. We can find the "Scotch Snap" in Norway and Russia as well as in Scotland, for example. It is therefore natural enough that some Czech commentators should fondly claim our folk-music for their own.

The Largo is to our mind the best movement, even if it is the least distinctly national. We found this a trifle over-refined in the performance and the English horn solo somewhat too subdued. But the melancholy and quiet brooding of the movement suit excellently to this instrument, which, with the Viola, is the true representative of pensive sadness.

The transference of figures from the preceding movements into the finale is finely done. Beethoven was the father of this kind of transplanting, and Brahms was its culminator, but many composers fail to make their flowers grow in the new soil of an alien movement. Dvorak fits them in perfectly and the symphony is all the more homogeneous because of these touches. American audiences ought to hear this work oftener.

There was one great shadow over this concert in the hearts of many auditors. The Assistant Manager, Mr. Fred R. Comee, who died suddenly yesterday, was almost a personal friend to every regular attendant on these concerts. Everyone knew his pleasant face, almost everyone had had a pleasant word from him at one time or another. It was a great pain to know that he had gone forever from the post that he had filled so genially and well. Orchestra and audience alike must have felt the shadow of Azrael clouding the sunshine of some of the music.

Frederic R. Comee Dead

Funeral of Assistant Manager of Boston Symphony Orchestra Will Be Held This Afternoon

The funeral of Frederic R. Comee, assistant manager of the Boston Symphony Orchestra, will be held this afternoon

Frederic R. Comee.

in Mt. Auburn Chapel, Cambridge, at 4 o'clock. Mr. Comee's death, which occurred at his home, 1390 Beacon street, Thursday night, was a shock to his friends throughout the country, as few of them knew of his illness.

Death was due to typhoid. Mr. Comee was taken seriously ill last Sunday, but had not been well since returning from the last trip taken by the orchestra to New York, about three weeks ago.

Mr. Comee was born in Fitchburg, Jan. 2, 1854. He was graduated from Harvard with the class of 1875. He was a member of the University Club of Boston, the Harvard Club of New York and the University Club of Philadelphia. He leaves a widow.

After his graduation from Harvard he entered the service of the old Fitchburg railroad. Later he organized a musical agency in this city, the old Chickering Bureau, and for several years he was treasurer of the Bijou Theatre in its prosperous days when the Gilbert and Sullivan operas were at the height of their popularity.

He became the assistant manager of the orchestra in 1886. Associated in this work with C. A. Ellis, of late years he had had practically complete charge of the routine of the business, and was its travelling manager.

JOURNAL- APRIL 17, 1909.

FINAL SYMPHONY FEATURES CHOSEN

Mr. Fiedler has been induced by many requests that have been sent in to him to repeat Bruckner's eighth symphony which was played with so much success at the eighteenth concert and he has placed it on the program for next week. The second part of the program will be Wagner's "Siegfried Idyll."

The feature of the twenty-fourth and last program, to be played April 30 and May 1 respectively, will be Beethoven's ninth symphony, which has not appeared on a symphony program since Symphony Hall was built and has been given only once in the last ten years. In the choral movement the orchestra will have the assistance of the Cecelia Society and a quartet of prominent singers.

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TRANSCRIPT.
APRIL 17, 1909

SYMPHONY CONCERT

DVORAK FOR REVIVAL AND FOOTE FOR NOVELTY

The Bohemian's Symphony, "From the New World," for the First Time in Nearly Five Years—The Decline of Dvorak's Music and the Fashion in Which the Symphony Exemplifies It—Some Curious Contrasts—The Fresh, Keen Pleasure of Mr. Foote's New Suite—Youthful Spirit and Mature Workmanship Join Hands In It—Beethoven and Dukas for the Rest of the Programme—Mr. Fiedler's Good Day

If orchestral concerts may be classified even as are plays, Mr. Fiedler made a "pleasant" programme for the Symphony Concert of yesterday afternoon. It began with Beethovon's overture, "Coriolanus"—a tone-picture, as we might say nowadays, of the hero, a prelude to Shakspeare's august tragedy, what one will except theatre music to the mediocre play by Collin for which the composer really wrote it. The overture was the one piece of the afternoon that asked exacting attention and stirred to grave response. Then followed, for a first performance in any concert, Mr. Foote's new suite for strings, and the audience justly took such joy of it that it twice called the composer to his feet from his modest place in the hall. The applause was deserved return for the pleasure the fine-spirited and finely written music had given; but it seemed no less as deserved recognition of the honorable and diligent place Mr. Foote has occupied these many years, and still holds, in the musical life of Boston. It is long since a new piece by him has been played at the Symphony Concerts, and the audience was quick to seize the opportunity to compliment the composer. Next came Dukas's orchestral setting of Goethe's ballad of "The Sorcerer's Apprentice," as vivid and brilliant a piece of instrumental narrative and delineation as has been written in our time, a tour de force of keen imagination and resourceful executive skill that sustain themselves to the end. Finally, for the first time in nearly five years, the audience heard Dvorák's symphony "From the New World." What a vogue it had in its time in the nineties here in the America that some fondly fancied had inspired it! How they and many another held excited debate of its use of Negro and folk-song melodies! The discussion subsided; audiences began to hear the symphony for its own intrinsic qualities and seemingly were less and less impressed by it. The score passed gradually to the shelf; Mr. Gericke took it down and dusted it when he had need to arrange a memorial programme for the dead Dvorák in the autumn of 1904. Since then it has gathered dust again until Mr. Fiedler put it on his rack yesterday. The audience listened with interest and applauded cordially, but some of the elder and more reflective hearers must have wondered if this were really the symphony about which they were so excited in those distant nineties. Today, it justifies poorly enough any sort of tumult over it.

The day was one of Mr. Fiedler's good days, and in all the music, except Dukas's scherzo, his abilities as a conductor shone clear. The heroic voice, the large stride, the ample and incisive accent of Beethoven's overture sorted with his strenuous ways and, now and again, with his men to aid, the music gained the eloquent sonorities that rightly or wrongly do link Beethoven's Coriolanus to the Coriolanus of Shakspeare. Mr. Fiedler loves the emphasizing contrast, and he had it, and achieved it, in the play of the music that suggests the proud and self-absorbed Roman over against the softer women and the softer circumstance that surround and sap him. Mr. Fiedler loves, too, the rhetorical pause, and there is fit room for it in this overture to "Coriolanus." He "nurses" melody and phrase gladly ,and the music that Wagner thought significant of the Roman's mother will bear such "nursing," even thought its dignity now and then fell away yesterday into something too like long-drawn sweetness. In the main, however, Mr. Fiedler made the overture speak with its high eloquence and its noble power, and he and it were good to hear. He and the string choir, quite as much, were as fortunate in Mr. Foote's suite. The little prelude went in graceful melodic outline and clear brightness of tone; the pizzicato was all light and shimmering elasticity; the adagietto had its richness of soberer tonal coloring; and Mr. Fiedler brought the supple and the cumulative energy to the fugue that is the true means to make all the fugues in the world—and how many there must be!—really "sound." Mr. Fiedler was vividly delineative in Dukas's scherzo, and his orchestra clearly told the tale. There were the voices of mystery that bring its atmosphere; there was the diligent broom trotting to and fro to the well; came the bewilderment, the alarm, the terror of the apprentice, the advent of the potent and overwhelming sorcerer, and the subdued broom slinking away to its corner again. Mr. Fiedler was very diligent and conscientious with the music. He duly imparted its contents as a faithful conductor should. Yet somehow his fidelity—his literalness almost—rather dimmed Dukas's brilliance, and he seemed to forget that the scherzo is an instrumental jeu d' esprit as well as an orchestral narrative. Dukas was smiling, even winking, as he wrote. With Dvorák's symphony, Mr. Fiedler was on more congenial ground. He could yield himself to its rhythmical turbulence, its changefulness of mood, its high instrumental coloring (as such coloring went in Dvorak's time). He could catch the snapping vivacity of its scherzo, the langurous sentimentality of its slow movement, the leaps and whirl of its finale. Probably he did not make Dvorák's music sound as only the Czechs—they say—can do; but he played it as though he believed in it and would have his hearers believe with him; as though it were really alive.

"The times change, and we change with them," and Dvorêk's symphony heard again in the spring of 1909 was not exactly what we thought it when we first heard and debated it in the winter of 1895, when Boston and New York listened to it four times within a month. Nodadays the point is not whether and how Dvorêk used Negro folk melodies and their suggestion in the music. "Some will undoubtedly continue to insist," writes the learned "programmist" truly that the symphony 'From the New World' is based, for the most part, on Negro themes, and that the future of American music rests on the use of Congo, North American Indian, Creole, Greaser and cowboy ditties, whinings, yawps and whoopings." And forthwith he proves at length that to Dvorêk's family, to has friends, and to those in general, "from the highest to the humblest," who have heard it in Bohemia, the symphony seems wholly Cezch, wholly of the peculiar traits of the composer, and has no apparent or plausible connection with his miserable stay in America, except as it may bear the impress of his loneliness here, of his longing for his own country, of his quailing withdrawal into himself from the turbulent life life of a city and a land that were strange and distasteful to him. From the beginning to the end of his life, Doovàk was a Bohemian peasant, and an unusually simple-minded one, who happened to have the gift to write music. And circumstance, wanton and unkind, shifted him to New York in the nineties, for advertising purposes and what pass for "musical circles" there. No wonder he pined dolefully and shut himself bitterly within his own spirit.

Nowadays, however, all this is neither here nor there. Few of us that heard the symphony yesterday cared a pin whether Negro or any other folk-tunes suggested much or little of the music, whether the impressions that Dvorák received from "the new world," whence he dated it, stimulated or dulled his imagination. The debates over the symphony are closed. American and Bohemian opinions of it gather the dust side by side. The weary babble about folk-song in general goes tediously onward and will probably to the end of musical tune, but composers yesterday, today, and forever, will still "look in their hearts" and write when they would set their fingers to music-paer. The question, the only question, for us who listened on Friday was whether the symphony interested our minds, touched our imaginations, stirred responsive emotions and gladdened the ear, now by its melodies and their adornments, and now by the richness, the warmth and the variety of the instrumental coloring. The scherzo unmistakably accomplishes most of these things. It keeps its rhythmic vivacity, its adroit contrasts, its bright tonal tints, and its freshness and ardor of spirit. The Czech snap, which is much more important than the "Scotch snap" of the folk-lousts, animates it. The music is sprightly and alive. It is exhilarating to hear. The finale, too, has its energy of word and voice still, its tingling transitions, its fiery contrasts, its long cumulative progressions, its primitive vigor. Perhaps Dvorak heard the confused and turbulent voices of that strange America in it, or perhaps he felt himself "strong and free," as the old ballards says, on the native heaths of his own Bohemia. Be that as it may, the finale has a springing energy that keeps it vital still. But how has the Largo faded, with its insistent melody for the English horn that Mr. Feidler took at rather a droning pace yesterday. Some of used to hear in it, when we were under the first spell of the symphony—and the debate that it quickened—the rising and fading, the advancing and receding, the mysterious and potent voice of the forests of old legend, when winds stir in them and lonely and wandering men listen tremulously to the sound. And yesterday there was but a well-imagined meldoy for the English horn, singing itself insistently, languously over the soft strings, and turning shallower and shallower at each repetition. Mere surface, too simple emotion, as it seemed. And what was the first movement but spirited and contrasting play with instrumental colors and short-breathed and impulsive melodic thought and development, thin and unsatisfying music, again, with all its restless glitter?

Dvorák's orchestral coloring, rich and brilliant, diverse and apt, as it seemed in those days of the nineties, has paled under the ampler, more deeply tinted, and subtler palettes of a new musical generation. It has left him behind there; it has left him behind, too, in all the arts and imaginings of harmony and modulation. And his music has not the substance of melodic idea, the depth and the vigor of emotion, the variety and the largeness of imagination, the amplitude of design, the splendor of beauty or the eloquence of power that make the music of the masters survive every "advance" and every change in the fashions and the methods of their art. Dvorák was only a Bohemian peasant who had the gift to write music that at its best was unconsciously instinct with the spirit of his race. The gift rose not to genius, or something close to it, as it does once and again in Bruckner. For want of substance of thought and idea, of large grasp and large design, his music thins. For want of deep and kindling emotion to more highly organized imaginations and temperaments than his, it has begun to sound tame. Dvorák's music is more than out of the fashion. It is dying a natural death. It is perilous to revive his symphonies nowadays to another musical generation. The star of the more substantial, of the finer, Smetana rises; the star of Dvorák sets.

Mr. Foote's suite provoked no such melancholy reflections. It is a little piece, if the listener, like the composer, chooses so to call it; and it continues only for a short and varied twenty minutes. It asks only a string choir, and Mr. Foote makes light play with its natural but duly changeful timbres. A short prelude runs in clear and graceful melody, ingeniously distributed and imitated through the different groups of instruments—runs charmingly, playfully, with the happy air of surety of design, surety of fancy, and surety of resource all taking their seeming pastime. There is pause, and an insistent pizzicato follows, a little and beguiling exercise, so to say, in the varied timbres and in the fanciful touches that the composer may draw [illegible] lating voices subside, and the music passes into a soberly songful adagietto, all shadowed tonal coloring, the little passing cloud of pensive musing—it is hardly melancholy—upon the brightness of the whole suite. The choir echoes the pizzicato, and there is pause again. Then lustily, the strings swing away into the final fugue. Now a fugue may be the dullest and the prosiest thing in all music, as any one knows who has ever happened to read examination papers in harmony and counterpoint. It may also be as exhilarating, as thrilling even, an exercise for the musical mind and delight to the musical ear as was Reger's in the concerts of last year. Mr. Foote's fugue is never dull and never prosy. It has the energy of imagination, of contrast, of advance and recession, of execution for creation's sake that is much more than half the secret of successful fugue-making. And in keeping with the rest of the suite, and by a true and lively touch of imagination, it is energy at play. Trifle in a sense though the suite is, the music has the imagination, the resource, the spontaneity, the sense of style and the nice adaptation of means to ends that make it an admirable, even a distinguished trifle. And it is one of the maxims of a sincere and sensitive artistry that a little thing, well and truly done, is more to be desired than a large thing clouded and bungled. Moreover in the music, Mr. Foote, wise as he is in execution, is young again of spirit. And he counts his fifties.

H. T. P.

JOURNAL—SATURDAY
APRIL 17, 1909.

MUSIC LOVERS WILL PAY LAST TRIBUTE

To Attend Funeral of Assistant Manager of Symphony Orchestra in Cambridge.

Music lovers of this city will pay their last tribute to the late F. R. Comee, assistant manager of the Boston Symphony Orchestra for years, at 4 o'clock this afternoon, when funeral services will be held in Mount Auburn Chapel, Cambridge.

The news of Mr. Comee's death came as a shock to his friends throughout the country, for few of them knew of his illness. His many years of service with the Symphony Orchestra gave him the widest acquaintance among musical people, who sincerely mourn his loss.

Mr. Comee became assistant manager of the orchestra in 1886 and has seen it grow from a comparatively modest organization to its present position of the premier orchestra of the world.

BOSTON GLOBE-
APRIL 17, 1909.

WILL BE BURIED TODAY.

Funeral Services for Fred R. Comee to Be Held at Mt Auburn Chapel This Afternoon.

Funeral services for Fred R. Comee, for 23 years assistant manager of the Symphony orchestra, and also of old Music hall, and later Symphony hall, will be held at 4 p m today at the chapel in Mt Auburn cemetery.

FREDERICK R. COMEE.

The death of few Boston men would cause more sincere sorrow locally than will that of Fred Comee, whose acquaintance among musical artists and devotees of the art was remarkably wide.

An enthusiastic Harvard alumnus, of the class of 1875, he did much to encourage college and university musical organizations and was responsible for the popular concerts given by such bodies annually in Symphony hall.

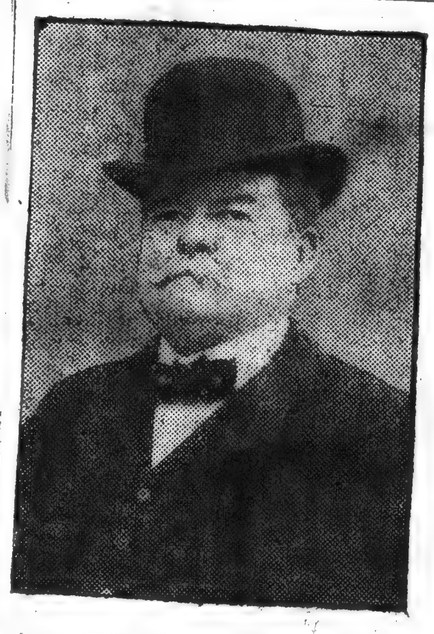
He was born 55 years ago in Fitchburg. His wife, who survives, was Miss Clara Galloup.

HERALD.
APRIL 17, 1909.

FUNERAL OF F. R. COMEE.

Will Take Place This Afternoon at Mt. Auburn Chapel, Cambridge.

The funeral services of Frederic R. Comee, assistant manager of the Boston Symphony orchestra, will take place this afternoon at Mr. Auburn Chapel, Cambridge, at 4 o'clock. Mr. Comee's death was a shock to his friends throughout the country, for few of them knew of his illness. His many years of service with the Boston Symphony gave him a wide acquaintance among musical people, not only in Boston but wherever the orchestra visited during the 23 years he was connected with it.



FREDERIC R. COMEE.

After his graduation from Harvard in 1875 he entered the service of the old Fitchburg railroad. Later he organized a musical agency in this city—the old Chickering bureau—and for several years was treasurer of the Bijou Theatre in its prosperous days when the Gilbert & Sullivan operas were at the height of their popularity.

He became the assistant manager of the orchestra in 1886 and saw it grow from a comparatively modest organization to its present position. Associated in this work with C. A. Ellis, of late years he had practically complete charge of the routine of the business and was its travelling manager.

Mr. Comee was one of the most popular men in the musical world. His geniality of temper and his fame as a raconteur made him a welcome guest wherever he went. His death is a severe loss to the orchestra as he had created a place not easy to fill.

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BOSTON SUNDAY POST, APRIL 18, 1909

BRUCKNER AND THE SYMPHONY

I was eating a piece of strawberry cake, reflecting the meanwhile, ruminating, as it were, upon the vastness and the incomparable splendor of Anton Bruckner's Eighth Symphony, which, thanks to Mr. Fiedler, we shall hear again next Friday afternoon and Saturday evening. I was thinking of that enormous wealth of inspiration, of the gigantic frescoes, the magnitude of which is hardly grasped before another fills the ear. Ever since the voices of Wagner and Liszt and the rest of the young fellows were heard in the land there have ben a majority to make sport of the "antiquated" symphony form. But Schubert finished at least one colossal and immortal work, in which he contented himself with pouring his inexhaustible ideas into a mould previously prepared. Schumann found very personal expression in a manner outwardly, if not inwardly, that of a symphonist; Brahms stood on the shoulders of Beethoven and created a 10th symphony in C minor, then developed until, in his fourth symphony, ht achieved music that is as pure, absolute, alembicated, as music can be.

We are liable to forget the basic, universal nature, the fundamental principles of the symphony. Every great composer has altered the form to give full and characteristic expression to his ideas. Every great composer will—and great composers flourish today, as encouragingly as they did 100 years ago. No two men will stretch a glove to exactly the same size and shape, but many men will continue to wear different gloves for some time to come. The comparison is not an absolute parallel of course, but it points the moral.

In all likelihood each generation for years to come will furnish one and probably more than one symphonist who will write living music. The symphony was not made and ordained by an individual, though Haydn and Beethoven did perhaps the most toward its present supremacy as a musical structure. It owes its being to the conspicuous and inconspicuous lives and labors of musicians since the days of Philip Emmanuel Bach, and before him. It has its origin in primal laws of beauty and proportion and its tenets spring from man's highest desire, the need of a perfection that we do not find in the world about us, the voicing of aspiration toward the pure ideal, which, something whispers, exists beyond.

Since the days of Brahms and Bruckner—two tremendous B's—great symphonies have continued to appear. Jean Sibelius, for one, of today, has produced at least two big canvases, and there are no weighty indications of the death symphonic in the immediate future.

While everyone with something to say will modify the structure as proves necessary to give plastic expression to his ideas, and while some will steer as clear as they can from anything that resembles a symphony, the prime essentials will contiue to exist and underly creative activities.

Bruckner, himself a frank and child-like soul, was filled to madness with admiration of Wagner and Beethoven. The programmatist of the Symphony concerts quotes his speech to a friend after a performance of the "Eroica"; "I think that if Mr. Beethoven were alive and I should go to him with my seventh symphony" (this symphony was the first work of Bruckner's to be heard here), "and say, 'Here, Mr. Van Beethoven, this is not so bad, this seventh, as certain gentlemen would make out,' . . . I think he would take me by the hand and say, 'My dear Bruckner, never mind, I had no better luck; and the same men who hold me up against you even now do not understand my last quartets, although they act as if they understand them.' Then I'd say to him, 'Excuse me, Mr. Van Beethoven, that I have gone beyond you in freedom of form, but I think a true artist should make his own forms for his own works and stick by them.'" But Bruckner was a born symphonist, who followed faithfully, though often in a horrible and grotesquely extended manner, the precepts of Beethoven.

Six of Bruckner's symphonies have been played in Boston, the 3d, 4th, 5th, 7th, 8th, 9th. Of these the third is the weakest. The fourth ("Romantic") approaches nearest the 8th in finish and conciseness of workmanship, and in beauty of material. The fifth is one of the most fantastic. I have heard it but once, but I shall never forget the adagio, with its impressive opening, a peculiar pizzicato passage for the strings over which the other instruments soon commence strange songs. The 7th, in E major, is a very rich work, and its slow movement is known to be or supposed to be a dirge for Richard Wagner, to whose friendship and encouragement Bruckner owed so much. It was the ninth symphony of which Bruckner said: "I undertook a stiff task. I should not have done it at my age and in my weak condition. If I never finish it, then my Te Deum may be used as a finale. I have nearly finished three movements. This work belongs to my Lord God." And this last symphony, in which sublime thoughts struggle with halting speech for utterance, has been cited as a pathetically appropriate monument to the life and the genius of Anton Bruckner.

Several causes are responsible for the verbosity and the twaddle that so obscure the inherent greatness of all of the later symphonies. Bruckner won his musical learning by the hardest struggle with poverty, and he was not a well-versed musician until about his 40th year. Sechter, his chief teacher, was himself too much of a contrapuntist and a splitter of hairs. He encouraged, instead of pruned, Bruckner's tendency toward over-elaboration. It may be said here that when Bruckner did graduate from apprenticeship he was a supreme master of the artifices of composition. We know how, when examined for an organist's position in Vienna, he improvised upon a given theme until his examiners themselves were confounded in following him. He waited until late in life to hear the performance of one of his symphonies, and his career was arduous. The man who spent 10 hours a day at the piano and three at the organ regarded music as his supreme solace, and he was fearless, like a child, in putting his thoughts upon paper. One can fancy him sitting down full of glee—the pudgy figure, the little, round head, a high forehead and small, almost cunning eyes, to put his thronging thoughts on paper. If he had heard his works more frequently he would probably have observed their defects. He did materially alter one symphony, after personally conducting its performance. But he could not restrain his love of putting notes on paper, his glory in his ideas and his contrapuntal prowess. And his ideas, revolved in silence, grew inward instead of outward, often losing their force and cogency.

The eighth symphony, however, escapes these faults almost entirely, and at the 18th concert this season it won such a triumph as seldom comes to so new and pretentious an orchestral composition.

What did Hanslick have to say of this symphony after the first performance at Vienna, 1892?

"Like all the Bruckner symphonies that I chance to know, this one interested one in parts, but was amazing, indeed repellant, upon the whole. To say it in a few words, the peculiarity of the work consists in the transfer of Wagner's dramatic style into the symphony. Bruckner falls not only every moment into Wagnerianisms, turns, effects, reminiscences; he even seems to have chosen certain Wagner pieces as models for his architectural construction, especially the 'Tristan und Isolde' prelude . . . Character[illegible] of this symphony, Bruckner's latest is the immediate juxtaposition of dry contrapuntal school wisdom and immoderate exaltation. Thrown about between intoxication and vacuity, one is left, at last, without any definite impression; one arrives at no artistic enjoyment. Everything passes by one in a high-handed manner, forbidding survey, without order, stretching out into horrible extension. Each of the four movements, most often the first, charms by some interesting figure—a flash of genius. Oh, if the rest could be omitted! It is possible that this Katzenjammer style, with its confusion of dreams, belongs to the music of the future—a future that we do not envy. But for the time being we hope that the symphony and chamber music will be kept unsoiled by a style that is in its rightful place only as an illustrative means in definite dramatic situations."

Bruckner, too, had his troubles with admirers. The symphony was programmed: "The author of this programme is not named, but we may easily guess the rogue—who is hated least of all by his master." The opening of the first movement was dubbed "the form of the Eschylean Prometheus." "An especially tiresome part of this movement has been given the beautifying name of the greatest loneliness and silence.' And the scherzo, which does, in truth, smell of the sod, had the caption of the 'German Michael,' after 'Michel,' a rough fellow. In the adagio we are given to behold no less than 'The all-loving Father of mankind in His entire and boundless wealth of mercy.' As this adagio lasts 28 mniutes, pretty nearly as long as a whole Beethoven symphony, sufficient time is thus given the listener to contemplate the unusual spectacle. The finale, at last, with its barock themes, confused construction and inhuman noise, appearing to us to be nothing more than a model of bad taste, is, so the programme says, 'heroism in the service of the divine.' The trumpet calls that are blown in all directions are the 'annunciators of everlasting salvation, heralds of the divine idea.'"

No wonder that Bruckner, when royalty asked him to name a wish, desired that he be freed from the criticisms of Eduard Hanslick. And how was the symphony received? Tumultuous jubilee, handkerchiefs waved in the air, countless calls for the composer, etc.

SPRINGFIELD SUNDAY REPUBLICAN: APRIL 18, 1909.

There will be much regret in the musical world over the death, at the age of 55, of Frederick R. Comee, assistant manager of the Boston symphony orchestra. His duties brought him in contact with a great many people, and he made friends easily. He was associated with the orchestra almost from its inception, taking up that work after he left college. Much of the arduous detail of management devolved upon him, and in recent years he suffered several severe attacks of illness from which he perhaps did not give himself time fully to recover. It was largely through his efforts that the Springfield concerts were arranged for.

SUNDAY GLOBE—APRIL 18, 1909.

MUSIC AND MUSICIANS

Foote's New Suite, the Symphony Novelty.

Another Season of the "Pops" to Begin May 3.

Recitals of the Closing Season—Gossip.

Arthur Foote's suite in E major, for string orchestra, was the novelty number at the Symphony concerts last week, being given its first performance in public at the Friday afternoon rehearsal. The "Coriolanus" overture by Beethoven, the Dukas scherzo, "The Sorcerer's Apprentice," and Dvorak's "New World" symphony were the other selections.

In bringing forward Mr Foote's melodic little suite Mr Fiedler continued his good work in giving practical encouragement to resident musicians by performance of those compositions which seem to him worth while. Macquarre, Strube, Chadwick and Foote have successively figured on the last four programs, and in no case has Mr Fiedler's judgment been at fault regarding the quality of the works performed.

The three parts of the suite Mr Foote has divided into a prelude, an interrupted pizzicato and a fugue. The work is very brief and is scored for a string orchestra. Taking a simple short theme for a foundation it finds repetition in a dozen or more forms in the different groups of instruments. The treatment is largely of the legato character and the harmony glides from one choir to another in the most amiable way, concluding with long sustained notes in the higher fingering of the violin tapering to a whispered diminuendo.

Opening with a lively pizzicato of an elaborate nature the second part closes in a similar way, an interruption by bowed instruments making a strangely contrasted connecting link between the two. The pizzicato is cleverly managed, with tonal colorings distributed through all the string sections. The fugue begins in canonical measures, the original subject being stated briefly and succinctly and the answering themes introduced skilfully and without abrupt transitions in tempo and phrasing. The performance gave evident pleasure, for at its close the composer was forced to bow his acknowledgments in recognition of the applause.

The "Coriolanus" overture deserves to be credited with the proper "pomp and circumstance" that gives musical illustration of grim episodes in the career of the hero. Beethoven's pictures were presented in vivid colors by Mr Fiedler's forces.

"The Sorcerer's Apprentice" went along in the jolliest way, with its comical and diabolical utterances of wood-winds, especially in the bassoons, its sharp trumpet blasts and other jumping-jack quirks of orchestration. The program closed with the "New World" symphony which shows Dvorak's undeniable talent in treating negro melodies in symphonic style. Praise is due the orchestra whatever one may think about the merit of the work itself.

Bruckner's eighth symphony, which was received with conflicting opinions as to its importance when played at the 18th pair of concerts, will be repeated this week. The "Siegfried Idyll" will make up the second part of the program.

For the closing program next week Mr Fiedler announces the ninth symphony, by Beethoven, which has not appeared on a Symphony program since Symphony hall was built and has been given only once in the last 10 years, then at a Pension Fund concert under Mr Gericke. For the choral movement of the symphony the orchestra will have the assistance of the Cecilia society and a quartet number of prominent sincers, whose names will be announced in due time.

"Pops" Soon to Begin.

The 24th season of the "Pops" will begin Monday evening, May 3, in Symphony hall and continue for nine weeks, the last concert being given Saturday evening, July 3. The concerts will be given every evening except Sundays at 8 o'clock, and the conductors for the season will be Gustav Strube, Arthur Kautzenbach and Andre Maquarre.

JOURNAL—MONDAY, APRIL 19, 190

SYMPHONY CROWD CALLS FOR FOOTE

Author of Suite Played by Orchestra Forced to Bow Acknowledgments.

One of the best features of the Symphony concert Saturday night was the suite for string orchestra by Arthur Foote, the Boston organist and composer. It proved to be spontaneous yet scholarly in a marked degree. It fairly overflowed with melody—with cheerful, youthful spirit. There were three movements, prelude, pizzicatti and adagietto, and fugue. The prelude was perhaps too saccharine for an audience that has a fancy for Strauss and Debussy, not to mention Bruckner; but after the second movement, with its suggestion of zephyrs blowing over a moonlit ocean, the applause was enthusiastic and the composer had to make his bow from his place in the balcony. The same enthusiasm prevailed after the performance of the sparkling fugue; and Mr. Foote had to bow again and again.

The concert opened with a stirring interpretation of Beethoven's "Coriolanus" overture. After the Foote novelty came the Dukas scherzo, "The Sorcerer's Apprentice," with its lively description of the broom that turned into one servant and then into two, filled the room with water and the apprentice with consternation. The last number was Dvorak's "New World" symphony, which, almost tenderly performed, gave the audience very much pleasure.

BOSTON POST, APRIL 24, 1909

SYMPHONY REHEARSAL

BY OLIN DOWNES

The last Symphony rehearsal but one this season took place yesterday afternoon in Symphony Hall. In memory of the late Fred R. Comee, the lamented assistant manager of the Symphony Orchestra, the concert opened with the funeral march from Beethoven's "Eroica" symphony.

One could do the memory of Mr. Comee no greater justice than to quote a few lines of the eulogy published in the programme book: "His knowledge of human nature, his amiable disposition, his tolerance, his marked sense of humor turned business acquaintance into friendship, and all who had to do with him respected his ability and were fond of the man himself. He was scrupulously honest, industrious, never discouraged, quick and ready in an emergency, always of good cheer. His pride was in the organization of which he was a member His devotion to the interests of the orchestra was untiring and unselfish. The loyalty that bound him to many friends with hoops of steel distinguished him in his office."

Bruckner's eighth symphony, performed in Boston for the first time two or three weeks ago, was repeated by general request, and it made less of an impression than on the previous occasion. This was chiefly due to the performance, which revealed more detail and less of the prodigious vitality of the music than at the first reading. It was one of those psychological moments when every man in the orchestra appeared sick unto death of the work (evidently the weather had accumulated in the instruments, especially the brass) and Fiedler, in his desire to impress every measure upon those who listened, became guilty of over-elaboration, which is a very unsafe proceeding, even with the strongest of the symphonies of Anton Bruckner. Again the slow moment made a deep impression. The finale seemed for the most part doddering and imbecile, save toward the last.

The concert came to an end with Wagner's "Siegfried Idyl."

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ADVERTISER,
APRIL 24, 1909

"HEROIC" SYMPHONY HEARD ONCE AGAIN

PLAYED IN MEMORY OF FRED R. COMEE

Bruckner's Great Symphony Is Worth Studying — Fascinating Changes of Harmony.

By Louis C. Elson.

PROGRAMME.

Beethoven—Funeral March from "Heroic Symphony."
In Memoriam. Frederic R. Comee.
Bruckner—Symphony, No. 8, in C minor. By request.
Wagner—"Siegfried Idyll."

There was no soloist in this concert, nor was one wanted, for the orchestral music was absorbing from beginning to end. Yet the programme was badly arranged and lacked balance. To give over an hour and a half of music before the intermission and only fifteen minutes after it, proves the latter part of the above assertion, while the "Siegfried Idyll" coming after the Bruckner Symphony sounded tame. The grandiose coda of the symphony would have made an admirable end of the programme, while the whispered cadences of the Idyll (the Melody of Peace and the "Siegfried, Refuge of the World," motive, in augmentation,) made but a lame and impotent conclusion.

It was eminently fitting to pay tribute to the memory of the Symphony Orchestra's loyal servant, Mr. Comee, and there is no doubt that many a personal remembrance blended with the music, for "Fred Comee" was a friend to hundreds. Possibly one ought not to say a word about the music here, but we think that Mr. Fiedler would make the movement still more impressive by quickening it a little.

The Bruckner symphony is great music. If any auditor in the concert tonight finds it over-long the fault is in him, not in the music. It is something worth studying. The first and second movements have a constant tendency to sequence work, but everything is logical and tangible, and there are moments of absolute greatness in both. Bruckner knows what to do with his figures. Like Wagner he can repeat very frequently without the risk of becoming tedious. The changes of harmony are fascinating.

The Scherzo is sturdy enough and its chief figure of four notes in upward progression is given over and over again, and then it is put in contrary motion and played downwards and given a few hundred times more; yet never is there a moment of tedium for the trained auditor. The Trio is in strong contrast and one thinks occasionally of the Wagner of "Tristam and Isolde" both here and in the Adagio, but the treatment is Brucknerian and is properly symphonic.

Again we found the Adagio lofty in the highest degree. Its climaxes are worked up with an indescribable dignity. Certain parts suggested the beautiful "Rhine Journey" in "Goetterdammerung" and there was something gloriously Wagnerian in the use of the brass. Only Bruckner seems to have caught the true Wagnerian spirit in his modulations. He has a very different style from the Beethoven and Brahms schools. All the instruments played well, but the horns superlatively so. The end of the Adagio, with its horn passages, is as lofty as anything the present reviewer can recall in modern music. This is the very apex of the symphony. The finale falls off a trifle. There is a forcible beginning, some blaring trombone work, several striking organ points, especially on the kettledrums, and some well-written counterpoint, but the greatness of the Adagio is not attained.

This symphony would stand a test that would cause much modern music to shrivel up; it would sound well in a piano arrangement; it would make a very effective piano duet. It is not carried to success by mere tricks of tone-coloring; in fact sometimes the scoring could be improved; but the ideas and their development could not.

We were glad to see Mr. Fiedler recalled at the end of the symphony. His intelligent and loving work have borne excellent fruit in this case, and the orchestra deserves homage also. But if he ever gives this programme in any other city we would counsel his placing the Siegfried Idyll at the beginning, or else leaving it out altogether and making the Bruckner symphony the entire programme.

The "Siegfried Idyll" is one of the best examples of "family music." Wagner wrote it as a birthday present to his wife. Mendelssohn in a similar way, composed "Son and Stranger" (opera) for his parents as a surprise upon their silver wedding. Both these works were not written with thoughts of music publishers and public performances. It was quite another branch of family music when Strauss celebrated his wife and baby, and uncles, aunts and relatives, with a view to large sales and quick profits.

The fact above stated about the original privacy of "The Idyll" makes the scoring of this work much lighter than was Wagner's wont. This added to its unfitness as a concert finale and a succession to Bruckner's ponderous ending. Nevertheless, even with this defect, the concert of yesterday was thoroughly worth while.

TRANSCRIPT,
APRIL 24, 1909

THE CHORAL SYMPHONY

BEETHOVEN'S TONE-POEM TO BE PLAYED AGAIN

The Revival Next Week for the First Time in Nine Years at the Regular Symphony Concerts—The Temptation in the Music to "Editing" and Experiment—Mr. Damrosch's Recent Double Performance of the Symphony in New York—The Other Innovations That He Attempted—The Debated Question of Pause or No Pause Before the Finale

Next Friday afternoon and Saturday evening, for the first times in nine years, Beethoven's choral symphony is to be performed at a pair of regular Symphony Concerts. In the spring of 1900, it was the last piece that the Symphony Orchestra, then under Mr. Gericke, played in the old Music Hall. Once at a concert for the Pension Fund of the orchestra he undertook it, five years ago, in Symphony Hall. Now Mr. Fiedler has once more restored it to the regular concerts and set himself to the preparation of it with his familiar energy. The Choral Symphony, besides, has been much the fashion this season at orchestral concerts. Mr. Mahler undertook it not long ago in New York with the orchestra of the Philharmonic Society and carried it to a performance that was eloquent in the more "dramatic" portions of the music, and that attempted none of the innovations for which the symphony offers peculiar temptation. Three weeks before, however, Walter Damrosch and the New York Symphony Orchestra had been plentiful with them. He performad the symphony twice in a single concert; he assembled a group of singers for the solo parts; here and there he amplified and "edited" the score as Beethoven left it; and once he made and once he omitted the debated pause before the beginning of the last—the choral—movement. Experiments of many sorts are an old story since Bülow's time with the ninth symphony. Many a conductor cannot resist the temptation to "write in" what he fancies Beethoven would have written, had he not been deaf, or had he had modern instruments and modern instrumental skill in his orchestra. With each renewal of such experiments comes fresh debate of them and of the editing of the choral symphony in general. It was plentiful in New York a month ago, and below follow two instances of it.

A mere record of the last of the Symphony Society's concerts of Beethoven's music might suffice if it had been a duplicate of the corresponding concert last season. But the concert was something very different, wrote Mr. Krehbiel in the Tribune. It was, indeed, different from any other concert which Mr. Walter Damrosch has conducted in New York, or the forces under his control, have ever given. The programme consisted of a single number, and this was performed twice. The number was the Choral Symphony. The scheme of a double performance of the symphony smacked a good deal of sensationalism in the announcement. Von Bülow tried the experiment once in Germany, but much could be forgiven the erratic doctor which could scarcely be pardoned in another. But Mr. Damrosch seemed not only willing to endure the comments which he must have known would be called out by his proceeding, but to invite others. He not only repeated the symphony after a brief intermission, but he essayed an experiment, without precedent so far as we know, and gave the solo parts into the keeping of a small chorus of thirteen voices—three sopranos, three contraltos, four tenors and three basses. He also called together a chorus, unusual in its composition, at least of three hundred voices. Moreover—and herein lay the feature of the performance which was most fruitful of results—he subjected the great work to a careful study and made such changes in the score as he believed would bring it closer than usual to the appreciation of the listeners. They were all of a character sanctioned by the approval of some of the best men of the musical world. It is enough to say that much of what Wagner and von Bülow did to bring to notice the melodic ideas which have sometimes been blurred, or hidden by the shortcomings of the instruments in use in Beethoven's day, and the want of skill in the players, was repeated by Mr. Damrosch.

Three features, however, were striking enough to assert the attention of every amateur. The first has been mentioned: Instead of a quartet, a small chorus sang all the solo music except the opening proclamation in the vocal finale and the tenor solo. The effect of this change was striking, too striking to be disposed of at the time. There was a loss in contrast—there was a gain in homogeneity. There was less gasping for breath, less evidence of a struggle with the cruel difficulty of the music, but also less color. The second feature was one which Mr. Damrosch submitted to a trial. At the repetition of the symphony he separated the slow movement and the finale by a very brief pause. He did what no conductor has done before in New York except Mr. Weingartner at a Philharmonic Society concert some five years ago. At that time the proceeding was enthusiastically commended by The Tribune's music reviewer. Last night's experiment confirmed him in his opinion that it was thus that Beethoven intended that the work should be performed. It is, indeed, not only highly illuminative of the composer's poetical purpose, if that purpose was a celebration of humanity's struggle for joy, it is essential to a clear expression of that purpose. Let a hurried argument be attempted.

The last movement of the symphony opens with a turbulent presto of the wind instruments, a mad and despairing shriek, which is interrupted by the famous recitative of the basses; then the discordant fanfare is repeated with angry emphasis, and again comes an expostulation from the instruments, which seem to be trying to adopt the human form of speech. Now, in succession, come brief reminiscences from the three preceding movements, separated from each other by declamatory passages in differing moods from the basses. After the three movements have thus been passed in review the wood-wind instruments suggest the melody which later we find associated with Schiller's "Ode to Joy," and the bass intruments express their satisfaction with the tune as plainly as inanimate instruments can. Now they act on the gracious suggestion of the wood-winds, sing the melody to the end in unison, and then deliver it to the orchestra, which puts it through a series of variations. These are running out into a complacent ritornello when the horrid opening din is heard again louder and more rasping than before, for now the strings, too, add their voices to the clamor. As before, there comes an interruption, but this time the expostulation comes from human lips and is clothed with articulate speech. The sole baritone addresses the instruments: "O friends, not these tones. Rather let us unite in more pleasant ones, and more joyous." Then, like the bass instruments before him, he sings the joy melody to Schiller's words to the end and transfers it to the chorus. Vocal variations supported by the orchestra take the place of the instrumental, which had gone before. The poet-composer's desire for that definiteness of expression which could come only from the word has been achieved. A perfect apparatus composed of many parts, each efficient in a degree but endowed with a higher efficiency through coöperation, hymns the praise of joy.

If Beethovon had wanted the finale to succeed the slow movement without a pause, it is easily said, he might have omitted the customary double bar between the two movements or written "attacca" over it. He did neither of these things. But note this, that he omitted the hold which is found in the score at the conclusion of the first and second movements. The dissonant orchestral screech which begins the last movement is like a conjunction in grammar—an and, if, but or not. It ought not to be regarded as a beginning but as a continuation of the discourse. Again, there is a double bar and [illegible] enumeration and alignment of the forces [illegible] now no one would think for a moment a pause was permissible; everything is rushing eagerly toward the solution; a new attempt is made, and, because articulate speech is brought in to help, success is attained.

Last night's public had an opportunity to hear the effect of the customary pause between the third and fourth movements, and also the effect of the device which we believe was in Beethoven's mind. A full demonstration was spoiled by a burst of applause which followed the slow movement on the second performance; but there remained enough of the effect to appeal to the discerning. The symphony benefits from the device.

Many musicians of the present time, added Mr. Henderson in the Sun, have felt that Beethoven needed editing, a great deal according to one or two of them. There used to be in this city a musician who said that he would like to study orchestration for two or three years with Richard Strauss and then reorchestrate Beethoven's fifth symphony. Doubtless he would have begun by extending the list of instruments employed, for Strauss himself could best reorchestrate this composition with the apparatus found in his own scores. There is no doubt whatever that new and extraordinary sonority could be imparted to the entrance of the finale. Suppose that instead of being scored for Beethoven's elementary orchestra it were written out anew for the usual body of strings, three flutes, two oboes, English horn, two bassoons, contra bassoon, four clarinets, bass clarinet, double bass clarinet, eight horns, six trumpets, bass trumpet, three trombones, contra bass trombone, tuna and —à la Wagner—six harps. It would sound very different, would it not? There might also be a heckelphone and a sarussophone, with megaphones for the solo quartet. It would doubtless be tremendously imposing, but the real question is, would it sound any longer like Beethoven?

Now that is precisely the one question which has to be answered whenever anyone undertakes to edit any of Beethoven's orchestral scores. It is not regarded as reverential to meddle with those scores at all. Beethoven knew what he wished and he wrote it. Without doubt this is true in the majority of cases; but long before Mr. Damrosch this question was raised: Are there not places in the score of the ninth symphony which show that the composer was constrained to write as he did either by the state of orchestral technic in his day or the possibilities of the instruments that were at his command? Mr. Damrosch's more technical departures from custom consisted in the carrying of the violins and the flutes up to what seemed the logical conclusion of certain melodic phrases; in the "filling out" of the rests in the trumpet parts and in the trombone parts in the finale, and in other reënforcements of the wood-winds in that movement. They did not in any way change the instrumental color of Beethoven. They did not reconstruct either his melodic scheme or his balance of tone. They did fill out certain passages, but in a manner not boldly pronounced.

Mr. Damrosch's devotion to the ideas of his one-time teacher in the art of conducting, von Bülow, led him to do things much more reprehensible than the editing of the phrases alluded to in the foregoing cursory comments. At the end of the first movement of the symphony, for instance, Bülow has filled out the last three measures of the tympani part in quite indefensible manner. This piece of editing cannot offer as its excuse the plea that Beethoven would have done the same thing if he could. Beethoven unquestionably wrote the passage as he wished it to sound. There is another spot in the ninth symphony where Bülow went even further, for he interpolated parts for seven tympani, doubling the successive notes of a melodic phrase. Beethoven [illegible] effect, and it is utterly foreign to the character of his music. Therefore Bülow's impudent editing should be relegated to the museum of musical curiosities. Mr. Damrosch, though he used the passage at the end of the first movement, had not the hardihood to introduce the seven [illegible] against Beethoven.

THE SYMPHONY CONCERT

An Intimate Memorial Rite—Bruckner's Eighth Symphony Again and to a Prepared and Expectant Audience—A Suggested "Programme"—Wagner's "Siegfried Idyl" for Spring Music

The Symphony Concert began yesterday afternoon in the intimacy that befits a long-standing public which has come to know those that minister to its pleasure week by week and year by year, to hold them in individual regard and to miss and to regret them when death or separation takes them away. It so knew the late Frederic Comee, for twenty-three years the assistant manager of the orchestra; and it so understood the untiring and unselfish loyalty with which he had served it. The Symphony Orchestra, at its concerts, has this very year honored the memory of a departed scholar who cultivated the arts, the late Professor Norton, and a departed musician who made music fertile in Boston, the late Mr. Lang. The one was a distinguished figure in the whole community of Boston and of Cambridge; the other had followed the Symphony Concerts from their beginnings a quarter of a century ago. The orchestra paid public tribute to both. Yesterday, when it played the "funeral march" from Beethoven's "Eroica" symphony to the memory of Mr. Comee, it was paying more intimate honor to one who had been of its own ranks, whom it had long known, and whom it lamented sincerely. The audience understood as sensitively and listened as whole-heartedly. Not often, happily, has the Symphony Orchestra had occasion for such intimate rites, but in them and in the mood of the audience toward them was proof of the fine and close tie that has come to bind the public of the concerts to the men that give and direct them. Like all such bonds, it is not a thing to be discussed or to be paraded, but when the rare moment comes to disclose it, as it did yesterday, it is at once clear, firm, touching and significant. The pity of such moments is the lack of diversified and adaptable memorial music. Siegfried's apotheosis in "Götterdämmerung" may serve only for the mighty dead. The funeral march orchestrated from Chopin's sonata is too poignant for memorial dignity. Mozart's "Trauer-Musik" has its place; but the ultimate resort is the slow movement or the whole of Beethoven's "Eroica" symphony, and they that hear fashion it to the mood that the occasion has stirred in them. Yet there must be other pieces as fitting—the adagios of some of Bruckner's symphonies, for example—if conductors would only seek them out and custom come to hallow them.

Coincidently one of these symphonies, and the one with the most moving adagio of them all, happened to follow the memorial music. Evidently, Mr. Fiedler regards Bruckner's symphony in C minor as the most important new piece of the year, and, following the precedent that Dr. Muck set with novel music by Strauss, Debussy and Bischoff, he willingly complied with requests for a repetition. Six weeks ago, when the conductor and his men played the symphony for the first times, it clearly interested and stirred the audience more deeply than had any other of Bruckner's music, and long as it is, irritating as it is at moments, and disappointing as it is at others, it kindles as eager listening and as responsive feeling yesterday. Thus, at last, and at least with the symphony that is his masterpiece, has Bruckner come into a just esteem here. Mr. Gericke played his symphonies on occasion because they were music that the public of the concerts should know; Dr. Muck played one in each year of his stay because he believed in the underlying beauty of Bruckner's voice and in the unique qualities of his imagination and would lead his hearers into them. Mr. Fiedler, in turn, has played this eighth symphony as one who held it in glowing admiration, who had searched out the secrets of its exaltation and intensity, and who would impart them in like ardor and elevation of spirit. He has accomplished nothing the year through, not even "Ein Heldenleben," with such sustained and diversified power, with such largeness and depth of imagination, with such fineness of feeling and such apt and varied eloquence of impartment. An orchestra like ours may easily attain the glow and the richness or the ethereal and the poignant quality of Bruckner's instrumental coloring. Not every conductor, though his will be the best in the world, can enter as deeply as has Mr. Fiedler into the passionate aspiration and exaltation of spirit in the pure-hearted and simple-minded old man (who was a composer most of all by the grace of God) of which this instrumental coloring is the moving voice.

Moreover, as with every other composer of distinct individuality, familiarity with Bruckner's peculiar idiom only leads to the clearer appreciation of all that it would express and attain, and to the fuller emotional response to it. At a first hearing of any of Bruckner's symphonies, it is easy for the listener to occupy herself overmuch with the mechanics and the methods of the composer—to dwell upon his alternation of ascending and descending progressions, to grow impatient over his halts for mere schoolmaster's counterpoint, to light upon the moments when invention and imagination flags and confusion clouds; to note each reminiscence of Wagner; to pounce upon Bruckner's limitations and shortcomings. There is a like state of mind—Tschaikowsky's "Pathetic" symphony nowadays provokes it—when listeners have be-

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particular piece. Yesterday, with the repetition of Bruckner's symphony in C minor, the audience was at the golden mean. It knew Bruckner's ways sufficiently to be unconcerned about them, and it recalled enough of the beauty and the power, the aspiration and the exaltation of the music to be attuned to emotional response to it. In such mood Bruckner's long and mounting progressions and his surging climaxes lift the hearts of his hearers, as well as the instrumental voices that are achieving them. In such mood the beauty of the adagio becomes as luminous, as ethereal, as celestial as the light that St. John of the Revelation saw streaming from heaven, and the voice of the music is as the voice that said: "And there shall be no more death; neither sorrow nor crying; nor shall there be any more pain." Equally, with an audience so prepared to response, does the ceaseless striving and struggle and choked lament of the first movement and the interval of merely human happiness that the scherzo affords, become part of a large, imaginative and emotional design, that for once Bruckner accomplished, leading into the compassion and peace of the adagio—"and He shall wipe away tears from their eyes"—and into the solemn and triumphal exaltation of the finale. "And I saw the seven angels . . . and to them were given seven trumpets . . . and there were great voices in heaven." Bruckner disclosed no "programme" for any of his symphonies; probably he had none. But he knew and believed in the Book of the Revelation. Ingenious minds have tried to adapt this eighth symphony to the myth of Prometheus. Rather, in the last two movements, it is music of the Apocalypse.

It is hard to "round off" a concert after such rarefied spirit and ennobled voice, and this time Mr. Fiedler took refuge in a piece that should be all contrast—the "Siegfried Idyl" that Wagner spun a little too lengthily and too tenuously for Cosima's birthday at their villa by Lucerne in the first happiness of their life together. That birthday happened to be Dec. 24, but it is quite possible to hear the piece as music of the spring, wherein by all precedent from Theocritus even to Swinburne all idyls belong. Siegfried's horn blows through the music and its voice surely is of the woods; birds trill as well; there is longing in the piece, and the warmth and the brightness of gentle, eager happiness. It is music of the spring quite as much as the spell of Good Friday or the forest voices of "Sieg[illegible] from it into the [illegible] drops and the break[illegible]uds of a spring rain seemed only the [illegible]table thing. H.

CONCERTS NEXT WEEK

The End of the Season—The Final Symphony Concerts—A "Debussy Evening" by Mr. Copeland—The Spring Concert of the People's Choral Union

The twenty-fourth and last pair of Symphony Concerts for the year fall on Friday afternoon and Saturday evening next at Symphony Hall. Two symphonies, moreover, make the programme. The first is Mozart's in D major, No. 35, one of those that are seldom performed nowadays and actually unheard here for nearly twenty-five years. It is short, light and interesting, and it is good to find Mr. Fiedler departing from the Mozartean routine that would limit his symphonies in the modern concert room to the three that he wrote in 1788, almost at the end of his life. They are surely the finest of the many that came from his hand, but they are also the most hackneyed. The other and the major symphony is Beethoven's ninth in D minor—the symphony that ends with a setting of Schiller's "Hymn to Joy," and enlists a solo quartet and a chorus. Rather strangely, nine years have passed since it was performed at a regular pair of Symphony Concerts. Nine years ago, this spring, it made the final item of the final concert in the old Music Hall. Some years later Mr. Gericke put it on the programme of a concert for the Pension Fund of the orchestra. Now, at last, Mr. Fiedler has restored it to the Symphony Concerts proper. Next week the Cecilia will provide the chorus, and in equal force at both concerts, while the four solo singers will be announced soon. In another column an article describes some of the "editing" and amplification that the Choral Symphony, always tempting matter for such experiments, has lately undergone in New York.

The last of the concerts of the Symphony Orchestra, for the season, in Cambridge will take place in Sanders Theatre on Thursday evening. Following the precedent that Dr. Muck set last year, Mr. Fiedler has put on the programme a piece by one of the advanced students in the musical department of Harvard, Philip Greeley Clapp's tone-poem, "Norge." The other numbers are Strauss's "Death and Transfiguration;" the prelude to "Lohengrin" and "The Ride of the Valkyrs" from Wagner; and Bruch's third concerto for violin with Mr. Hess to play the solo part.

With the increasing vogue and the wider understanding of Debussy's [illegible]

SUNDAY POST, APRIL 25, 1909

[illegible] Copeland.

For the first time since the Symphony orchestra has played in Symphony Hall, Beethoven's Ninth Symphony will constitute the major part of the orchestral programme, at the last concert of the season 1908-09. This symphony was performed six years ago at a Pension Fund concert. The choruses will be sung by members of the Cecilia Society. The concert will open with a Symphony in D by Mozart, which has been given but once at the Symphony concerts, 23 years ago.

The last of the Symphony concerts in Cambridge will take place next Thursday evening at Sanders Theatre. Mr. Philip Greely Clapp's tone-poem, "Norge," which interested many when played by the Pierian Sodality orchestra last season, will be given its second performance by the Symphony men in accordance with a custom originated by Dr. Muck, to produce at the last Cambridge concert of the season a meritorious work by some member of the music department at Harvard, so "Norge" will be played, if Mr. Clapp is successful in finding the parts which have been lost. Mr. Hess will play Bruch's third violin concerto at this concert, and the remainder of the programme will offer Richard Strauss' "Death and Transfiguration," the Prelude to "Lohengrin," and the "Ride of the Valkyries."

The season of Pops this summer will continue two weeks longer than heretofore, and it will introduce a new conductor, Mr. Andre Maquarre, the excellent first flutist of the orchestra. The other conductors will be Gustav Strube and Arthur Kautzenbach.

SUNDAY HERALD, APRIL 25, 1909.

BRUCKNER'S EIGHTH SYMPHONY REPEATED

Frederic R. Comee Is Honored at Orchestra's 23d Concert.

By PHILIP HALE.

The Boston Symphony orchestra, Mr. Fiedler conductor, gave its 23d concert last night in Symphony Hall. The program was as follows:

Funeral march from "Eroica" symphony, Beethoven
Symphony, C minor, No. 8.....Bruckner
"A Siegfried Idyl".....Wagner

The funeral march was played in memory of Frederic R. Comee, who died early on the morning of the 16th. The program book contained the following note:

"Frederic Robbins Comee was assistant manager of the Boston Symphony orchestra for 23 years. The duties and responsibilities constantly increased. His business life was one of infinite and vexing detail. He mastered this detail so that quiet, unostentatious administration was as a second nature to him. In the discharge of his duties he was brought into close relationship with the conductor and members of the orchestra, with audiences in various cities, with merchants, railroad men, inn keepers. This enforced relationship might easily have led to friction. His knowledge of human nature, his amiable disposition, his tolerance, his marked sense of humor turned business acquaintance into friendship, and all that had to do with him respected his ability and were fond of the man himself. He was scrupulously honest, industrious, never discouraged, quick and ready in an emergency, always of good cheer. His pride was in the organization of which he was a valued member. His devotion to the interests of the orchestra was untiring and unselfish. The loyalty that bound him to many friends with hoops of steel distinguished him in his office. His one dominating thought was for the welfare of the Boston Symphony orchestra."

The public tribute of the funeral and memorial march was eminently deserved. It was an eloquent expression of the affection and respect in which Mr. Comee was held by his associates. Composers and public men have thus been honored at concerts of the Boston Symphony Orchestra. It was a pleasure to see long-continued, faithful and intelligent service recognized in like manner.

Bruckner's titanic symphony was played for the first time in this country by the Boston Symphony Orchestra in Symphony Hall the 13th of last month. Last night it was repeated "by request."

The repetition was welcome, and may there be many repetitions in future, for the work is one of the most important that have been produced here in recent years, and it is not extravagant to say that it is one of the great symphonies of the world. The first performance was so recent that it is not now necessary to discuss at length the character of the music. After a second hearing the work seems still more stupendous in its plan, still more noble and beautiful in its lofty thought and expression. There are pages that remind one of the visions seen by John on the isle of Patmos. "And I heard, as it were, the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunderings."

There are also pages of ravishing beauty, as those of the trio in the Scherzo, as those devoted to the exposition of the first and second themes of the Adagio, as those of the second theme in the Finale. The Scherzo with rough humor and its episode of rare melodic beauty finely orchestrated, are of this earth, but the other movements leave the earth behind in a sustained and fearless flight. This is especially true of the first movement and the Adagio.

In the finale there is here and there a drooping of the wings, but the opening measures of this finale and the close are towering and exultant. There was no feeling of incongruity when the first measures of the symphony followed immediately Beethoven's sublime march, and there could have been no severer test. The performance of the symphony was masterly, and Mr. Fiedler led as one deeply imbued with the spirit of the composer.

The wonder is that Bruckner, the long ignored, poor, humble school teacher, grotesque in appearance, a peasant in speech and action, should have had apocalyptic visions and spoken musically with the tongues of angels. The sentence with which Dr. Louis, his biographer, sums up Bruckner's career, contains the answer to this question asked of other men: "Blessed are the poor in spirit, for theirs is the kingdom of heaven."

The concert might well have closed with the symphony.

The quartet that will assist in the performance of Beethoven's ninth symphony this week is made up of Miss Laura Combs, Mme. Gertrude Stein, Theodore Van Yorx and Myron W. Whitney, Jr.

JOURNAL- APRIL 26, 1909.

Tribute to Comee Paid at Symphony

Tribute to the memory of Frederic R. Comee, assistant manager of the orchestra, was paid at the Symphony concert Saturday night, with a special performance of the funeral march from Beethoven's "Eroica" symphony. Just and eloquent tribute was also paid in the program. "His pride," it was said, "was in the organization, of which he was a valued member." It was not until the orchestra poured forth Beethoven's noble lamentation that the realization of the loss the orchestra had met seeemed actual and complete.

After this impressive little memorial service, the orchestra undertook the big work of the night, the performance, by request, of Bruckner's Eighth symphony, which had its first hearing in the United States at the Symphony concert on March 13 last. The symphony is a strange mixture of grandeur and simplicity, of crisp melody and prolix "workings-out." On the whole, it made this time, as before, a profound and favorable impression. Mr. Fiedler was at his best. The other number on the program was Wagner's "Siegfried Idyl."

The quartet of soloists for this week's performance of Beethoven's Ninth symphony has been selected as follows: Soprano, Laura Coombs; contralto, Gertrude May Stein; tenor, Theodore Van-Yorx; bass, Myron W. Whitney, Jr.

TRANSCRIPT, APRIL 26, 1909

The quartet to sing in the performance of Beethoven's Choral Symphony, at the Symphony Concerts this week, comprises Mmes. Laura Coombs and Gertrude Stein and Messrs. Theodore van Yorx and Myron Whitney, Jr. Miss Coombs is a new singer to our public; Mme. Stein has sung here often, and as it happens, in the last preceding performance of the Choral Symphony at the Symphony Concerts, nine years ago; Mr. van Yorx took the tenor part in it when it made the chief item in a concert for the Pension Fund in 1904; and Mr. Whitney is measurably familiar by his own recitals here.

JOURNAL- APRIL 27, 1909.

NINTH SYMPHONY QUARTET

The following singers have been selected to be the quartet at the performance of the Beethoven Ninth Symphony in Symphony Hall on Friday afternoon and Saturday evening: Theodore Van Yorx, tenor; Laura Combs, soprano; Gertrude May Stein-Bailey, contralto, and Myron W. Whitney, Jr., basso.

GLOBE- APRIL 27, 1909.

The following singers have been selected to be the quartet at the prformance of the Beethoven ninth spmphony in Symphony hall Friday afternoon and Saturday evening: Theodore Van Yorx, tenor; Laura Combs, soprano; Gertrude May Stein-Bailey, contralto, and Myron W. Whitney Jr, basso.

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SUNDAY HERALD,
MAY 2, 1909

MUSICAL SEASON OF 1908-09 REVIEWED

Admirable Performances of the Manhattan Opera Company Brilliant Feature—Miss Garden's Comment.

MR. FIEDLER'S SUCCESS AS SYMPHONY LEADER

By PHILIP HALE.

The musical season is supposed to end with the 24th and last concert of the Boston Symphony orchestra. After this concert there may be recitals by belated singers and pianists, pupils' concerts, concerts for charity; but the season is over.

The season of 1908-09 was not one of great brilliance, if the admirable performances of the Manhattan grand opera company, Oscar Hammerstein, director, are left out of consideration. These performances are fresh in the memory, and it is not now necessary to speak again of the operas performed here for the first time, the singers, or the ability of the conductor, Mr. Campanini. Yet it may here be remarked that Miss Garden before sailing for Europe last week whispered to a reporter in New York that she believed the standard of acting in opera had been raised in the last several seasons chiefly through her own instrumentality. She had also made the school in Paris, which had developed some wonderful actors, including Maurice Renaud. Mr. Renaud, like Baptista Minola, is an affable and courteous gentleman, and he can afford to smile at this statement, for he was famous long before Miss Garden was ever on the stage.

The chief features of the last season were certain performances of the Boston Symphony orchestra—those of Remsky-Korsakoff's "Scheherazade," Gretry's three dance pieces, Noren's "Kaleidoscope," Strauss' "Death and Transfiguration," Elgar's symphony, Bruckner's symphony No. 8, and there was the production of symphonies by Paderewski and Strube; the concerts of the Flonzaley quartet, the production of "La Vita Nuova" by the Cecilia, the singing of Miss Destinn, Mme. Jomelli, Miss Gerville-Reache, Mme. Blanche Marchesi, Mme. Sembrich, Mrs. Hunt, Mr. Bonci and Dr. Wuellner in concert; the piano playing of Miss Arnaud, Miss Schnitzer, Messrs. Paderewski, Sauer, Gabrilowitsch, Lhevinne, Copeland, Proctor, Gebhard; the violin playing of Mischa Elman; certain performances by the Longy Club, and at Mr. Dolmetsch's concerts. There was curiosity to see and hear Mme. Chaminade, and there were the usual "prima donna" concerts by Mme. Eames and Mme. Nordica. Mme. Melba sang only at one of Mrs. McAllister's musical mornings, and was not in good vocal condition.

Mr. Fiedler, who succeeded Dr. Muck as conductor of the Boston Symphony Orchestra, at once made friends as a conductor and as a man. He succeeded in pleasing the audience by his programs. The concerts as a rule have been interesting and there have been some performances of unusual excellence. There have been other performances that suffered from prosaic interpretation or from extravagance in tempi—as in the first movement of Tschaikowsky's fifth symphony—or in dynamic force. Mr. Fiedler has been more fortunate in his reading of the works of the modern German school than in those of the French composers and of Beethoven and Wagner. The orchestra lost a valuable 'cellist in the death of Eric Loeffler. The management and the public will long mourn the death of Frederic R. Comee.

There were many chamber concerts—too many for all of them to be heard by large audiences. The most interesting, beyond doubt and peradventure, for exquisite ensemble, wonderful euphony and poetic spirit were the three given by the Flonzaley quartet Jan. 7, Feb. 4, March 18. The programs of the Kneisel Quartet were not so interesting as in former seasons. The concerts were given in Fenway Court Nov. 10 (with the assistance of Courtland Palmer, pianist), Dec. 8 (Mr. Foote pianist), Jan. 5 (Mr. Gabrilowitsch pianist), Feb. 16 (Mr. Consolo pianist), March 16 (Mme. Goodson pianist). The Hess-Schroeder Quartet brought out one or two entertaining works. The concerts were given on Nov. 17, Dec. 22 (Mr. Schelling pianist), Jan. 19 (The Hoffmann Quartet assisting), March 26 (Mr. Gebhard pianist), and April 13 (Mr. Fiedler pianist). The Longy Club gave its concerts Nov. 23 (Mr. Fiedler, conductor, assisting), Dec. 21 (Mme. Sundelius soprano, Mr. Fox flute), Feb. 8 (Mr. Loeffler viola), Mr. Gebhard pianist, Mr. Kloepfel trumpet). The Hoffmann Quartet gave its concerts Nov. 16 (Mr. Anthony pianist), Dec. 14 (Mr. Platt pianist), Feb. 3 (Mr. Spry pianist). The Czerwonky Quartet gave concerts Dec. 9, Feb. 10 (Mr. Fox pianist, April 14 (Mr. Gebhard pianist). Mr. Dolmetsch gave concerts of ancient music Dec. 28, Feb. 9, March 10. The Adamowski Trio gave a concert for the Chopin monument at Warsaw Feb. 22.

Of the pianists, the following played here for the first time: Miss Adele Verne, Oct. 24, a woman of considerable mechanical proficiency, but with little charm; Mme. Chaminade, Dec. 12, who Chaminaded in an agreeable and soothing manner; Miss Germaine Arnaud, who made her first appearance at a Symphony concert Jan. 23 and played most brilliantly and delightfully—she afterward was heard in recital and confirmed the marked impression already made; Miss Edith Altemus, March 19, a pianist of very moderate ability.

The genius of Mr. Elman was fully revealed at his first appearance with the Symphony orchestra, also at his first recital, Jan. 12. At his later recitals, Feb. 1, March 20, he showed the results of overwork. Mr. Hartmann gave a recital Oct. 26 and should have had a larger audience, but he has little magnetic force. Mr. Spalding made his first appearance in Boston Jan. 4, and was probably not in condition, for his intonation was often impure. Mr. Czerwonky gave three or four recitals.

The Handel and Haydn Society gave two performances of "The Messiah" Dec. 20-21, one of "Elijah," Feb. 7, and one of Gounod's "Redemption," April 11. The society lost by death the faithful services of Mr. Daniels, its president.

The Cecilia gave a performance of Parker's "Legend of St. Christopher Dec. 9, a miscellaneous concert, Feb. 2, and it produced "La Vita Nuova," which is noted in the list of new works printed later. The Cecilia assisted in the performance of the Ninth Symphony of Beethoven.

The Apollo Club celebrated its 200th concert by engaging Miss Farrar as a soloist. Its season was a prosperous one.

The People's Choral Union gave concerts Jan. 17 (Jordan's "Barbara Frietchie" and Gade's "Crusaders," and April 25 (Gounod's "St. Cecilia" mass, and Mendelssohn's "Hymn of Praise." Mr. Wodell was the conductor.

The Boston Singing Club gave two concerts.

Mr. Debuchy gave an orchestral concert in Symphony Hall with Mme. Calve as soloist Nov. 17. No orchestra visited the city. It is said that the Theodore Thomas orchestra of Chicago will give a concert in Boston next season. There were concerts by visiting bands.

Mme. Sembrich gave her annual recital; a farewell—but dry the starting tear! not a farewell forever, oh, no—Nov. 6. Mme. Melba was heard at one of Mrs. McAllister's concerts Dec. 29. Miss Farrar gave a concert here with orchestra Jan. 22, and showed that she has much to learn in purely lyric interpretation. Mme. Eames and Mr. de Gogorza gave a concert together Feb. 19, and even now their joint appearance has a sentimental interest. Mme. Nordica gave a concert on March 13 and sang in her customary concert manner, with heartiness, if not with aesthetic discrimination. Other recitals were given by Mr. Hamlin, Oct. 13; Mr. Meyn, Dec. 10; Mr. de Gogorza, Miss Anita Davis, Jan. 13; Mr. Townsend, whose concert with orchestra was one of unusual interest, Jan. 14; Miss Mary E. Williams, Feb. 4; Miss Clara Sexton, Feb. 23; Mrs. Hunt, March 1; Miss Bullard, March 23; Miss Katherine Lincoln, March 27; Mr. Elwes, an English tenor, with a voice that is not inherently emotional, sang on March 27 with considerable art.

Mme. Blanche Marchesi on Feb. 4 gave a recital that will long be remembered for fine and expressive diction and for the artistic use of a voice that is naturally without sensuous quality.

Dr. Wuellner's recitals, Nov. 16, Dec. 17, Jan. 28, 30, were distinguished by the dramatic intensity and the intellectual power of the interpreter. In purely lyrical measures, his lack of true vocal art was apparent. The accompaniments played for him by Mr. Bos should not pass unnoticed.

An event of the season was the sudden death of Mr. B. J. Lang, whose musical versatility, natural tact and shrewdness, indomitable energy, courage and enthusiasm had much to do with shaping the history of music in Boston and directing and raising the musical taste of the public.

This list does not pretend to be a complete one, and the list of first appearances and works performed here for the first time is doubtless incomplete. The abbreviations are as follows: B. S. O., Boston Symphony Orchestra; F., Flonzaley; K., Kneisel; H. S., Hess-Schroeder; L., Longy; H. & H., Handel and Haydn.

1908—Oct. 10. Max Fiedler conductor of the Boston Symphony orchestra.
Oct. 17. Sauer's piano concerto No. 1. The pianist was the composer.
Oct. 19. Adeline Genee, dancer, at the Colonial in a vulgar piece. "The Soul Kiss."
Oct. 24. Adele Verne of London, pianist.
Oct. 24. MacDowell's "Lamia" (B. S. O.) First performance anywhere.
Nov. 9. Harry Lauder at the Orpheum.
Nov. 9. Apollo Club gave its 200th concert.
Nov. 10. Courtland Palmer's piano quintet. Mr. Palmer, pianist. (K.)
Nov. 13. Chadwick. Theme variations and fugue for organ and orchestra. New England Conservatory of Music.
Nov. 14. Three dance pieces from Gretry's "Cephalus and Procris," arranged by Mottl. Mme. Marie Rappold, soprano. (B. S. O.)
Nov. 16. Dr. Ludwig Wuellner, interpreter of songs.
Nov. 16. Reger. Sonata in C for violin and piano. (H.) Messrs. Hoffmann and Anthony.
Nov. 17. Reger, overture to "Sigurd"; Erlanger, spinning chorus from "Kermaria"; Bruneau, suite from "L'Attaque du Moulin." (Debuchy's concert.)
Nov. 21. Sibelius, "Song of Spring" and "Finland." (B. S. O.)
Nov. 23. Falconi, sextet for piano and wind instruments (L.)
Nov. 24. William Wolstenholme, organist, of London.
Nov. 27. Isadora Duncan, dancer, in Jordan Hall.
Dec. 8. Grieg, allegro and scherzo from unfinished quartet; Foote, piano trio, B flat major, No. 2 (K.)
Dec. 9. Pogojeff, quartettino, op. 5; Kaun, quartet, C minor (C.)
Dec. 10. Reger, variations on a theme by Bach for piano. Mr. Anthony.
Dec. 12. Noren, kaleidoscope for orchestra. Emmy Destinn, soprano. (B. S. O.)
Dec. 12. Cecile Chaminade, pianist and composer, in Symphony Hall.
Dec. 14. Isadora Duncan danced Beethoven's 7th symphony in Symphony Hall.
Dec. 14. Lina Cavalieri, soprano; Tina Lerner, pianist. (Mrs. McAllister's concert.)
Dec. 20. Mrs. Caroline Mihr-Hardy, soprano (H. & H.)
Dec. 21. Woollett, suite for piano and wind instruments (L.)
Dec. 22. Schillings, andante and scherzo from quartet in E minor. Juon, trio caprice, op. 39 (H. S.)
1909—Jan. 3. Mischa Elman, violinist. (B. S. O.)
Jan. 4. Albert Spalding, violinist.
Jan. 7. Leclair sonata for two violins and cello, op. 4, No. 1. (F.)
Jan. 14. Perilhou fantasia for piano, organ and orchestra. Miss Hawkins, pianist. Hill, E. B., "Song and Music." (Mr. Townsend's concert).
Jan. 16. Schillings, "Harvest Festival," from "Moloch." (B. S. O.)
Jan. 19 Sinigaglia, serenade, op. 33. (H. S.)
Jan. 23. Scheinpflug, overture to a comedy of Shakespeare. Germaine Arnaud, French pianist. (B. S. O.)
Feb. 2. Alexander Kubitzky, Russian tenor, at a Cecilia concert.
Feb. 3. Tartini, sonata a quattro, D major. (H.)
Feb. 4. Dohnanyi, quartet op. 15. (F.)
Feb. 7. Mme. Jeanne Jomelli, soprano. (H. & H.)
Feb. 8. Enesco symphony for wind instruments. (L.)
Feb. 9. Mr. Bonci, tenor, first time in concert; Marianne Flahaut, contralto, first time. Symphony Hall.
Feb. 10. Tanieff, quartet No. 6. (C.)
Feb. 13. Paderewski's symphony in B minor. First performance. (B. S. O.)
Feb. 16. Grieg, third and fourth movements of posthumous quartet. (K.) Ernesto Consolo, pianist, of Chicago. (K.)
Feb. 27. Elgar, symphony in A flat major. (B. S. O.)
Feb. 28. Schillings, music to Wildenbruch's poem, "Das Hexenlied." Dr. Wuellner, reciter. Pension fund concert.
March 5. Chamber music by H. Woollett. Sonata for flute and piano, Danses Paiennes, etc. Mrs. R. J. Hull's concert.
March 6. Berta Morena. First time in concert. (B. S. O.)
March 11. American String quartet (female).
March 13. Bruckner, Symphony No. 8. Graedener, 'cello concerto. (B. S. O.)
March 16. Philippine Constabulary band.
March 18. Boccherini, quartet A major, op. 33, No. 6. (F.)
March 19. Miss Ethel Altemus, pianist, first time. Glen Hall, tenor, first time in recital.
March 25. Wolf-Ferrari's "La Vita Nuova." Cecilia Society.
March 26. Reger, four movements from suite op. 103 A. for violin and piano. (H. S.)
March 27. Gervase Elwes, English tenor, in Steinert Hall. Maquarre, overture, "On the Sea Cliffs." (B. S. O.)
March 29. Emma Tetrazzini, Mr. Polese (Ashton), in "Lucia." Mr. Hammerstein's first production in Boston.
March 30. Massenet's "Thais." (Mary Garden, M. Renaud, Mr. Valles, Miss Trentini). First performance here.
March 30. Concert of J. Howard Richardson's compositions.
March 31. Mme. Tetrazzini, Mr. Sammarco (Germont), in "La Traviata."
April 1. Debussy's "Pelleas and Melisande." (Miss Garden, Dalmores, Dufranne, Miss Gerville-Reache, Vieuille, Crabbe). First performance here.
April 2. Offenbach's "Tales of Hoffmann." (Miss Zeppilli, Mme. Doria). First performance here.
April 3. Maria Labia in Puccini's "La Boheme."
April 3. Mme. Agostinelli (Aida), Mr. Zenatello (Radmes), Miss Gerville-Reache and Mr. Sammarco in "Aida."
April 3. Strube's symphony in B minor. (B. S. O.)
April 5. Charpentier's "Louise." First performance here. (Miss Garden; Mme. Doria, Messrs. Dalmores, Gilibert.)
April 6. Mme. Tetrazzini and Maurice Renaud, in "Rigoletto."
April 8. Miss Gerville-Reache in Massenet's "A Navarraise." Mr. Zenatello as Canio in "Pagliacci." Taccani tenor in "La Traviata."
April 9. Massenet's "Our Lady's Juggler." First performance here. (Miss Garden, Messrs. Gilibert, Dufranne, Crabbe, Valles, De Segurola, Veuille.)
April 10. Glazounoff, "Spring," op. 34 (B. S. O.)
April 13. Fiedler, sonata for 'cello and piano. (H. S.)
April 13. Lazzari, movement from violin and piano sonata. Miss Collier and Mr. Anthony.
April 15. Albany Ritchie, violinist.
April 17. Foote, suite in E major for strings, op. 63. First performance. (B. S. O.)
April 27. Glazounoff's theme and variations for piano. Miss Edith W. Bly, pianist.
May 1. Miss Laura Combs, soprano, in Beethoven's 9th symphony.

The Pops.

Tomorrow night brings the first of the "Pop" concerts in Symphony Hall. For seven months Symphony Hall has been devoted to music in its higher and severer aspects, but with the last notes of Beethoven's ninth symphony last night the season proper came to an end and the graceful tunes of the men who have written waltzes, marches, and the like will be heard. Only rag-time is tabooed.

It will be the 24th season of these concerts. The first were given in the spring of 1885 and with the exception of one year they have been given every spring since. They are as peculiarly a Boston institution as is the sacred codfish. Other cities have tried them, only to meet with killing frosts. For over 30 years, since Theodore Thomas gave such concerts in the old Central Park Garden New York has tried vainly to have popular summer concerts by a good orchestra. Boston has never faltered in its loyalty to the "Pops." When they were first given in Symphony Hall there was a great decrease in patronage, for then Symphony Hall was deemed almost inaccessible. But the patronage has steadily grown until it is now practically as large as it was in the old Music Hall.

This year the Pops will be conducted along the same lines as in the past. To many of the patrons it will seem strange not to see Mr. Comee about the hall, for since the concerts have been in Symphony Hall he had practically entire charge of them, and his death will leave a gap not easy to fill. The season will be longer than usual, for it will run from next Monday night to Saturday night, July 3, or nine weeks. The usual season has been eight weeks, and last year, owing to the convention of women's clubs, it was reduced to seven.

In the nine weeks the orchestra, which will consist, as usual, of 55 men from the Symphony orchestra, will be under the direction of Gustav Strube, Arthur Kautzenbach and Andre Maquarre. Mr. Strube is a favorite with Pop audiences. He knows their ways and what they like and, in addition to these qualities, he is an excellent conductor. Mr. Kautzenbach conducted last season for the first time. He is one of the 'cellists of the orchestra, and in the three weeks when he was the head of the band his youth and enthusiasm appealed to all. Mr. Maquarre has never conducted at these concerts. He is the first flute of the orchestra, and one of the most talented musicians in its ranks.

There will be some special nights, all of which have not yet been arranged. "Tech" night this year will be one of more than ordinary glory, for this spring, the new president of the institute is to be installed in office and an unusual number of alumni will be present. Harvard night will come as usual toward the end of the season and there will doubtless be a Dartmouth night on the eve of the Harvard-Dartmouth ball game. In the past few years the conductors have discovered that the public takes kindly to special musical nights, such as a night when the major part of the programe is devoted to music by Wagner, Tschaikowsky and writers of lighter music. These will be given from time to time. As in years past light refreshments, including beer and light wines, may be had during the concerts. The prices will be the same as in the past. There will be a limited number of tables outside of the enclosure on the floors.

The concerts will begin at 8 o'clock and last until 11. The program for the opening night is as follows:

March Militaire (first time).....Schubert
Overture, "Sakuntala" .....Goldmark
Menuet (first time) .....Lully
Waltz, "Buergerweisen" (first time)...Strauss
Selection, "Pagliacci" .....Leoncavallo
"A Fairy Tale," for string orchestra and harp (first time).....Strube
Indian Dance from Suite No. 2.....MacDowell
Overture, "Le Baruffe Chiozotte" (first time) .....Sinigaglia
Overture, "The Bronze Horse".....Auber
Selection, "Little Nemo" (first time)...Herbert
Dollar waltz (first time).....Fall
March, "Nechledil" .....Lehar

SUNDAY GLOBE
MAY 2, 1909.

MUSIC AND MUSICIANS

Last of the Season's Symphony Concerts.

Interesting Program for the Opening of the "Pops."

Contest by College Glee Clubs---Gossip.

The 28th season of the Boston symphony orchestra closed last evening, Mr Fiedler's final program containing only two numbers, Mozart's D major symphony and Beethoven's immortal ninth. In the latter the orchestra was assisted by the chorus of the Cecilia society and the following soloists: Miss Laura Coombs soprano, Mme Gertrude May Stein contralto, Mr Theodore van Yorx tenor, and Mr Myron W. Whitney Jr baritone. Miss Coombs appeared for the first time here. Mme Stein, in 1899 and 1900, and Messrs Yorx and Whitney, in 1904, sang the Beethoven score with the orchestra.

Mozart's dainty work may sound trivial to the ultra modern musician, but its melodic beauties, its directness of purpose and its simplicity entitles it to more frequent performance than seems to be its fate. In the opening allegro movement the principal theme is disclosed at once by the violins, and then without cross harmonics to interrupt this motif is developed regularly, the joyous mood being retained through all the upbuilding.

How well Mozart understood the violin, and how fond he was of its utterances continues to be shown in the cantabel form of the second part, and also in the succeeding menuetto. The first, a charming little song, which the violins gave with exquisite effect; the latter a bit more playful in style, given with prominent assistance in the wood winds, and closing with the humorous and abrupt group of staccato notes. The bright finale again brought the violins to the fore in long, sustained figurations in the upper register, played with clarity, rapidity and unanimity of execution that displayed the high order of their ensemble work.

Beethoven's choral symphony is the last of his immortal group and the most difficult of performance. The vocal finale for quartet and chorus is so tremendously difficult that it is frequently omitted and only the three instrumental parts performed at a concert. To some people the finale is wearisome, to others it is a masterpiece, that is if well sung. Then there is a divergence of opinions about portions of the score, and there have been many revisions made by musical experts, who have changed the instrumentation when they thought it could be improved, the resources of the modern orchestra justifying this "vandalism" when done judiciously. Mr Fiedler has made a few changes that he considered proper, mainly in some fortissimo passages in the first movement and later in some of the brass parts, to make the measures more sonorus.

An Enthusiastic Audience.

The audience was very liberal in applause, Mr Fiedler being greeted with unusual warmth, which shows that his good work here is appreciated. And he gave a lucid and stirring reading of the great symphony, this marvellous combination of the tenderest emotions, grand climaxes and tonal grandeur.

The complex themes, some eight in number, the big crescendos of the full orchestra, the opposing parts which finally harmonize and the suggestion of melancholy that runs through the first section were potently expressed. And the peculiar drum beats were not made unnecessarily vigorous.

The oddly syncopated rhythms in the scherzo were splendidly "dotted" by the violins, a musical bit which Sullivan copied in the conjurer's song in "The Sorcerer." The wind instruments deserve mention for the manner the second theme was intoned. The horns did nobly in the subsequent theme and the finale went as merrily as need be.

Very beautiful was the whole performance of the adagio, a picture of serenity, a hymn of joy and peace. The first theme was played delightfully by the strings and interluding horns and clarinets. The lesser theme also was adequately set forth by the second violins and other groups.

The choral movement enters with vehemence, a controversy taking place between all the instruments, ending with a titanic outburst, all of which was duly emphasized by Mr Fiedler.

The Choral Finale.

Mr Whitney, who had to make his vocal entrance after the instrumental fusilade, delivered his recitative with good effect, which is difficult to do under the conditions imposed upon the baritone. Miss Coombs has a sweet, high soprano, and carried her part in the quartet well. Mme Stein, the excellent contralto, and Mr Yorx, who is a pleasing tenor, were individually satisfactory. Mr Whitney's fine baritone completed a good quartet which managed to accomplish good results in a formidable task.

On account of the strength of the third movement the choral finale comes as a sort of anti-climax unless there is a large body of singers to make it impressive. The hundred or more from the Cecilia society responded admirably to all demands and were able to cope quite successfully with the sirenous association of the orchestral forces. But the quartet, chorus and orchestra [illegible] admirable unity.

In the past season 36 selections have been played, Wagner leading with 15, Beethoven coming next with nine and Schubert R. Straus and Tschaikowsky credited with six each. Eleven works were performed for the first time in America and 16 had their first local performance.

The soloists numbered 18, of which six were pianists and seven vocalists. Messrs Hess and Warnke, if the orchestra were among the number, and Messrs Strube and Maquarre were represented on the program as composers, the first by a symphony, which he conducted, the second by an overture. Conductor Fiedler played piano accompaniments for the vocalists, Mmes Rappold, Destinn and Morena, and the eighth Bruckner symphony was repeated by request. The 29th season will open with the rehearsal Friday afternoon, Oct 8.

"Pop" Concerts in Symphony Hall Begin Tomorrow Evening.

Tomorrow night brings the first of the "Pop" concerts, and whatever the weather may be, warm or cold, this is accepted as a final sign that we are on the edge of summer. For seven months Symphony hall has been devoted to music in its higher and severer aspects, but with the last notes of Beethoven's ninth symphony last night the season proper came to an end and in place of the tonal riddles of the moderns will be heard the graceful tunes of the men who have written waltzes, marches and the like, for only rag-time is tabooed.

It will be the 24th season of these concerts, which are popular in fact as well as in name. The first were given in old Music hall in the spring of 1885 and with the exception of one year they have been continued every spring since then.

To many of the patrons it will seem strange not to see Mr Comee about during the concerts, for since they were moved uptown he had practically entire charge of them and his unexpected death will leave a gap not easy to fill. The season will run from next Monday night to Saturday night, July 3, or nine weeks.

It has been generally the custom to have more than one conductor during a season and that will be followed this year. The 55 men from the Symphony orchestra will be under the direction of Gustav Strube, Arthur Kautzenbach and Andre Maquarre. Mr Strube, who begins the season tomorrow evening, is an old-time favorite with "Pop" audiences.

Mr Kautzenbach took the baton last season for the first time. He is one of the 'cellists of the orchestra, and in the three weeks when he was the head of the band he became very popular. Mr Maquarre has never conducted at these concerts. He is the first flute of the orchestra. Like Mr Strube he is a composer of great promise, who this year had a work on a Symphony program.

As usual there will be special nights. "Tech" night this year will be one or more than ordinary glory, for this spring the new president of the institute is to be inducted into office, and an unusual number of alumni will be present to help in the celebration. Harvard night will come as usual toward the end of the season, and there will doubtless be a Dartmouth night on the eve of the Harvard-Dartmouth ball game.

As in years past light refreshments, including beers and light wines, may be had during the concerts, and the prices will be the same as in the past, 25 cents admission, 50 cents reserved seats in the balcony, and 75 cents reserved seats at tables on the floor within the enclosure. There will be a limited number of tables outside of the enclosure on the floor, which the admission price allows one to occupy. The concerts will begin at 8 and last until 11 o'clock.

The program tomorrow evening is as follows:

Marche Militaire.....Schubert
(First time.)
Overture, Sakuntala.....Goldmark
Menuet.....Lully
(First time.)
Waltz, Burgerweisen.....Strauss
(First time.)
Selection, I Pagliacci.....Leoncavallo
A Fairy Tale, for string orchestra and harp.....Strube
(First time.)
Indian Dance from suite No. 2.....MacDowell
Overture, Le Baruffe Chiozzotte.....Sinigaglia
Overture, The Bronze Horse.....Auber
Selection, Little Nemo.....Herbert
(First time.)
Dollar-Waltz.....Fall
(First time.)
March, Nechledil.....Lehar

SUNDAY HERALD.
MAY 2, 1909.

SYMPHONY'S LAST CONCERT OF SEASON

Beethoven's Gigantic Ninth Given with Aid of the Cecilia Chorus, Whose Singing Is Feature of the Finale.

UNFAMILIAR WORK BY MOZART REVIVED

By PHILIP HALE.

The 24th and last concert of the Boston Symphony orchestra, Mr. Fiedler, conductor, took place last night in Symphony Hall. The orchestra was assisted by the chorus of the Cecilia Society and by Miss Laura Combs, soprano; Mme. Stein, contralto; Thedore Van Yorx, tenor, and Myron W. Whitney, Jr., baritone. The program was as follows:

Symphony in D major (K. 385)....Mozart
Symphony in D minor, No. 9....Beethoven

The symphony by Mozart had not been played here since 1885. It was written originally in serenade form, with a march and a second minuet, which were afterwards cut out, for some festivity at the house of Hafner, merchant and burgomaster at Salzburg. Mozart had already composed a serenade for wedding at this house. When he wrote the symphony at his father's request, he was living in Vienna, busied with the first performances of an opera and with his courtship of Constanze Weber. He wrote the symphony in great haste, and sent the movements as he completed them to his father. When Mozart received the work for performance at one of his own concerts in Vienna, he was surprised to find the music as good as it was.

The music is in turn lively and pretty. There are hints, both in melodic line and in harmonic and orchestral color, of passages in "The Marriage of Figaro," which was produced three years later. The symphony would be still more effective were it to be played by a small orchestra in a small hall.

Much has been written about the Ninth Symphony, a symphony that has been and is a stumbling block to certain conductors and hearers. It is easy to smile at such books as "Le Livre de la Genese la IX. Symphonie de Beethoven" by Ricciotto Canudo, with its fantastical theories and titles given to the leading themes, but the comments of more ordinary mortals have led conductors into singular experiments. Some have rewritten passages. Some, fearing the inherent difficulties in the finale, have transposed this finale a tone lower. There are hearers who, knowing the theory of Wagner—that the Ninth Symphony was the logical end of purely instrumental music and Beethoven introduced singers in the finale to show his impatience with the orchestra as a medium of full expression—look on the symphony as a polemical work, and in turn decry all absolute music written after Beethoven's death.

We know, however, that while Beethoven was at work on the symphony, he was meditating another. One with a purely instrumental finale was for the Philharmonic Society of London. The other with the introduction of a chorus at the end was to be entitled, the "German" Symphony. We also know that the idea of introducing a chorus in the ninth came to him only after he had begun composition, for there are sketches of a purely instrumental finale made in 1823, although Schiller's "Ode to Joy," which furnished the text for this finale as it stands, tempted him to music as early as 1792.

On the other hand Beethoven in a notebook containing a few sketches for the 10th symphony wrote: "This symphony could be characterized by the entrance of voices in the finale, or even earlier in the Adagio." Is it not probable that Beethoven simply wished to use all possible resources in the expression of his thoughts?

The music remains, in spite of the commentators and the too anxious conductors. The instrumental movements are among the proudest achievements of man. Mr. Canudo may begin his "explanation" of the opening Allegro by saying: "In the beginning was space; and all possibilities were in space; and life was space"; he may find in a certain page the "religious affirmation of Creation"; he may entitle the first theme of the Adagio "The rhythm of the blessed cosmic night" and thus take his pleasure.

The music of the first three movements is not the less sublime or beautiful because it has no program, because it has no text for singers. With the exception of a few stupendous passages in the finale, where Beethoven is among the stars, the finale falls below the movements that precede it. The "theme of Joy" is not in itself one of Beethoven's most fortunate inventions, and there are pages both for singers and for orchestra that disconcert even if they do not seem to the hearer abnormal and impotent. The answer made by some is that if an ideal performance could be attained the grandeur of the thought would then be overwhelming. Unfortunately, human voices have their limitations.

Yet, if the first three movements are performed alone, there is a sense of incompleteness. If the finale is transposed, the effect is diminished. And so, the ninth symphony as a whole is still a stumbling block to many.

The performance last night of the first movement was impressive, and the passion of the composer found in Mr. Fiedler a sympathetic interpreter. The rhythm of the scherzo was strongly marked and there were many fine dynamic contrasts. It was a pity that the drums lacked tone. There was [illegible] mous passages. The adagio is music incomparable by reason of its deep emotion and supernatural beauty. It might have been played with more poetic feeling, in a more imaginative spirit, and at the same time with more finesse.

The difficulties attending a performance of the finale are so great that any hearer acquainted with them and having a practical knowledge of what singers can and cannot do is always charitable and ready to praise the endeavor. The Cecilia Chorus, which, I am told, was prepared for this concert by its conductor, Mr. Wallace Goodrich, did admirable work, and its singing was the feature of the finale. The solo and quartet music has been sung here more effectively than it was last night. Even when the quartet is composed of extraordinary singers, there are measures which suggest only a wild scramble.

Thus ended the 28th season of the Boston Symphony orchestra and the first season with Mr. Fiedler as conductor. The audience welcomed Mr. Fiedler most heartily, and, in the course of the concert, gave many demonstrations of the respect and the affection in which it holds him.

The first concert of the 29th season, Mr. Fiedler conductor, will take place on Saturday evening, Oct. 9.

GLOBE-
MAY 4, 1909.

"POP" SEASON OPENS

Symphony Hall Filled at First Concert.

Conductor Strube Presents New Numbers and His Own Work.

Before an audience from which the habitues of former years were almost conspicuously absent—though practically every table on the floor was taken, the balconies were well filled, and a large section of Boston society was in evidence—Gustav Strube conducted the first "Pop" concert of the season last night in Symphony hall. Merely as a matter of record, it was the 24th season of these concerts, which began in Music hall so long ago that they followed in their first year a series of prize fights.

The fashions in Pops have slowly changed during the years; whereas day clothes and informality once prevailed, the concerts are now rather dressy; whereas it once was smart to go for the opening night invariably, it is now smarter to cut the first night and go on the second; only a few years back a table for the season was necessary to mark one as really taking an interest in life; now one takes chances of getting a table on the night when a program happens to please him.

The opening program contained six numbers marked "first time," though these included a military march by Schubert, sufficiently well known elsewhere if not in the Pops, and a sweet and simple minuet by Lully, which is also not unknown—to say nothing of selections from "Little Nemo." However, the audience didn't mind the "first time" numbers, and except that it did really give respectful attention to Mr Strube's own composition, got along with its conservation and orders to the waiters quite as well as though Handel's "Largo" were being played—or for that matter as though the orchestra was outside.

erhaps the only criticism of the program in an adverse way was that it was a trifle heavy. It began with the Schubert march, brilliantly played; then came Goldmark's "Sakuntala" overture, which is not exactly frothy; then the Lully minuet, exceedingly graceful, and the barcarolle from the "Contes d'Hoffmann," for an encore number, the first section ended with a first-time, typical Strauss waltz called "Buergerweisen," which is fairly sure to become very popular.

"I Pagliacci," in selections, started off the middle part of the program. Then came Mr Strube's composition, "A Fairy Tale," for string orchestra and harp, played for the first time. It is an imaginative bit, exquisitely scored, and carrying the characteristics of folk-lore music. Its theme, in a minor key, carries through like the refrain of some of the older French tales, but the princess is rescued at last by a brilliant hero, flashing in major runs, and the story ends in piercing sweetness, high in air. Obliged to play an encore to this number also, Mr Strube handed out another "popular favorite," "Loin du Bal," which was listened to with all the old-time fervor.

The highly colored Indian dance from MacDowell's orchestral suite No. 2, and another first-time number, Sinigaglia's "Le Baruffe Chiozzote," finished the second part of the evening. And here developed another change of the fleeting years.

Time was when it was the universal custom to leave the tables at the second intermission and promenade through the corridors. It was as much a part of the program as ordering refreshments. The tables were deserted, and he or she who ventured to remain seated became unduly prominent. This year the promenaders were almost a minority.

Auber's "Bronze Horse,"—or as a New Yorker present called it, "The Bronx Horse"—some first-time selections from "Little Nemo" that set the audience whistling, a first time waltz called the "Dollar Waltz"—though it wasn't longer than half a dollar—and Lehar's "Nechledil" march, sent the people home.

Tonight is another mixed program, some of the features being Thomas' "Raymond" overture, the "Peer Gynt" suite, "Carmen" selections, a first-time overture called "Hunyady Laszlo," and selections from "Aida."

JOURNAL-
MAY 4, 1909.

FIRST POPS' NIGHT IS GREAT SUCCESS

Music, Refreshments and Merriment Hold Sway at Symphony Hall.

MUSIC RUNS GAMUT FROM GRAVE TO GAY

Strube Establishes New "First Time Record" With Program That Delights Audience.

It ought to be enough simply to say that the Pops began last night.

Symphony Hall was crowded, and there was good music—and beer—labeled Boston, New York and Vienna.

This is the twenty-fourth season of these musical and other "light refreshments." The start was actually made twenty-five years ago, but there was a jump of one season some years since; still, as it is, the record of the Pops is unequaled in the land.

A Schubertian novelty, a "Marche Militaire," opened the concert. Goldmark's rich and rare "Sakuntala" overture followed. Then came the first of the season's dances and the second of the novelties, a minuet by Lully. Of course "Waltz King" Strauss could not long be put off, and he took fourth place on the program, offering something new called "Burgerweisen."

By this time the Pop patrons were present in full numbers, with many an indescribable gown and unspeakable hat; the encore spirit was bubbling high; the smoke of Havanas and Key Wests and Connecticut River Valleys was rising thick and fast; and the men with white aprons were scurrying around among the little round tables with trays fraught with everything drinkable, except milk and Cochituate. Then were the Pops in full swing.

Sinigaglia, the writer of beautiful chamber music, was represented by an overture, which came after a bit of "I Pagliacci," Strube's "Fairy Tale," and the blood-curdling MacDowell "Indian Dance." Auber's "Bronze Horse" was the third overture and ninth regular number. Some of Victor Herbert's best music from "Little Nemo" was agreeably familiar, though marked "first time." Fall's "Dollar Waltz" was the seventh and last novelty, and then the "Pepsters" were reminded of home and mother, and the 11 o'clock hour by the No. 12—the good night sign—which brought a march by Lehar, of "Merry Widow" fame and fortune.

The Pops remain unique, serving the best of "light refreshments" for soul and body. They will run on every night, except Sunday, until July 3. Tonight's program includes, for the first time, a popular selection from "Carmen," by Bizet, and on the program, also, is another new Strauss waltz.

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HERALD,

MAY 4, 1909.

"POP" SEASON OPENS IN SYMPHONY HALL

Brilliant Throng Gathers and Listens to Splendid Program by Orchestra Directed by Conductor Strube.

With traditional but ever pleasing ceremonial, the annual dedication of Symphony Hall as the temple of the "pops" took place last night—and the temple was thronged with the faithful.

Clouds of incense ascended in honor or My Lady Nicotine; there were copious libations to old Gambrinus and Bacchus was not forgotten by his devotees, yet all this worship was decorous. For, though the followers of these minor deities that rule the fane along with music during the jocund spring of the year were full of zest in the performance of the rites, their hilarity was held within those proper bounds that befit the Boston of the Puritans. There was no sight nor sound of the descendants of Morton of Merrymount and his giddy crew.

Gustav Strube conducted the orchestra; the musicians did their part in the festivities with their accustomed zeal, and the program was just what is expected at the "Pops."

Of these there was one feature of the dedication that was strikingly new, it pertained to the feminine portion of the big assemblage and particularly to the headgear thereon. The hat vintage of early 1909 was conspicuously in evidence. Viewed from the balconies the main floor of the house looked as if many natural history museums, conservatories and kitchen gardens had been caught up by a whirlwind and blown into the place in variegated wreck. Apples, tomatoes, orchids and birds of gay plumage were mixed in brilliant confusion.

There were inverted flowerpots and baskets in bewildering array, while sprinkled here and there were gorgeously decorated coal scuttles. Not a few of the hats, too, were of those generous proportions that require classification on the Swiss railroads as wheels and make payment as bicycle freight necessary.

Spring gowns were on view also, and there was much craning of necks and buzzing of comment as the more striking or beautiful ones moved down the aisles and among the gorgeous hats. One sheath gown arrived late and created a mild sensation. It and its wearer were the cynosure of thousands of eyes, both masculine and feminine.

On the program there were seven pieces that were labelled "first time." That is, they had not been played at the "Pops" before. They were Goldmark's overture to "Sakuntala," which was received with storms of deserved applause; a dainty, tuneful minuet by Lully; Strauss' "Buergerweiser" waltz; a "Fairy Tale" for strings and harp by Mr. Strube, which was so tinged with the melancholy of the minor key that one felt that these fairies must have caught the grip by being out on recent cold and rainy nights; Sinigaglia's overture to "Le Baruffe Chiozzotte"; selections from "Little Nemo," and Fall's "Dollar Waltz."

The audience was enthusiastic enough to justify several extra pieces and the orchestra generously contributed them. The program for tonight is as follows:

March, "Kaiser Friedrich".....Friedemann
Overture, "Raymond" .....Thomas
Prelude .....Chopin
Moment Musicale .....Schubert
Suite, "Peer Gynt" .....Grieg
Selection, "Carmen" .....Bizet
Berceuse .....Strube
Humoresque .....Dvorak
Introduction to act 3, "Lohengrin".....Wagner
Overture, "Hunyady Laszlo" (first time) Erkel
Selection, "Aida" .....Verdi
Menuet .....Bolzoni
Waltz, "Tiralala" (first time) .....Strauss
March, "Frisch drauf los" .....Blon

OPENING NIGHT OF THE "POP" CONCERTS IN SYMPHONY HALL.

POST,

MAY 4, 1909

OPENING OF THE POPS

It was a music loving audience that gathered at Symphony Hall last evening to hear a splendid programme by Gustav Strube and 55 members of the Boston Symphony Orchestra at the opening night of the Pops.

It was a brilliant audience and the scene from the second balcony, looking down upon the groups below drinking and eating, mostly drinking, was a most striking one.

Many of the old familiar faces were seen, even the waiters who assisted in the popping of the corks were the same as of other years, and it was the same good music that is always to be found at the Pops.

The programme was a most popular one and contained many new pieces, among which was a beautiful creation by Director Strube for stringed orchestra and harp, entiled "A Fairy Tale." It scored a decided success and the music seemed to have been taken out of a fairy tale of childhood days. There was nothing lavish or gorgeous about the music, but just a simple, tender thing that made one like it whether he wanted to or not.

Lully's Menuet was another new piece and was well received, together with Sinigaglia's overture "Le Baruffe Chiozzotte" and Fall's "Dollar Waltz."

Mr. Strube directed in his usual masterful manner and was well-received by the audience, who look forward to another brilliant season of concerts.

One of the pleasing numbers of the evening was the typical Strauss piece. It was a waltz played for the first time entitled "Burgerweisen."

ADVERTISER,

MAY 4, 1909

EVERYBODY IN SOCIETY AT THE OPENING "POP"

Display of Gowns and Hats in Symphony Hall Placed the Stamp of Approval Upon Boston's Spring Season of Mirth and Music.

Spring has come, low temperature and winter undergarments to the contrary. The symphony season is over, the "Pops" are here. To the true Bostonian this is the spring's real arrival.

Hundreds flocked to Symphony hall last evening to pay homage to the great God Fashion, to steins and beer, to light music and lighter wines.

In the formal evening dress of the man and in the "Merry Widow," the directoire, the sheath gown, the Gainsboro, toque and peach basket of the fairer sex, the crowds paraded, sipped cool drinks, munched pretzels, tapped tune to the rhythmic music and gossiped. Quite everybody socially was there, for the opening night, as formerly, was the night when society as a whole put its stamp of approval on the "Pops."

Gustav Strube, a most popular leader at these concerts, led the players, who made up their repertoire from Victor Herbert, Leoncavallo, Auber, Strube, Goldmark, Strauss and Lehar, composers whose names stand often on these programmes. Of the various numbers played last evening, possibly Auber's "Bronze Horse" was the most enjoyable. It is exactly in the right vein for "Pop" music. A typical and fashionable opening ushered in the season of "Pops" at Symphony hall.

TO LECTURE ON SORDI[illegible]

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IN THE WORLD OF MUSIC.

TOPICS OF TIMELY INTEREST

HAS STRAUSS PLAGIARIZED?

An Italian Critic Suggests That Telepathy Has Influenced "Elektra."

Richard Strauss would seem to be the last man to charge with plagiarism, for he has been recognized from his first efforts as a new thinker in music and eminently an original genius. But a pamphlet published by Fratelli Bocca (Bocca Bros) in Turin under the title "Telepatica Musicale a propositu dell' Elettra di Richard Strauss," sets forth elaborately, in an essay and in the "deadly parallel" fashion, suspicious resemblances to an opera, "Cassandra," by Vittorio Gnecchi, which was performed at Bologna under the conducting of Toscanini in 1905, and published by Ricordi the same year. A letter in the London Times concerning this pamphlet says:—

The resemblances, of which (in addition to the examples in musical notation) there is an elaborate index of some hundreds, are deeply interesting both to musicians and to students in psychical research. Elaborate rhythmical figures are to be found in combination with themes, both practically identical; also passages of vocal declamation, and even of the same subject illustrating the same definite idea, the most striking instance of all being a passage for horns marked by Gnecchi "con islancio" (a some what rare direction usually written "con slancio"), and the same passage for the same instruments in "Electra" marked by Strauss "con islancio."

Since the discussions upon the methods of Handel and the ancestry of "Israel in Egypt," there has been no more interesting musical problem. Strauss has the advantage of Handel in being alive, and therefore able to throw a light upon it in propria persona. If, as the Italian critic in his polished essay so courteously suggests, these truly amazing coincidences are the result of telepathy, the brain-message occupying three years in transmission from sender to receiver, it will be a relief to all lovers of genuine art, and an overwhelming case for the psychical society. But the burden of proof lies upon the receiver; and the explanation of the composer of "Electra" will be eagerly awaited both by them and by the lesser-known composer of "Cassandra," whose ideas have been so curiously and mystically conveyed from Bologna to Berlin.

The London Times, having received a copy of Tebaldini's pamphlet, and examined the tables of musical examples, noting also that Strauss in common with the public, had opportunity of becoming acquainted with Gnecchi's work,—says:—

A perusal of these tables leaves no doubt that there are a number of passages which superficially bear a strong textual resemblance; but, on the other hand, every musician knows that such evidence may be extremely misleading. Nothing is easier than to pick out from two musical works phrases which, separated from their context and deprived of clear indications as to tempo, dynamic force, and color, appear almost identical. Take, for instance, the first figure with which "Elektra" opens—an emphatic statement of three notes of the chord of D minor in arpeggio. Mr Tebaldini quotes this as example XIII. Not only has Strauss used it a thousand times in his earlier symphonic work, but it might be found in a precisely similar form in the works of many of the classical composers, and yet it would not yield a shred of evidence of plagiarism, for it is in itself as much a part of the common musical language as is any figure of speech.

The Times writer examines several of the examples given to show that they are not conclusive. He says:—

In one case Mr Tebaldini seems to press his point too far, and that is in example III. Here he says: "The aforesaid theme in both scores is composed in each bar of two identical chords set forth in inverse order." The order of the two chords, then, is reversed; but further, allowing for a difference of key, they are not identical. The bass of the progression in "Cassandra" moves by an interval of a major seventh, that in "Elektra" by an interval of an augmented fourth. There could be no harmonic likeness, whatever likeness of rhythm the passages may show, and even that is not very noticeable. But it is concluded that "when all has been said against Mr Tebaldini's evidence, there remains sufficient to leave a powerful impression on the mind." Finally, says the Times: "It may be well to add that Mr Tebaldini is careful to remark that the general manner of treatment in the 'Elektra' is as unlike that of 'Cassandra' as possible, for the Italian composer makes use of none of the special methods of polyphonic combination which are the peculiar property of Strauss's style."

A YOUNG AMERICAN COMPOSER.

"Norge," By Philip G. Clapp, Produced By the Boston Symphony Orchestra.

At the last concert of the Boston symphony orchestra in Sanders theater, Cambridge, Max Fiedler produced "Norge," a tone poem for full orchestra and piano, written by Philip Greeley Clapp, a student in the music department of Harvard, who is undertaking composition and possibly conducting, as a profession, and who will go next year to continue study in Europe. A year ago, says the Boston Transcript, in compliment to the college and in encouragement to the young composers whom its musical department would nurture, Dr Muck put one of their compositions—a tone-poem, "Hero and Leander," by Mr Davidson—on the program of his final concert at Harvard. It pleased Mr Fiedler to continue the innovation, and he chose Mr Clapp's "Norge." Last spring, at a concert of music by composers who had studied at Harvard to mark the centenary of the Pierian sodality, that orchestra played Mr Clapp's piece and he himself conducted in it.

Remarking upon it the Transcript says: The remarkable and the surprising distinction of Mr Clapp's tone-poem is his sensitiveness to his orchestra and his ability—for a youth who is still a student—to make it do his will and impress his purpose upon his hearers. Mr Clapp has scored "Norge" for a full modern orchestra; he has assembled a numerous battery of instruments of percussion, not for din, but for appropriate use and emphasis; and he has added to his band a piano obligato (which he played himself last night) rather for the coloring it may add to the tonal web than for exposition or development of his melodic material. It is true that Mr Clapp's melodic ideas have no especial saliency or interest in themselves; they do not transfix the imagination or linger in the memory. They are neither reminiscent nor individual. They are, indeed, the melodic thoughts of a young composer, with a distinct aptitude for orchestral coloring, who would exercise his skill upon the development of these ideas, and, through it, make his imagination play. They are interesting, not for themselves, but for Mr Clapp's treatment of them. The purpose of his tonal suggestions and impressions is to summon the mood of the North. . . . So often, his music in imaginative and expressive quality, is a grim and somber and turbulent music, large and bare and restless of voice. The light—the coming light—begins to play upon it and to warm it, first pitfully and uncertainly, then in clearer and clearer gleams. In Mr Clapp's imagination the whole landscape becomes expectant of the sun that is to glow across the glimmering darkness, and the music obeys his impulse. . . . And the power and the thrill of the stirring are in the close of the tone-poem. The means to this suggestion and this "atmosphere" are almost wholly the means of instrumental timbres. Already Mr Clapp, as the phrase is, thinks in instruments, already these varying timbres in contrast and combination are the natural voice of his musical thoughts and his pictorial imaginings; already he shows an aptitude, a resource, a suggestive power and finesse, even, in instrumental coloring that are innate as well as practice and training, grow and the experience of the years may build much.

AN ESTIMATE OF MAX FIEDLER.

A Conductor That Pleases the General Public.

In a review of Max Fiedler's first year as conductor of the Boston symphony orchestra "H. T. P." in the Boston Transcript praises his work highly, but with differences. "He is hardly a conductor for connoisseurs, he is a conductor to please the general public"; he pleases in Boston, in the smaller cities of New England and also in New York: "Thus Mr Fiedler may rejoice at least in a deserved and duly earned popularity." Well, that is careful praise; and in like manner is contrasted the programs of Dr Muck, in which he aimed to create a scheme of harmonious music "of a particular period, of composers of a particular race, or out of pieces that had a general kinship of matter and manner"—with Mr Fiedler's "highly diversified programs, with their weekly variety and their sharp contrasts in their several items." This critic observes that "by every sign that his conducting has given, the classics appeal far less to Mr Fiedler than do modern, ultra-modern and romantic music." No doubt he tries conscientiously to do his duty by Beethoven, Schumann, Schubert and Debussy, etc. But "Mr Fiedler would rather be playing the music of the moderns and the romantics than all the classics, alive, dead or moribund, that there are in this world." And he "molds his classics over much and over calculatingly," he tries to make them sound modern—"as much as possible as if it were written to-day." This seems really an arraignment of Mr Fiedler's musicianly quality, for nothing can be worse in an interpreter than to force the meaning of the artist. But the summing-up is that "He has proved himself a conductor of large and luminous power, of large and passionate imagination, of vitalizing energy, of vivid contrast and telling strokes, of sonorous and plangent orchestral tone, of rich and deeply tinted instrumental color, of ample stride and intense accent."

A BAND CONCERT IN WORCESTER.

Rather an odd concert, musically, was lately given in Worcester for the benefit of the Worcester musicians' association, and Mechanics hall was crowded. There were nigh to 150 musicians, from every brass band and theatrical orchestra in the city, and they were conducted by E. D. Ingraham, leader of Battery B band, having had but one or two rehearsals, but it is recorded that the heterogeneous force played "with force, precision and delicacy." An episode was the presentation to Mr Ingraham of a gold medal from Battery B band and a bunch of American Beauty roses. The program was very ingeniously arranged in special groups; thus the Miserere from "Il Trovatore" was given by four cornets and four trombones; "Annie Laurie," with variations was performed by 16 clarinets; "The Lost Chord" was done by 23 cornets and trombones, and by cornets, trombones and euphoniums was produced the great sextet from "Lucia di Lammermoor." In the report of the entertainment it is not stated just where the whole force was massed, nor does it appear that the strings had anything to do, so that the orchestral players must have become simply band players. But the overture to "William Tell," a bit from "Carmen," a Suppe overture, some marches and a version of "Nearer, my God, to thee" were given, while the celebrated Reeves march, "2d Connecticut National Guard," evoked enthusiasm, and "The Star Spangled Banner" closed the affair. It all reads like a performance of the late lamented Patrick Sarsfield Gilmore's wonderful band, which played everything,—classic, religious, dramatic, operatic and the regular band music. Once, after giving in our City hall, a really superb performance of "The Heavens are Telling," which brought only feeble applause, he followed it with his notable "Sleigh ride," full of brilliancy, bells and whip-cracking, which brought down the house. He turned to one of his old friends and said quietly with that exquisite mincing Dublin accent of his, "I perceive that Springfield is truly appreciative of classical music."

Gabrilowitch at Mount Holyoke College.

It is a matter for congratulation by all music-lovers in this vicinity that Ossip Gabrilowitch has been secured to give a recital at Mount Holyoke college next Wednesday at 2.30 p. m. in Mary Lyon chapel. Mr Gabrilowitch is just closing a season of phenomenal success, embracing

OSSIP GABRILOWITCH.
[Who gives a recital at Mount Holyoke college Wednesday.]

appearances in nearly all the cities of size in the United States, as well as playing some 12 times in New York city. His electrifying performance of the Tschaikowsy concerto at one of the Boston symphony concerts in this city is still fresh in the minds of all, but his appearance at Mount Holyoke is the only opportunity offered this year to hear him in a recital program.

Other Note and Comment.

Yolanda Mero is called by Dr Paul Ertel, in his "Artist-Biographics," "the greatest pianist Hungary has produced since the days of Liszt." She is one of Henry Wolfsohn's stars for the coming season. She was born at Budapest in 1887, 22 years ago. She was taught by her father from her fifth year, and became a pupil at the conservatory of that city a year later, though far too young to enter according to the rules. She was there taught by Augusta Reuneman, a pupil of Liszt. At the age of 14 she gained a scholarship and diploma, and in the next year a concert tour abroad ending in a spring concert with the Dresden philharmonic society, she had begun her career. Since then she has gained reputation in Berlin, Leipsic and London,—in which last-named city she gave a series of recitals last November. She was highly praised by critics of London papers, such as the Globe, Telegraph, World and Ladies' Field. She will appear in America under Mr Wolfsohn's management in the season of 1909-1910. Another important artist under Wolfsohn's management will the celebrated Fritz Kreisler, violinist, already known in this country, and often compared with Joachim as a master of his instrument.

Mr Gabrilowitsch is quoted in an article by Daniel Gregory Mason in the Century magazine as saying that "the influence of Liszt can be seen not only in all modern piano music but in every important orchestral piece. . . . He created a new orchestral style, which Berlioz, after all, did not do. . . . Liszt is the father of Strauss, Mahler and the rest of the modern Germans. . . . Liszt is bad when he wants to go up in the sky, where he doesn't belong. 'But as to his affectation,' I should be a little careful about using that word. It has become his label—one of those labels that people pin to a man to save themselves the time and trouble of thinking about him for themselves and forming an individual opinion." Mr Gabrilowitsch neither here nor in his other remarks on Strauss and Wagner adds much, if anything, to our guidance. He says that Gustave Mahler is "quite as impressive as Strauss",—"a virtuoso of the orchestra. His colors are more peculiar, more individual, than those of any other composer. Both men, of course, really derive their method from Liszt, though Mahler, who does not care for Liszt, would not admit it. Mahler is also, I think, the greatest of living conductors."

The American institute of normal methods in music will hold summer schools July 6-23, at the Northwestern university, Evanston, Ill., and the New England conservatory of music at Boston. Edgar O. Silver of Boston and the publishing house of Silver, Burdett & Co. The western school is the oldest summer music school in the West, and the coming session will be its 21st annual, while it will be the 19th of the institute of normal methods. The business manager of the western school is Frank D. Farr, 378 Wabash avenue, Chicago, and William M. Hatch, 221 Columbus avenue, Boston, is business manager of the New England conservatory school; from these officials full information may be obtained.

The Theodore Thomas orchestra of Chicago closed its season without a deficit. Frederick Stock has been well supported by the city, and Manager Wessels has succeeded admirably in his money management. The summary in Musical America says that in all respects the season surpassed all others:—

In addition to the 56 home performances, the orchestra has done considerable traveling, having given 31 concerts in other cities, in Columbus, Toledo, Oberlin, Cleveland, Detroit, Madison, Milwaukee, and four in Toronto, Can. It has also played 13 engagements in Chicago with the Apollo club, at the university of Chicago and in association with other events, such as the debut of Paloma Schramm, and the dancing of Isadora Duncan.

Oscar Hammerstein will engage an American singer for the title role if Richard Strauss will come to New York next winter to conduct his new opera "Elektra." This star will be Lucille Marcell, who has created the part at the Vienna court opera, and whom Strauss regards as his ideal Elektra. She has signed a contract with Felix Weingartner for the court opera for two years, but she has three months' vacation each season. The only question is whether Strauss can get away from his engagements to do the conducting.

The Southern music festival, which was held in Atlanta, closing a month ago, was distinguished by a notable list of soloists, instrumental and vocal. Among them was Scotti, Zenatello, Olivia Fremstad, Frieda Langendorff, Geraldine Farrar and Jeanne Jomelli. There was a full orchestra and a local chorus of 500. This ample choir gave the Pilgrims' chorus from "Tannhaeuser," Beethoven's Creation hymn, Handel's Hallelujah chorus and the Inflammatus from Rossini's Stabat Mater. This was in dedication of the city's new auditorium, one of the largest in the country.

William Shakespeare, London's notable teacher of the voice, will teach in the Washington college of of music through January and February, 1910, and will, after his contract there is concluded, give a series of concerts, together with Sydney Lloyd Wrighton, his pupil.

A music drama by Gnecchi, the new Italian composer, whose "Cassandra" is thought to have helped Strauss to make his new "Electra," will be one novelty in the Boston opera next season.

David Bispham, the noted baritone, will give a series of lecture lessons to advanced pupils at his country home, Rowayton, Ct., in the coming summer.

Marcella Sembrich is to tour in Cuba, Mexico and the far South and West, under the booking of Loudon Charlton.

FAY DAVIS AS ROSALIND.

Miss Fay Davis, who is remembered as an actress of intellectual distinction in Mr Jones's "Whitewashing Julia," Mr Shaw's "Man and Superman" and other modern comedies, is engaged, together with Gerald Lawrence, in playing Shakespeare in London, in an approximation of the Elizabethan manner of staging plays. One part that she has undertaken is Rosalind. Miss Davis is not the actress whom one would pick as an ideal Rosalind. No one, we should say, would understand better the elements of beauty and witchery in this creature of Shakespeare's romantic imagination than Miss Davis, but it does not seem that Miss Davis, with all her gifts of vivacity and piquancy, has quite the Rosalind nature, a nature primarily of high and abundant, though delicate and womanly, spirits, and of a warmth and radiance of sensuous beauty. Nevertheless, Miss Davis has succeeded in a measure in the part. She has been praised for the humor and womanliness of her impersonation.

PAINT AND POWDER PEOPLE.

[Continued From Page 22.]

is all trite enough, but what happens next appears to justify the pretension of the play to be an "original farce." The merchant is suddenly summoned by a dying relative, whereupon he bestows the countess on his business partner, a bachelor whom he can trust to keep a secret, for his chivalrous protection during his own prospective absence. The titled lady is ensconced in the partner's bachelor quarters, and the dramatist emphasizes the chivalrous gentleman's uneasiness under his charge by making him walk the streets all night in the rain, though, since he had to be got out of his flat somehow, for his reputation's sake, sending him to a hotel would have been a more humane expedient. The bachelor's reputation does suffer in spite of his caution, but in the end he is cleared of all stain. And the end is peculiar. The merchant-lover returns to announce that he cannot "resume the suspended elopement," as Mr Walkley phrases it, for the reason that he has seen fit to marry a woman whom he has met while away. The countess's husband shows up about this time, sorry for his misbehavior with the ballet dancer, and the countess, her own attempt at romance having fizzled out, decides to go back to him. The fun of the piece is mainly found in the efforts of the bachelor to protect the woman and himself from the scandal that has fixed upon them. Weedon Grossmith, the experienced comedian, has the part of the bachelor. Miss Compton is the countess.

HENRIETTA CROSMAN (ON THE RIGHT) IN A SCENE IN "SHAM."

Gertie Millar Chats About Americans.

Miss Gertie Millar, favorite player at the London Gaiety, did not keep to herself her impressions of America when she got back to London after appearing as a part of the season in the American production of "The Girls of Gottenberg," one of the Gaiety musical plays. She thought America "perfectly wonderful," according to the reporter who called upon her, and declared that she had had a "lovely time." Then her language lifted itself into the realm of poetry: "The air is champagne. The skies belong to the Riviera." Miss Millar lamented that her song, "The Two Little Sausages," was not appreciated by New York audiences, but she was enthusiastic over the way in which she herself was received, both in public and in private. She modestly told the reporter that she had not been "starred" in America and that her name had always been printed in small type. It is true that Miss Millar is a very likeable performer. She is gentle and piquant and bright, but is in no way remarkable, either as singer or actress.

Plays and Players.

Attractions at the New York theaters this week: "The Great John Ganton," at the Lyric; "The Climax," at Daly's; Jefferson de Angelis in "The Beauty Spot," at the Herald Square: "The Blue Mouse," at Maxine Elliott's theater; James T. Powers in "Havana," at the Casino; E. H. Sothern in repertory, at the West End; Cole and Johnson in "The Red Moon," at the Majestic; Maude Adams in "What Every Woman Knows," at the Empire; "The Candy Shop," at the Knickerbocker; Elsie Janis in "The Fair Co-ed" at the Criterion; Olga Nethersole in "The Writing on the Wall," at the Savoy; Elanor Robson in "The Dawn of To-morrow," at the Lyceum; "The Third Degree," at the Hudson; J. E. Dodson in "The House Next Door," at the Gaiety; Robert Hilliard in "A Fool There Was," at the Liberty; Henrietta Crosman in "Sham," at Wallack's; Grace George in "A Woman's Way," at the Hackett; "A Gentleman from Mississippi," at the Bijou; Mr Mantell in repertory at the Academy of Music; William Hodge in "The Man from Home," at the Astor; "The Girl from Rector's" at Weber's; Frances Starr in "The Easiest Way," at the Belasco Stuyvesant; "Going Some," at the Belasco; William Collier in "The Man from Mexico," at the Garrick; Robert Edeson in "The Call of the North" at the Grand, and a regular show at the Hippodrome.

One article in the current number of the Theater magazine is a sketch of Holbrook Blinn, who some years ago was Napoleon in "The Duchess of Dantzic," and for a season has been Jim Platt in "Salvation Nell." Mr Blinn will have the principal male role in "Israel" when Charles Frohman brings out this Bernstein drama next season. The paragraph of the article concerning Mr Blinn's literary taste is worth reproducing: "Mr Blinn is a thorough student of both men and books, and between appearances at the theater he can usually be found deeply absorbed in some such work as Mark Twain's 'Life of Joan of Arc,' or the latest thing in popular philosophy." The time may come when we shall go into a department store and hear some young saleswoman purr enticingly from behind a counter stacked with freshly-printed volumes: "The latest thing in popular philosophy."

The run of "Miss Innocence" came to an end with a scene of sentiment. When Anna Held left the stage at the end of the last performance at the New York theater, she found A. L. Erlanger, of the firm of Klaw & Erlanger, her managers, waiting with a "massive silver cup," which he straightway presented to her. The inscription on the cup reads: "Presented to Miss Anna Held by Messrs Klaw & Erlanger, in appreciation of her success in F. Ziegfeld Jr's musical production, 'Miss Innocence,' and to commemorate the record season (1908-9) played in the New York theater, New York, May 1, 1909." With the news of the presentation comes the information that the receipts at the New York theater during her engagement, averaged $14,452 a week. One week the receipts were $23,000.

"The Red Moon," a musical piece by Cole and Johnson, two negro comedians, which was played by them and their company at the Majestic theater in New York Monday night, contains a fertile idea: The return of the daughter of an Indian chief to her home after being educated at a government school, and the misunderstandings between the girl and her father as a result of her acquirement of the habits and ideas of civilized life. In "The Red Moon," however, the treatment of the idea is farcical, as was to be expected in such a piece as the class and authorship of "The Red Moon" proclaim it to be. Horseplay markedly characterizes the work, although some of the melodies are pronounced pleasing.

The German societies of Columbia and Barnard joined their dramatic forces and produced the farce, "Ein Muss Heiraten." The New York World complained that the love scenes lacked ardor, which may be explained by the step-sisterly relation of Columbia to Barnard. The deficiency noted by the World is one for the investigators of co-education to treat.

Even that section of the London press which represents fastidiousness and acquaintance with letters is delighted with Rose Stahl, who has just shown London "The Chorus Lady." Max Beerbohm makes her the subject of one of his essays in the Saturday Review, and Mr Walkley, who ridiculed the "artless and commonplace" character of "The Chorus Lady," thought the piece justified itself by "serving as a vehicle for the peculiar personality and talent of Miss Rose Stahl."

In Boston there were surprising protests against Eddie Foy's presenting himself in a burlesque of "Hamlet" on the ground that "Hamlet" ought to be protected from the hands of the burlesquer. Now we find the veteran critic, William Winter, writing a similar protest on the occasion of Mr Foy's performing for the first time in New York his "Hamlet by Freight." "There are," wrote Mr Winter, "themes in plenty for ridicule and for the sport of clowns, without desecrating the most sublime work in our literature."

An English writer attributes the unmistakably improving estate of the English drama to the demand of a few critics for better things. "The level of acting is much higher," he says, comparing the present with 15 years ago. And he continues: "The standard of intelligencee in plays has gone up; playwrights are mixing their materials 'with brains sir.' Compare 'The Builder of Bridges,' for instance, with 'Sunlight and Shadow,' or 'The Mollusc' with 'Betsy' or 'David Copperfield.'"

Miss Georgia Caine, whose peculiar combination of roguery and demureness has long been a delight to connoisseurs in

HARRISON GREY FISKE.
[Theatrical manager who has come to terms with the syndicate.]

the personalities of women of the stage, is reported by the press agent—to have kissed Henry Woodruff so realistically in performances of "The Prince of To-night" that her husband's jealousy was aroused. He demanded that she give up her part and, with touching wifely devotion, she consented. Miss Caine's husband is William Hudson, a New York broker.

When the Shuberts appeared to have been left alone in their opposition to the booking agency of Klaw & Erlanger, after Mr Fiske and Mr Belasco made peace with the syndicate, there has come the announcement that Liebler & Co, one of the great firms of managers in the country, will play their companies next season in the theaters controlled by the Shuberts. There is still a long list of popular "attractions" outside the syndicate.

Henrietta Crosman is said to have made a fiery speech in favor of woman suffrage at a meeting of the William Lloyd Garrison equal rights association in New York on Tuesday. According to reports, she advocated a stronger compaign than that of argument. She was for collecting an army of working women and sending them to Washington to storm the capitol, after the fashion of English suffragets in besieging the House of Parliment.

The week's bills at the Boston playhouses will be: David Warfield in "The Music Master," at the Majestic; "The Traveling Salesman," at the Park; Grace Van Studdiford in "The Golden Butterfly," at the Hollis Street; "A Stubborn Cinderella," at the Colonial; May Robson in "The Rejuvenation of Aunt Mary," at the Tremont, and Chauncey Olcott in "Ragged Robin," at the Boston.

The title of George Bernard Shaw's new play is "The Showing Up of Blanco Posnet." It is in one act, which it will take 1¼ hours to play. It will be performed this season at the Afternoon theater in London.

It is said to be almost a certainty that Julia Marlowe will play at the New theater in New York next season. It is understoyd that no contract has been signed as yet, but Miss Marlowe is said to be willing to join the New theater company. She has a tour of her own planned for the early fall, but it is thought she can complete this before she will be needed at the New theater.

"The Marriage of a Star," adapted by Paul Potter from a French play of Alexander Bisson, has served to reintroduce Hattie Williams as an actress of "legitimate comedy," by which is here meant nonmusical comedy. Miss Williams's part is that of a capricious and volatile actress through whose many changing moods her love of her daughter remains firm.

Alfonso Mucha, the Bohemian artist, has painted portraits of four of Charles Frohman's stars—Maude Adams, Ethel Barrymore, Billie Burke and Marie Doro. Miss Adams was painted in the character of Joan of Arc, which she will act in the Harvard stadium, in June, at a single performance, but the rest were painted in their own persons.

It is now said that the original of Margaret Wylie, the character that Maude Adams is playing in the New York production of Mr Barrie's "What Every Woman Knows," was Mr Barrie's mother, a woman whom lovers of Barrie have met already in the pages of his novels and sketches.

If theatrical managers have ever had a superstitious uneasiness about any play in which a poker game was "featured," as they have been reported to have, they should consider the superstition smashed by the success of "The Witching Hour," which has a poker game in the first act.

New Haven will see on Wednesday, at the Hyperion theater, the first performance of Raymond Hubbell's and Glen MacDonough's musical play, "The Midnight Sons," which Lew Fields will take to New York for a summer engagement.

The large public that finds a very worthy pleasure in the novels of William J. Locke will be interested to learn that a dramatization of "Idols" has been procured by Walter N. Lawrence for production in America next season. London has already seen a dramatization of "Idols."

The Associated Press reports from St Petersburg that Tolstoi's novel, "War and Peace," has been dramatized for production at the Imperial opera house. The drama will consist of 50 scenes, and it is reckoned that a performance of the whole play will last five evenings.

A lower court of Nevada decided that Virginia Harned's suit for divorce had no validity because Miss Harned had not lived in the state sufficiently long to acquire a residence. The actress's counsel has appealed from the decision to the supreme court.

Forbes Robertson says of Modjeska: "She was my first Juliet, and certainly the greatest I have ever seen; a very charming and beautiful woman, a great artist, and the most unselfish actress I have ever known."

James K. Hackett is making an excursion for a few weeks into vaudeville. He has a one-act piece, "The Bishop's Candlestick," which reconstructs an episode in "Les Miserables."

"The Yankee Mandarin," a musical play by DeKoven and Paulton, will be produced in Boston next month. It is scheduled to reach New York the latter part of August.

Mary Mannering will appear in a new play to-morrow night in Chicago. It is called "That Miss Gower," and is the work of Emma Brunner.

Vera Michelena of "The Soul Kiss" company was married just before the close of the tour to Paul Schindler, musical director of the company.

George M. Cohan has now written and composed a musical play for Edna Wallace Hopper, in which she will star next season.

Marie Dressler will appear before summer in a new musical play, "The Boy and the Girl."

AMUSEMENTS, MEETINGS, ETC

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Our leading lady and leading man are bound to be popular. We know it, but we want to hurry matters up all we can, and so we are offering prizes to anyone sending us the best snapshot of them. Get out your camera. For the best snapshot of Miss Hayden received before Wednesday, May 19th, Mr Poli will give a five-dollar gold piece; for the second best, $3.00. The same prizes will be offered for pictures of Mr Ingram. The result will be announced Thursday, May 20th, at the matinee performance. These pictures must be taken upon the streets anywhere, but not in the areaway leading to the stage door. Contests will be judged by a committee of photographers.

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SOROLLA PAINTINGS IN BOSTON.

REVIVAL OF THE ART OF SPAIN.

Sorolla, a Painter of Life and Light—The Exhibition at Copley Hall.

From Our Special Correspondent.

BOSTON, Friday, May 7.

It is seldom that one painter arouses so great an interest as the Spaniard Sorolla has done in New York, and now in Boston equally. It is a striking indication of the real hunger of the American public for a fresh, strong note in art, at a time when as not before in 30 years the artists of this country have lacked fresh

ALFONSO XIII.

[From a painting by Joaquin Sorolla y Bastida.]

impulse and initiative, while they are subsiding into a complacency that is more academical than the old school painters ever knew. The union of the Society of American Artists with the National Academy of Design has not added strength to our native art, but the progressives have drifted into conservatism of the blind sort, and the easel production, as shown in the exhibitions at the Fine Arts building, has lost its one distinctive feature of the days of Inness, Wyant, Minor, Sanford Gifford, Swain Gifford, Homer Martin and that generation, and lost also the crisp novelties of treatment which came in with the new impressionism. Not, of course, that there are not good landscapes painted—it is our commonplace. But the distinguishing feature of our present art is the large and free decorative painting which for the first time has had any real exemplification in America in the opportunities offered for work in adorning great public buildings,—courts, churches, and such as the congressional library at Washington. William Morris Hunt and John

full rank with her own especial impression.

Copley hall has seldom been more thronged with visitors at any of its numerous fine exhibitions than during the display of Sorolla's extraordinary product. It has captured Boston, which is a great triumph after capturing New York. What is the element of fascination which brings the same people day after day—as well as new ones every day—to view these certainly extraordinary paintings? It is not technical art, it is scarcely the art at all—it is life! This is the secret of Sorolla,—he brings to eyes and minds jaded and worn out with technic on the one hand and meaningless impressionism on the other, a sense that there is yet room in art for human utterance, for human

of beauty. Another charming picture is one which is copied, so far as a half-tone can do it, of a chase of youth by youth which reminds one of nothing so much in art as the figures on a Greek vase,—"Forever shalt thou love, and she be fair!" Of course there is a complication here, since there are two girls and only one lad, who is doing his best, but the fair Atalantas are far the best runners. These figures are delightfully well drawn, and their marine setting adds a great attractiveness. There is another picture, exceptional for its singular simplicity—for Mr Sorolla does often crowd too many figures together,—in which a girl alone is standing at the edge of the outgoing tide, and all the sea spreads out behind her to the horizon, a delicately wrought harmony of blues with little touches of sunset light.

"Beauty is truth, truth beauty," wrote Keats, and it is a question to be raised now and again with regard to Sorolla whether he accepts that as the basic fact of painting. One would say not. For notwithstanding Keats, while beauty is often truth, truth is not always beauty in the way of art. Mr Sorolla's huddles of people, or men, or women, or children in ungainly attitudes, do not produce the sense of beauty, which means perfection of harmony. As before said, what he is after is life, and life does not always measure itself in terms of art, and art wants crudity eliminated. This he does not care to do. There is one painting here that draws all attention, and yet it has no element of beauty whatever, except of moral beauty—which is not the same as artistic. It is the great canvas which has been loaned by Mr Berwind, its owner, and which has been hanging in the church of the Ascension in New York. It represents a group of crippled and imbecile children at the shore of a dull and tragic sea, without a comforting light; and over them bows and broods a nobly compassionate priest. They are frightened at the water; he is assuring them that a dip in the sea is good for them. The human appeal of this painting is deep and affecting. Left untouched must many things be in this remarkable exhibition; but enough surely is said to show how important is the work of Joaquin Sorolla.

AN OLD ATHOL FAMILY.

Samuel Sweetser Drove 500 Cattle to Brighton Market.

From Our Special Correspondent.

ATHOL, Saturday, May 8.

One of the former well known Athol families who was especially prominent during the first half of the century in Athol, but for the last 50 years has been little known in this town, was the Sweetser family. Samuel Sweetser was a son of Philip and Sarah Richardson Sweetser and a native of Leominister. He was born in 1764. Before his marriage Mr Sweetser kept a store in Warwick for a year or two, then he moved to Athol, buying a tavern at Athol Center. In 1792 he married Miss Hannah Moore of Cambridge. In 1806 Thomas Lord bought the tavern, Mr and Mrs Sweetser building a house at the Center near the tavern. For a great many years he was known as a successful grazer. He owned large pasture lands in Athol, Royalston, Wendell, Petersham, Phillipston, Northfield, Heath and Warwick. He drove great numbers of cattle to the Brighton market and there with his ruddy face and portly figure, in a long white coat, he soon became a well known figure in the market. One year he pastured and drove to the Boston market, nearly 500 head of cattle.

Mr Sweetser was exceedingly kind to the poor. He passed away in 1842, but his wife survived him nearly 15 years. Mrs Sweetser was a sister of Mrs Prescott of Athol. The Sweetsers had nine children, who all lived to maturity. They were Mary, Abby, afterward wife of Rev George J. Tillotson of Connecticut, Samuel Sweetser, Jr., Luke, Abel, Miranda, Marie, Joseph A. and Caroline. It is said of this fine early Athol family that it was characterized by intelligence, industry and thrift and by the devotion to the church and the needy.

Athol high goes to Winchendon to play Murdock academy Wednesday afternoon. On Saturday Northampton high will play in Athol. Manager Hill is trying to arrange a date with Arms academy, for the postponed game in Athol. The week after Athol has two hard games, on the 21st with Worcester, at Worcester and the next day against Springfield high at Springfield. The team will make a good record this year if it can do a little more timely hitting. It is there the chief weakness seems to be at present.

There is naturally a good deal of interest in Athol over the visit of the delegation of business men to Washington, to see of something cannot be done to overturn the choice of the Amsden lot for a post-office building site. Those opposed to the present site have enlisted the services of Jerome Jones of Boston. He is a native of Athol and takes considerable interest in the town. Just what will be accomplished is difficult at present to say. The government has accepted Mr Amsden's lot and he in turn, in order to have it come up to requirements, secured an option on property next to his owned by

"RUNNING ALONG THE BEACH."

[Copyright, 1909, by the Hispanic society of America.]

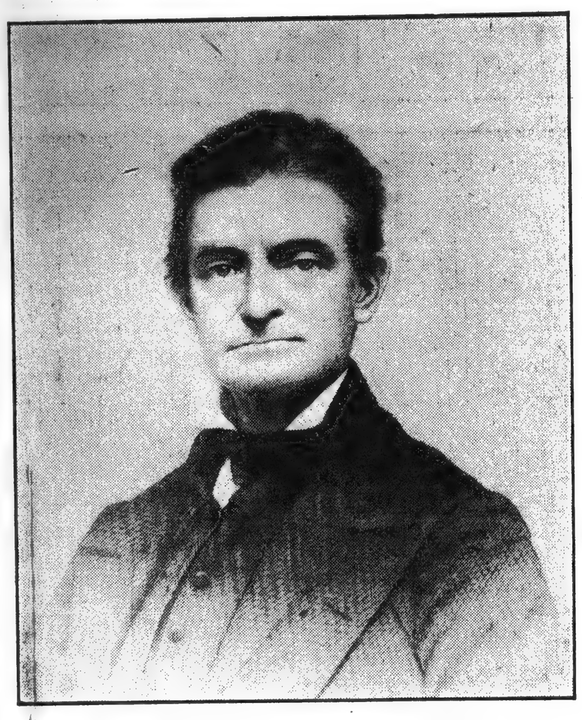
Lafarge were prophets crying in the wilderness. Now Reid, Blashfield, Simmons, Abbey, Sargent and others are getting their turn, and much notable work is done.

But here comes a new and vivacious impulse out of Spain,—where a great painter has not been known since Goya, and the great renown of Velasquez has overpowered the moderns and can still teach them. That most interesting enterprise, the Hispanic society of America, having built its interesting museum on the hights of western Manhattan, has brought to our public the revelation of one of the most interesting portrayers of human life that has been known, in Joaquin Sorolla y Bastida,—a peasant by birth,—and his portrait confirms this origin, while his fine human sympathy accords with it. The work of Ignacio Zuloaga, which also has been seen in New York and will presently be shown in Boston (also by the Hispanic society's enterprise) comes to complement the record with that of another phase of the renewed national impulse. Both are eminently national,—they paint Spain for the world, and tell us that Spain is very much alive, very distinctively herself, and asserts a claim which is at once allowed to

nature as it is natively, without convention. Sorolla shows, it is true, that he can do the conventional work as well as another, and his portraits of royalty—Alfonso XIII and Isabel of Bourbon, and the rest—are quite reminiscent of Sargent in their unflattering truth. As, for example, in the portrait of the young king of Spain reproduced in these columns,—the gorgeous uniform and decorations are there, but what a countenance to go with them! However, this picture is not at Copley hall, the portrait of Alfonso that is in the exhibition has no such accessories, and it is really merciless.

It is not in such pictures that one finds the real Sorolla,—it is in his marvelous renderings of boys and girls in the sea or on the sands, full of animal energy and sportiveness, dashing in chase of each other, pausing before plunging in, wading, resting with backs upward, wet as wet can be, at the edge of the water,—in every sort of posture,—the absolute truth of childhood in a land without concealments. It is the abounding life that makes Sorolla so great,—for it is great to seize thus the normal boy and girl and make every one who looks realize that life and light are the great constituents of physical pleasure. Light! there is another charm—or rather it is a part of life,—life itself is light. How the sun fills the whole air with its warming golden rays! how the waves sparkle and dance! how the breeze dashes the water and wooes the girl and the boy! Here is no "Beach at Scheveningen" stuff; and one sees that the painter is not at all himself when he gives us a glimpse of fashionable Biarritz—that sort of thing is not Sorolla.

This artist is undeniably weak in composition, if one judges by his chief pictures. They are unusually devoid of any such intention,—he shows just enough of planned arrangements to prove that he could do that sort of thing if he cared to. There are nevertheless some really exquisite pictures, like that entitled "After the Bath" (164), which shows a bathing attendant just about to cast a wrapper over the young woman who has come out of the sea. The figure of the woman is beautifully painted in her long robe, which in its clinging folds reveals the fine limbs. It is easily a favorite among the lovers



JOHN BROWN, THE ABOLITIONIST.

[From a daguerreotype taken about 1855.]

even farther, when he stated that in his opinion Dr Oliver occupied the most responsible place in the House as chairman of the public health committee, and he thought it would be a grave mistake if Mr Oliver was not sent back. In the meantime Dr Oliver is saying nothing. He has no desire to force himself on the district, no more than he did last year when he went back for a second time.

AUTO SPEEDING IN SUFFIELD.

Townspeople Favor Crusade by Proper Officials.

From Our Special Correspondent.

SUFFIELD, Ct., Saturday, May 8.

The procession of automobiles has begun and every day cars go sailing through the center of the town at a speed that is neither reasonable nor safe. In the outlying district there is not so much danger from reckless speeding and people who are residents of these district are loth to complain when the drivers apparently have their cars under control, but when cars go through the center of the town at a speed of from 50 to 60 miles an hour it is rather too much for the nervous people who feel that they have some right to the highways. It is a question whether there is greater pleasure enough at a rate above 25 miles an hour to pay for the extra risk involved, and the hazard to the automobiles themselves. There have been several cases recently where accidents have been narrowly averted and no sober-minded people would blame the town officials if they should start a crusade against the more reckless of the transgressors. The town has recently been defendant in two suits for damages that were caused it is claimed by reckless driving, and while the town won both cases it involved a considerable expenditure and the result might have been different in another case. The worst offenders are the drivers of test cars from the factories who go through the streets in a cloud of dust and grind up the highways to be blown by the four winds of heaven into the houses of nearby residents.

The cemetery committee has begun its work of beautifying the Center and Woodlawn cemeteries and they have been greatly improved in the past two years. The work is done by private subscription and this year about $500 is needed to carry out the work planned. If each lot owner will give $2 there will be sufficient funds to carry along the work and all extra monies will go for general improvements. Under this plan the cemeteries are kept mowed, a top dressing of fertilizer is applied to the grass and the driveways are kept trimmed out. Under the old plan the grass was cut but twice a year by the cemetery committee, and as some lot owners kept them mowed themselves there was a lack of uniformity of appearance much to the detriment of the entire plot. If there is sufficient surplus some of the old stones will be cleaned and straightened up, more particularly in cases where there are no relatives left to care for the burying places. The work is in the line of public improvement and should receive the hearty indorsement of the entire community.

Hired help for farm work seems to be more plenty this year than for several seasons past and the wage is rather less. This is due to the low prices received for crops and the consequent shortage of money among the farmers, many getting along with one less man this year than heretofore. Improved farm machinery too makes it possible to do more and more work with horses every year, and one man can take care of twice as much land than was possible a few years ago.

The tobacco warehouses have finished the work of the season and the last of the crop is in the sweat rooms getting ready for market. The sales already made are said to have brought good prices and it looks as though the packers would realize greater profit this year than last. From the viewpoint of the grower, however, the 1908 crop was far from satisfactory, and coming as it did upon the heels of a poor crop of 1907, the growers could ill afford to sell for the prevailing prices, but it seemed to be that or nothing, so those who had to have the money took what they could get and made the best of it. Some of the farmers this year have rented their land preferring to have the rental in their pockets rather than work the whole season for a bare living.

There will be several lots of the hybrid tobaccos that have been created by the experts from the department of agriculture, raised in town this year, and while the growers will not go into them on a large scale the more progressive seem to feel that it the perfection of a new type that will be sought after by the manufacturers lies the only hope of renewed prosperity. Some of the more conservative farmers are returning to the ways of their fathers and will raise more of a variety of crops and the higher prices for which milch cows are held shows a greater demand for dairy herds. The farmer is largely a victim of circumstances and instead of adapting himself to conditions that are inevitable he plods along in the same ruts and curses fate for his hard luck.

JOHN BROWN IS RECALLED

BY PORTRAITS OF HIM AND SON.

The Browns and Springfield—Visits to Massachusetts.

This is the birthday of John Brown of Kansas and Virginia. He was born with the opening century in which he so greatly distinguished himself, in the little town of Torrington, Ct., where the farm-house of his birth is carefully preserved in his memory. But his father soon removed to Ohio and became one of the leading pioneers of

and reproduced in Sanborn's "Recollections." It was from the life, soon after his last birthday (May 9, 1859), which he spent half in Concord with his friends there, and the latter half in Boston, where he passed some weeks in May and early June. He was to have sat for his picture to William Morris Hunt, the best Boston painter at that time, but the failure of a coachman to meet the train in Milton prevented the sitting. In the first volume of his "Recollections," Mr Sanborn says of this Concord visit in 1859:—

I had been looking for Brown in Concord for some days, when a little after noon of Saturday, May 7, he appeared at my door (the residence now of Miss Mary and Miss Flora White, not far from the Fitchburg railroad station,) accompanied by his faithful henchman, Jeremiah Anderson of Indiana, who was killed at Harper's Ferry. We gave notice through the churches, Sunday morning, of a meeting that evening, at which Brown spoke, and a few persons gave him money. This was his last visit here. Brown told the story of his invasion of Missouri, and the removal of the slaves, and there were good citizens and antislavery men in the audience who were startled at this practical enforcement of the Golden Rule, as Dr Howe was, a few days later, when he met Brown in Boston. The conversation was reported by Howe in a letter to Parker at Rome, the next winter.

TOLLAND COUNTY MURDERS.

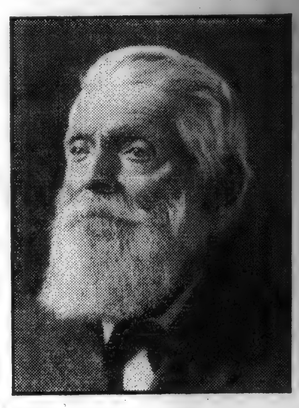
Arrangements Completed For Rockville Baseball Association Annual Fair.

From Our Special Correspondent.

ROCKVILLE, Ct., Saturday, May 8.

Tolland county is fast gaining an unenviable notoriety for its brutal murders, there having been an unusual number in the county in the past three years. For some 20 years there was not a murder in the county, and Judge Reed during his long term as state attorney for Tolland county did not have a murder case in the superior court. But State Attorney Charles Phelps of this city has had a number of murder cases of which the most important was the trial of Frank Sherrie for the Somersville murder on largely circumstantial evidence. He was convicted and hung. The most brutal murder case was that against John Zett last year. He was convicted and hung after a few months in states prison. The two cases reported from Stafford the past week were both of a most brutal character. State Attorney Phelps has not decided what action he will take in the Handel case, as he has been busy in the supreme court this week. He will have a meeting early in the week with Coroner Robert Fisk of Stafford Springs, and consider the evidence in the case. He will at first make an effort to find out the exact age of Ernest Handel, who is now in Tolland jail for the shooting of his brother. It has not yet been shown what his age is, and his age will largely determine the disposition of the case. It is not probable, however, that he will be brought before a jury in the superior court on the charge of manslaughter.

Arrangements are completed for the annual fair of the Rockville baseball association, which will be held in the town hall the 20th, 21st, and 22d. The entertainment on the opening evening will be given by the cadet minstrels of this city, under the direction of T. J. Byrnes. The company is composed of 30 Rockville boys from 10 to 14 years of age, and is expected to make a big hit in an overture expressly arranged for the company by Bandmaster Scott Snow of Hartford. The end men will be Bobbie Davis, Eddie Conway, Charles Sweet and Charles Willis. Among the soloists are Francis Crafty, Fred Reed, William Hannon, John Burke and George Norton. The company has been in rehearsal for some time and many of the latest popular songs will be given. There will be vaudeville attractions on the last two nights with dancing each



JASON BROWN.

[Son of John Brown and now living at Akron, O. Photograph taken in 1906.]

hourly service will be continued on the trolly, with a half-hour service from Hartford from 4 to 6 p. m. The cars will leave Hartford for Rockville at seven minutes past the hour, arriving here at 22 minutes past the hour. The cars will leave this city for Hartford at 22 minutes past the hour, the run between the two cities being made in 1¼ hours instead of 1½ hours as at present. The interurban cars will arrive and leave this city on the same time as now, but the run will be made in 53 minutes instead of an hour, as the Burnside cars that connect with the interurban at Church corner, East Hartford, will make the run to Church corner in 10 minutes, leaving Hartford seven minutes later than at present. By the new time-table parties arriving in this city on the trolly will have plenty of time to connect with the interurban cars.

The body of Mrs Ann Tone, a former well known Rockville resident was brought here Thursday from New Britain for burial. She was 85 years old.—The Cornelia circle will meet with Mrs Jacob Yost on Park street Monday afternoon.—Rev E. C. McKinley has been in Boston this week.—President Luther of Trinity college will give a talk to the high school pupils on the 17th.—The funeral of John Wheelock, 73, an old resident of the town, was attended from his late residence on Mountain street this afternoon.—Mr and Mrs David A. Sykes have been spending a number of days in New York.—Grand Knight M. J. Conway and Past Grand Knight M. L. Dillon will represent Rock-

SPRINGFIELD, Masats. June 27, 1846.

Dear Brother John: You will think that by this time you ought to hear from us. We would have written sooner; but so long as we did not know what quantity of wool we might expect here to be sold, we concluded to wait a few days.

We had a splendid ride on the Lake to Buffalo (from Cleveland), and from there the Iron Horse carried us soon to Albany; there we staid over Sunday, and on Monday we arrived here in time for dinner. We have not had much business yet, but by the number of letters we receive, and the wool we hear of on the way, we begin to think we shall have our hands full shortly. Father thinks you had better take a packet boat at Buffalo, and come in that way to Albany,—then the cars to Springfield.

This is a delightful place; and we only want you and plenty of business to make it like home here. I wish Ruth could see the old Bay State once. I was at the U. S. Armory yesterday, and it was a place of guns, sure enough. They have in all here 160,000 muskets ready for action; the making costs Uncle Sam $12 apiece. So much for peace-makers.

I shall have to stop; you will begin to think I am quite a tourist.

Your brother, JASON BROWN.

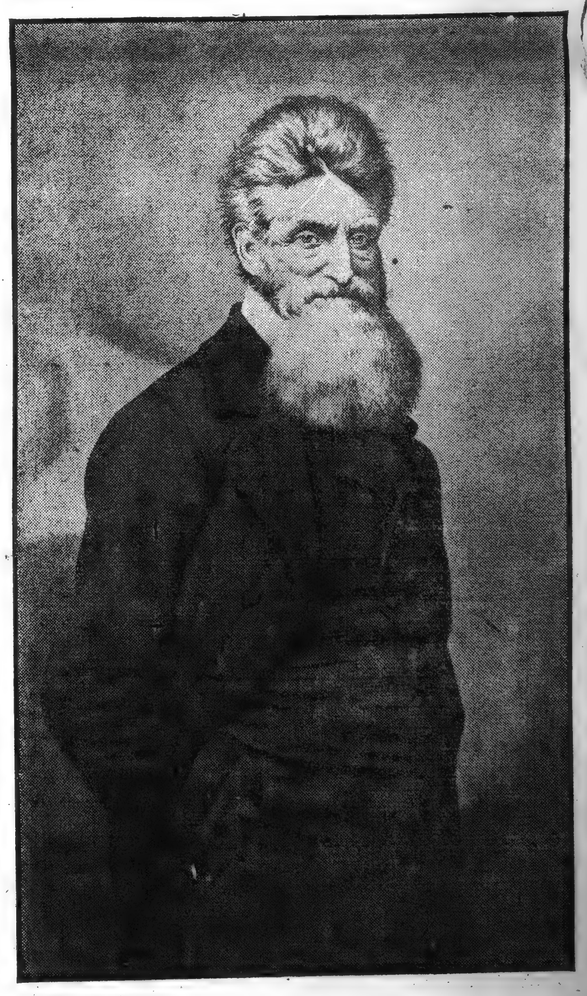
(Postage 10 cts.)

There is no portrait of Jason Brown at that time; but accompanying this is one taken 60 years later, in 1906. In that year, 1906, Jason was in Massachusetts again, and spent several days at Concord, returning to his son's home in Akron, O., by way of Meadville, where he had once lived. He now resides with his son in Akron, near where he formerly kept sheep and raised fruit, as he afterward did for years in California,—at first near Pasadena, and afterward in Santa Clara county, where he owned a vineyard and spent some years. Jason's favorite portrait of his father is one taken by a good artist a year or two before John Brown went to Kansas with his son-in-law, Henry Thompson, who is still living (at 67) in Pasadena. Mrs May Wright Sewall, who has just returned from California to Maine, spent an hour at his house, in early April, of which she thus writes:—

Yesterday, by invitation of Miss Mary Thompson, I called on her father and herself, and had a most interesting visit of quite two hours. . . . Miss T. was unexpectedly communicative, and showed me some of the personal letters of her grandfather and uncles, which give evidence of the tenderness of heart, as well as the exactions of conscience which characterized these extraordinary men. Sue is teaching, and is also trying her hand at literature. Her father is physically feeble, but he sat up for an hour while I was there, and manifested a keen interest in present as well as in past political issues. Miss T. introduced one of her nephews, and a young grandnephew, who will evidently be trained to rejoice in the courage of his great ancestor,—from whom this infant is in the fifth generation. The historic background of this visit made it very significant to me; and to your suggestion I owe one of the most interesting experiences of the winter.

It may be remembered that Henry Thompson was seriously wounded at the fight of Black Jack in Kansas, and that two of his brothers were killed at Harpers Ferry.

The accompanying unbearded portrait of John Brown before starting for Kansas in 1855 seems to be the favorite among many of his descendants. It was originally a daguerreotype, taken somewhere in the East; then engraved for James Redpath's life of Brown, and from that, or from the daguerreotype, enlarged to thrice the size, and again engraved by Buttre of New York. It has always been a favorite among the beardless portraits, having a sprightly and kindly aspect, not always seen in Brown's pictures, but which was characteristic of him when not ill or fatigued, as he often was in his campaigns. It differs somewhat from that taken in 1854, which is engraved in Sanborn's "Life and Letters," and also from that taken in Boston by Whipple, the photographer, and now engraved in Sanborn's "Recollections." The historic portraits of Brown, however, will be the bearded ones, because he wore his gray beard when last in Kansas, and at Harpers Ferry and in the Charleston prison, where Brackett, the sculptor, saw and sketched him for the marble bust, which is also a good bearded portrait. That bust and all the paintings owe much to the only bearded photograph for which he ever stood, taken in Boston by Black, in 1859, for the late Dr T. H. Webb. The negative of this is lost, but we give a good print of it from an unfaded copy found in Rochester, N. Y., a year or two since



JOHN BROWN.

[From a photograph taken in 1859 at Boston.]

evening. The awards will be made on Saturday evening. There has already been a large sale of tickets, and the association hopes to clear a large sum for the support of the Rockville team this year.

Principal Marsh of the Rockville high school announces the honor pupils of the graduating class for 1909, and again these honors go out of town. The valedictory is taken by Ethel M. Anderson of Tolland and the salutatory by Ethel J. Usher of Tolland. Kenneth A. Arnold is third on the roll of honor, a Broad Brook boy. The graduation exercises of the class will be held about the middle of June, and a most interesting program is being arranged. The school has had a most successful year under the direction of Principal Marsh, and now ranks among the best institutions of its class in this section of the state.

The honorary state regent, Mrs Sara Kinney of New Haven, will be present at the May meeting of the Sabra Trumbull chapter, Daughters of the Revolution, on Wednesday afternoon, at the home of Mrs W. C. Tillotson on Park street. She will give a short talk, and Mrs Celia E. Prescott and Mrs Frank Keeney, delegates to the recent continental congress in Washington, will give a report of these meetings. Other important matters will be considered.

The funeral of Frederick Schillinger was attended by many friends from his late residence on Village street yesterday afternoon. He was 61 years of age, and for 15 years had been engineer and machinist at the Hockanum mills. He is survived by his widow and four children, Mrs Edward Schaefer, Miss Annie Schillinger, Miss Matilda Schillinger and William Schillinger of this city.

The summer time-tables go into effect on the Hartford, Manchester and Rockville trolly and on the interurban line on Wednesday, and there will be a reduction in the running time on both lines. The

"The export of canary birds to the United States from this district during the year 1908 amounted in value to $130,355," writes Robert J. Thompson, American consul at Hanover, Ger., "against $136,354 in 1907. It is estimated that there are not less than 5,000,000 caged birds in the United States. The ordinary house canary will eat 25 pounds of seed a year, which represents a cost for each bird of $1.50. It will be seen that this luxury represents an outlay on the part of the American people of $7,500,000 annually for seed alone."

Last year mortgages on farms filed in Nebraska amounted to $34,400,000, as compared with $30,700,000 released. City real estate mortgages filed amounted to nearly $14,000,000, and those released to $9,000,000. The value of chattel mortgages filed was $34,400,000, and that of like mortgages released $19,000,000.

SIC AND DRAMA.

Comedy and Tuneful Opera mong the New Bills of The Week.

VENATION F AUNT MARY"

son Portrays a Quaint and nusing Character at The Tremont.

NT THEATRE—"The Rejuve- Aunt Mary," a comedy in , by Anne Warner. First per- in this city. The cast:

ett	Lila Blow
	Walter Poulter
	Nina Saville
	Harry Cowley
	Jack Storey
ins Jr	Edward Racey
rnett	Paul Decker
	Leia Thompson
Mullins	Harry Jones
Boy	Lester Wallace
ns	George F Hall
	Josephine Daly
Kalamazoo	Lillian Westner
y	May Robson

Rejuvenation of Aunt Mary," in Boston for the first time ening at the Tremont theatre, run of many months elsewhere, the sort of a play that has al- een exceedingly popular in New , and after witnessing the al- ontinuous hilarity with which received last evening, one may believe that the role of Aunt s destined to contribute to the r May Robson very much as, in gone by, the Widow Bedott did Burgess and Joshua Whitcomb mpson's.

ramatization by Anne n popular book of the it is full of the quaint better class of stories mitive rural characters though there is noth- oring of invention, the e of Aunt Mary reminds instances of the innocent cities found in the "Old Home- for it brings into sharp contrast mple, commonplace experiences veryday life in a rural community those to be found among the smart in the great city of New York.

The story is sufficiently original, em- dying episodes in the life of a middle- ed spinster of comfortable financial ondition, but somewhat soured dis- osition, who lives in the country and ntertains the rather narrow views of he gayety of city life that are often found in the rural districts.

Her nephew gets into several scrapes that threaten to cost her a lot of money, and she disowns him. Several of his student friends put up a job on the old lady, to get her to come to the city and sample the joys of urban life. She comes, finds herself in the midst of a rollicking birthday party, amid luxuri- ous surroundings, experiences the exhil- iration of champagne, smokes cigar- ettes, sings "coon songs," visits roof gardens and winds up with a midnight automobile ride.

She returns to her country home with a set of newly acquired tastes that render it necessary for her to get rid of her old home and take up a perma- nent residence amid the seductive charms of the big city.

Her transition from her old-fashioned garments to up-to-date New York lin- gerie, covered all over with pink rib- bons, a baby blue chiffon tea gown and French heeled slippers, in the last act, furnishes the most hilariously amusing episode of the story.

Nearly all the characters, save Aunt Mary, are full of the breeziness of youth, and the whole play goes with a snap that would seem to presage for it a protracted and very successful run in this city. Last evening's audience was a distinctly high-class one, and it indulged itself in a spontaneous hilarity that was the best possible testimony to the cleverness of the author in catering to the perennial desire for innocent diversion and amusement.

Miss Robson presented a strong char- acter creation in Aunt Mary, which often strongly suggested the Widow Bedott, not because of anything like imitation, on her part, but merely be- cause one phase of the role seems to have been drawn by the author of the play along similar lines to those fol- lowed by James Russell Lowell in his earlier work.

But in the latter half of the play Miss Robson's portrayal was totally different from anything in familiar stage litera- ture, and the importunate recalls that she was given again and again, after the second act, showed that she had achieved a personal triumph of which she may well feel proud, and which might reasonably afford her the deepest satisfaction as a dramatic star.

Nina Saville, as Aunt Mary's maid of all work, Leia Thompson, as a needy neighbor with 13 children and a no-good husband, and Harry Cowley, as the hired man on the farm, were among the very best of those supporting the star. Each of them gave a thoroughly con- sistent and clean-cut characterization of a type familiar to every one in any way acquainted with country life.

Lila Blow as Betty Burnett, the soci- ety butterfly who temporarily impers- onates a lady's maid and in that guise by her tactful attentions completely wins the heart of aunt Mary, as she had before won that of the spinster's nephew, Jack, was graceful and always pleasing.

Lillian Westner as the girl from Kal- amazoo, who tried to get rich quick by suing the hero of the story for breach of promise, expecting to make the spin- ster aunt pay up, made an impressive and handsome picture in a stunning gown, in the earlier part of the play, and acted the penitent role in the last act with admiral taste and good judge- ment.

Jack Storey as the nephew of aunt Mary and the source of all her joys and sorrows showed himself a versatile and accomplished young actor, his musical gifts, both as pianist and singer, forming one of the most enjoyable fea- tures of the play.

Walter Poulter, Edward Racey and Paul Decker as Jack's college chums, always rollicking and full of mischief, were all excellent and Harry Jones, Lester Wallace, George F. Hall and Josephine Daly in somewhat less con- spicuous roles each earned the right to a word of genuine praise.

Symphony Hall "Pops."

The first Wagner night at the "Pops" last evening, drew a large and discrim- inating audience. It was quite notice- able that there were practically as many people in the balconies, who came to hear the music only, as at the tables on the floor where the refreshments were served. The program tonight will introduce the "1812" overture by Tschai- kowsky, with Mr Marshall at the organ. The other numbers are:

March, Black Bess	Strube
Overture, The Beautiful Galatea	Suppe
Waltz, Pres de toi	Waldteufel
Selection, Faust	Gounod
Overture, Midsummer Night's Dream	Mendelssohn
Scene Religieuse	Massenet

Solo violoncello, Mr J. Keller.

Ballet music, Coppelia	Delibes
Overture, 1812	Tschaikowsky

Organ, Mr Marshall.

Selection, La Grande Duchesse	Offenbach
Two [illegible] from Henry VIII,	German
Narcissus	Nevin
March, Mit Bomben und Granaten	Bilse

COMIC OPERA AT THE HOLLIS

"The Golden Butterfly" Given With Grace Van Studdiford In The Title Role.

HOLLIS-ST THEATRE—"The Golden Butterfly," comic opera in three acts, book by Harry B. Smith, music by Reginald de Koven. First time in Bos- ton. The cast:

Bertha	Miss Leonora Novasio
Olga	Miss Elizabeth Carmody
Count Androssy	Charles Purcell
Petoffy	Louis Casavant
Baron van Affenkoff	W J McCarthy
Ilma Walden	Miss Grace Van Studdiford
Franz	Walter Percival
Wanda	Miss Alice Hills
Hanska	Joseph Carey
Cora	Miss Juliette Lange
Dora	Miss Zoe Fulton
Tina Korbay	Miss Gene Luneska
Call Boy	Charles W Butler

"The Golden Butterfly," a comic opera of recent production by Harry B. Smith and Reginald de Koven, was presented at the Hollis-st theatre last evening, with Miss Grace Van Studdiford in the principal role.

The opera and its performance was received with favor, and the music was so well liked that there were demands for repetitions of almost every number. Mr De Koven's score is more preten- tious than Mr Smith's libretto, and is of rather better musical value than is commonly provided for a work of this character.

Possibly the musical settings of some of the farcical situations are rather too pretentious, but good music should be welcome, whatever its environment. "Catchy" tunes are not abundant in the score, but there are several deli- cious melodies that will haunt the memory, and much spritely and capti- vating dance music. Mr De Koven has evidently been duly impressed by the popularity of the operas recently im- ported from Vienna, and so, apparently, has Mr Smith, for in both the music and the story there is a strong sug- gestion of the Hungarian influence.

Mr De Koven has given his best efforts to the ensemble numbers and the orchestration. The finale of the first act is splendidly stirring and in- spiring, quite worthy of a grand opera, and, except for an overabundance of brass, the closing of the second act could be as cordially commended. Sev- eral other concerted numbers were too noisy, too vociferously sung and too strenuously played for an auditorium the size of the Hollis.

The story of the libretto of "The Gold- en Butterfly" is not new; it is the same as that of "The Second Fiddle"; a com- edy produced here at the Park theatre four years ago by Louis Mann.

Mr Smith wrote that comedy under the nom de plume of "Gordon Blake," and acknowledged on the program that it was founded on a story published by him in 1885. But the venerableness of the plot is immaterial.

In its present form it has been suffi- ciently modernized and embellished with contemporary wit to be acceptable. It provides opportunities for picturesqu scenery and beautiful costumes, an of these there is lavish provision.

The story is about a stolen opera. penniless young composer sent his sc to the director of the Budapest op house, who produced it as his own. latter offered the prima donna role a chorus girl on condition that if made a success in his opera she w marry him.

The girl was in love with the composer, but could not resist chance to become famous, so acc the condition. She did make a su and was about to be married to t rector, but the young lover prov ownership in time, and the happy ending came about.

Miss Van Studdiford's perfo was thoroughly delightful. Voca has never been heard here to advantage, and there seemed to warmth and naturalness in he than heretofore. She is one of few really talented singers opera today, and the music of ent offering displays her sources to the best advantage.

The supporting cast is of ex cellence, and rarely has a be ing chorus been heard here. Luneska, as the rival prim sang charmingly, as did Hills, who possess a richly contralto voice.

Mr Percival's impersonat young lover was decidedly tional, humorous rather t mental, but he sang well an ly shared in the evening's McCarthy, as the pilferin rector, contributed a large comedy of the performance. of the cast, of whom the than a score, were thoroug

"RACHEL GOLDSTEIN."

Charlotte Hunt Pleases in a Yiddish Character in Theodore Kremer's New Melodrama.

BOWDOIN-SQ THEATRE—"Rachel Goldstein," a melodrama in four acts by Theodore Kremer. The cast:

Joe Rubens	Rowland Edwards
Harry Gould	Harry E Humphrey
Malcolm Bradley	James S Barrett
Samuel Goldstein	Harry Brooks
Mike O'Hara	Tommy Shearer
One-Eyed Pete	Hal Brown
John	Samuel Brack
Augusta Gould	Katherine Clinton
Rachel Goldstein	Charlotte Hunt

Two large audiences enjoyed the pro- duction of Theodore Kremer's drama, "Rachel Goldstein," at the Bowdoin-sq theatre yesterday. Miss Charlotte Hunt appeared as the Yiddish heroine, Ra- chel, and won renewed favor by her clever portrayal of an interesting char- acter of the Hebraic type. The story of Samuel Goldstein and his daught shows incidents in the career of th immigrants, who seek their fortunes this country.

There are many thrilling situa revealed, and from the time they their homeland until the fall o final curtain the action is brisk. young scamp falls in love wi girl, and there is a villain and male associate who plot all schemes to gain advantage lovers. After one or two mur been accomplished the tide turns in favor of the young villain takes his own life a finale results.

The play was adequately Mr Edwards, a newcomer vorable impression as R heart. James Barrett a Clinton left no doubt in their auditors as to the tions of Malcolm Bradle Gould. Harry Brooks as migrant, Tommy Shea role and Harry Hump and Samuel Brack co New motion pictures

ORPHEUM

Lorimer's Melodie English Panto Entertainers W

Manager Moris theatre has arra the most entert sented at the Wi Not only are th pn their merits, varied, making ment that wel of theatre pa

Again head mer, the vers introduces a that he nev them types one of whi by his dai "Three J Lassie," " McIntyre mer's ca the can to retir "I've L such a ment h

The proved fore t cided other lishe com anc sun and wi

KEITH'S VAUDE

Bert Williams, Valerie Other Stars Present Pleasing Program.

This week's bill at Kei distinguished by the pr eral of the best known tainers, who are seen t vantage. Bert William of colored comedians, Walker, has, for inst tensely funny songs a fresh and amusing s which are the eccentr which only he can ex

Mr Williams' droll audience to laughing his first appearance, mirth increases until ing proportions. He that he has never but includes, greatly light, that highly ar neglected darkey,

Valerie Bergere, of a superior orde matics, presents, "His Japanese Wi Miss Bergere is of a U S senato Japanese, doesn' position, and t after the Japan band loves her so everything

For that mat lying motive serious, for and pleasing. ance of good

Miss Berge acter of th creature fr mirable sh repeated thoroughly appreciate husband others in acceptab

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SOCIAL LIFE OF BOSTON AND EN

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PAUL REVERE HOUSE GIFT.

Faneuil Hall Chapter Also to Erect Bowlder in Reading.

Mrs. Ida Farr Miller opened her home yesterday at Wakefield for the annual meeting of Faneuil Hall chapter, D. A. R. These officers were elected:

Regent, Mrs. Josephine P. MacQuinn, Wakefield; vice-regent, Mrs. Emily P. Brown, Melrose; recording secretary, Mrs. Ida Farr Miller, Wakefield; financial secretary, Mrs. Rowena G. Fisher, Melrose; treasurer, Mrs. Hattie E. Johnson, Melrose; registrar, Mrs. Mary W. Warren, Wakefield; historian, Mrs. Ellen T. Brown, Melrose; directors, Mrs. Francis R. Nickerson, Stoneham; Mrs. Mary C. Winship, Reading; Mrs. Mary Holden Elms, Melrose Highlands, and Miss Emma Holden, Reading.

At the close of the business meeting the retiring regent, Mrs. Frances R. Nickerson, was presented with a badge of the order, ornamented with her ancestral bars.

It was voted to present to the Paul Revere house an antique desk, which had recently been procured by the chapter, also to erect a bowlder on the site of the First Church in Reading, which stood near what is now the Reading Common.

PLAY BY LOYOLA GUILD.

Crowded House Witnesses Comedy In Boston College Hall.

To a crowded house in Boston College all last night the Loyola Guild, an organization composed of relatives of mbers of the Jesuit order, successfully presented "The Parish Priest," a edy drama in three acts. The pro- on was under the direction of Pro- Joseph H. Willis of Boston Col- nd the proceeds are to be devoted Boston College building fund. y will be repeated tonight and v evening.

y's parochial school orchestra idge furnished the music last sted by the St. Mary's church Miss Mary Barr, director. e cast were Joseph H. Mc- dward Daly, Jr., Willard F. iam C. Gregory, Frederick John J. Henderson, Gene- van, Margaret Coveney, nd.

known women of Dor- nity last night held a arty in Navillus Hall, of the Boston College

AN TO TEACH.

In, Graduate In May 21.

pulls out of the will have on Miss Florence aughter of D. en route to er the aus- l of foreign usic in the

Francisco me going f Japan, go, the George ies at

untry ed in Col- the

SIMPLE DRESSES FOR SCHOOLGIRL

White Linens, Poplins and Reps, Made in One-Piece Style, Are Always in Good Taste for the Long, Warm Days.

ENVELOPE STYLE IS POPULAR WITH MOTHERS

The long, warm days of May and June will require a number of fresh little dresses for the school child, and it is a wise mother who saves both seamstress and laundress by selecting the simplest fashions to be had. Then the wee lady may appear every day in the spotless white that belongs to childhood.

White linens, poplins and reps, made in one-piece style, with box or side plaits from neck to hem, and a narrow belt at the waist, are always in good taste for school wear, and this year

HOUSEKEEP

By A

USE IN

Mrs. M. E. Br sent the followin country reader's Friday in regard carpet:

The worn carpe rug that will give to any of the facto is done. An ingra better results than I think four square one square foot of

CURTAINS IN C

I really think, M windows of your co be treated very sim hanging dotted Swis silk, why don't you hem at the bottom? a heading the width ered tub organdie is light, rattan-furnishe colored Japanese sil dining room.

OATMEAL C

To make this attract substitute, Annie H., cooked cereal, stir into chopped ham or bacon, apples into cutlet shap in hot lard and butter, half, and brown well on b with spiced prunes. If

SIMPLE LINEN FROCK FOR A GIRL EIGHT TO

Dress Is Made of Pink Linen and Is Trimmed with Narrow Lace Insertion and Fine Tucks. The Hat Is of Yellow Straw, with Mode Satin Ribbon and Daisies for Trimming.

white piques will be added to the smart list. A white pique frock may be made dainty by touches of hand scalloping one with embroidery cotton, and the alloping may extend down one side of front from neck to hem, a pearl on fastening through a buttonhole ch scallop.

plain color chambrays, in silk or cotton weaves, make ng school dresses.

olaided ginghams from Scot- particularly pretty for school wear, and have the advan- not soiling easily. These with their bright, soft always favorites with the when bought in good wear and launder ex- plaid gingham dress with the utmost plain- pattern giving all the y. Sometimes a pip- e added to the edge there should be no broidery trimmings ing in much better

up these school envelope style, ut flat on the in two parts, s being con- ss along the arm seams flap, only tened for ent. Of of the hich is leeves. and sing bric he

CE.

ters, in ing od rs. e

carry the chop illusion still further on company occasions, thrust a piece of uncooked macaroni into the end of each cutlet and cover with the regular paper "stocking."

JAPANESE FRITTERS.

"My dear Madame Grey," writes a Constant Reader, "can you give me a recipe for strawberry dumplings, and can you te.. me how to stuff prunes? These are two delicious tidbits that I have long wanted to know how to prepare. I enclose a recipe that I picked up in California, which I can guarantee is as dainty as the Japanese themselves.

"Put one-half cup of butter into one cup of boiling water and when melted add one cup of sifted flour all at once. Stir rapidly over the fire until the smooth mass cleaves from the side of the pan. Take from the fire and add one whole egg at a time until four have been used. Beat between each addition until the batter is smooth. Drop in teaspoonfuls into hot fat and fry. Serve with a liquid sauce flavored with vanilla."

Thank you. Here are the recipes you ask for:

SMALL STRAWBERRY DUMPLINGS.

Sift four even teaspoons of baking powder with two cups of flour and a saltspoon of salt. Rub in three even tablespoons of butter and mix with a scant one-half cup of milk. Roll out one-quarter inch thick and cut in rounds; lay four large strawberries on each and fold the edges over; turn over and lay the folded sides down in buttered cups and steam 20 minutes. Do not allow the water to stop boiling during that time. Serve with a hard sauce.

STUFFED PRUNES.

Select the largest prunes that you can buy; wash one-half pound, then cover with cold water and soak two or three hours. Cook in this water until almost done, then add one-quarter cup of sugar and a teaspoon of lemon juice. Finish cooking until the stones will slip , drain and remove stones, fill the tres with chopped nut meats, press ther and roll in powdered sugar.

ETCHERISM FOR EPICURES.

ellow isn't going to munch coun- cery fish-flavored crackers until ssolve," says one man who be- Fletcherism, "and he isn't sip dishwater coffee. He'll wn at one swallow if he has t on the stuff.

may not sound like an ar- Fletcherism, but it is. If ring themselves to eating will demand decently nd they will suffer less in consequenee thereof. a meal is all it ought t going to gobble it at es an hour. drowning everything with con- —he is going to go joy every morsel." ating advise a one- one that demands al. On the con- ows one to eat d it is chewed s. Eletcherism esent the ex- Less dyspep- slow way for n one being ecially those are partly ural secre- e for this t done in after it gan will of the of this eakfast d has- lk, or

RECEPTACLES

New Ones in Chin Violets, Pan

With the coming of several new receptacles sies and other tiny, sho soms are appearing in glass departments. Of t toad stool with perforat insertion of the stems is prettiest for pansies, as t flower faces completely hi For violets there is a broad glass dish with a bulging across the top. This hol stemmed little wild flow enough apart to make the bank of blossoms. It see one ought to be able to vase at home by fitting strainer into a finger bowl idea will prove equally good cups, anemones and primros the mesh of the net is coars Any yellow, red or white b cept roses, are admirably place in brass or copper jars holders have distinct advan ordinary vases, for the reaso may be used for other purp Nothing can be more char instance, and at the same tim pensive, than a shallow jar holding five jonquils and as ma of narcissus. When so few flo used they should be placed iron rings, to be found now i all art departments, and certain oriental shops. The rings a large enough to hold one flower, joined in groups of three or five. sets are put into any kind of s dish one chooses, filling it with The addition of small white pe just on a line with the top of the adds to the artistic effect. If the s are a bit small for the holders each be braced by putting a piece of m or a section of another stem into hole, the object is to make e flower stand erect. A better effect gained by having the stems irregu lengths, rather than all the same. A stiff stalk flowers are used in this wa and later in the spring twigs of appl and other fruit blossoms make a lovel table decoration.

Very long stem jonquils are effect- ive in a deep brass or copper urn. A large number is not required if the blossoms are first put into a tumbler or other small receptacle. This, filled with water, is placed in the metal. Mignonette is another flower that lends itself to metal holders with admirable results, especially as the stems soon defile the water and transparency then detracts from their beauty.

DON'T DANCE THE BABY.

"What there is in people which impels them to dance a baby up and down the very moment they get one in their arms is something I have never been able to answer satisfactorily," says an observer of babyhood. "It may, I admit, quiet them for the time being, but think of the after-effect! It is all wrong, and I verily believe that to just such excitement is due many of the nervous disorders of the children today. Let the little ones alone. They will find quite enough to interest them in what they see about them, if only they are given a chance to develop their powers of observation normally."

TERFLY" LIS STREET

diford and Her e Genuine Suc- Singing and od.

r THEATRE—Grace "The Golden But-

acters:

.....Charles Purcell
.....Louis Casavant
.....W. J. McCarthy
ss Grace Van Studdiford
.....Walter Percival
.....Miss Alice Ellis
.....Joseph Carey
.....Miss Gene Luneska

always interesting, lden Butterfly" stands exhibit of this period. fair to say that Mr. old-fashioned, for his vened by political and his case supplied by Mr. omewhat clever libretto. in the light of some of peras this new piece does acing. It is a sort of go- and and comic opera. The erly orchestral and ell sung, particularly the ile of Act I. and "The Leg- lf King" in Act. III. There passages both in the songs t might in grand opera be ripitive passages, slightly of "Robin Hood," "The Stu- and "Red Feather," not to at frigid affair, "The Snow

t is an old one and tells of

GRACE VAN STUDDIFORD,
At the Hollis Street Theatre.

a polite comic opera villain—in this case he possesses the title of a baron. He has pretended to the heroine that he is the legitimate author of an opera in which she is to star, she makes a hit, but in the end finds that the opera is really from the brain and musical genius of her old love, Franz.

Miss Van Studdiford, as the governess who eventually becomes a star, was, to say the least, spirited both in her singing and acting throughout. This was true of the entire company, for they all worked as hard as though it was the opening of their New York season, and not the tag end in already somewhat besmuttered Boston. Miss Van Studdiford has grown somewhat thinner since her last visit here, and measured with the styles of the day she is singing on or off the stage, and there's a constant delight. In the song in the second act of "The Butterfly and the Clover" her voice showed to particular advantage. For the most part it was written to suit the prima donna's lower register, which is particularly sweet and melodious. But (and here we have it) is there any woman singer on the light opera stage today who can, so to speak, "let her go, boys" and hold up a whole ensemble number of 50 or possibly 75 people? The answer is, Grace Van Studdiford. The Hollis Street Theatre is not large, but had it been Mechanics' Hall in which "The Golden Butterfly" played last night every clear, bird-like note could have been heard of the star's remarkable voice, while her enthusiasm made even the audience feel as if it was part of their duty to join in the choruses or else pay a half-dollar extra on their seats.

Mr. McCarthy succeeds Mr. Harrison of the New York production in the part of the baron, and, considering some of the stale jokes he is required to toss, as it were (we cannot fairly say spring), gets away surprisingly well. He is funny in a polite way and his remarks about the girl who was so far back in the chorus that they had to remove the rear wall of the theatre to get her in, were genuinely funny.

Miss Gene Luneska, as the leading lady of the Budapest opera company, possesses an acrobatic voice, which she uses to good advantage, although its bounds and jumps are sometimes a little bit of a shock to the quiet moments of the opera, but her duet with Mr. Percival, "Off to Russia," is extremely well done. Mr. Percival is the hero, Prat and his best piece of work is his fak of the Russian prince, in which he sh unusual dramatic ability. His sin likewise, is dramatic, but not tuner

Mr. Purcell, who plays two part of the rich brewer in the first a the Russian prince in the seco plays a portrait of himself in t character on one side of a n which bears a striking resem Gov. Hughes. The opera Budapest, but then this is a so never mind.

The costumes are elabora and not particularly effecti chosen for their voices ra and the scenery, particul and third acts, extremel

PARK THE

Another audience l tre at the close of "The Travelling s ing well satisfied things that have act comedy since weeks ago were grounds. Marix elling salesman tribe. He is a Coghlan, pre poker game the genus of is played wi

Next Fr Sunday Fred Ni give anc zig-zag Niblo

BOWDOIN SQUARE THEATRE.

Immigrant Girl Is the Heroine of the Melodrama "Rachel Goldstein."

BOWDOIN SQUARE—"Rachel Goldstein," melodrama in four acts, by Theodore Kreimer.

Joe Rubens.....Rowland Edwards
Harry Gould.....Harry E. Humphrey
Malcolm Bradley.....James S. Barrat
Sam'l Goldstein.....Harry Brooks
Mike O'Hara.....Tommy Shearer
One-eyed-Pete.....Hal Brown
John.....Samuel Brack
Augusta Gould.....Katherine Clinton
Rachel Goldstein.....Charlotte Hunt

That Miss Charlotte Hunt is fitted for a part that requires fine character work was shown yesterday at the Bowdoin Square Theatre, when the Yiddish character, Rachel Goldstein, was presented by her. The part is one that calls for action and the plot is built around her. On shipboard, Rachel, an immigrant, meets a wealthy young man, Rubens, and he declares his love for her. A murder has been committed and Rubens is falsely accused. Then Rachel stands by her lover. Apart from the love scenes of the principals, there is of Joe Rubens, Tommy Shearer, an element of comedy which brightens the production. The third act is particularly good; it shows Rachel's home.

Miss Hunt received fine support from the stock company and much interest was centred in Rowland Edwards, who played capably and with ease the part of Joe Rubens. James Barrett said Katherine Clinton, Tommy Shearer, Harry Brooks, Hal Brown and Sam Brack were also very satisfactory. The moving picture program was entertaining.

AUSTIN & STONE'S MUSEUM.

Big dogs and little dogs and long-tailed, human-faced monkeys of assorted sizes gave an interesting series of acts at Austin & Stone's Museum yesterday. The show was by Prof. Wormwood's famous dog and monkey circus, and it was their return engagement here. Many children and hundreds of women welcomed the company.

The program included jumping, tight rope walking and acrobatic feats never before attempted by canines or simians, selections by the dog and monkey orchestra and several solos by dog vocalists.

"The Spray of Life," the Mitchells, the prize dancers of Scotland, and Johnson, the bag puncher, were other attractions. The return of the "Manhattan Girls" brought out hundreds of their admirers. They appeared in a lively comedy and a musical skit, "One Week at the Beach." It was full of fun, music and dancing.

A second stage show included acts by Dolly Carlmore, Roland and Morin, Hamilton and Buckley in "Mr. and Mrs. Bowser," and Tom Bullock in vocal selections, and a new list of motion pictures.

HOWARD AT IENAEUM.

A snappy military show was given yesterday at the Howard by the Yankee Doodle Girls. Sadie Huested, Julia Seyon, the Gladstone sisters and a chorus of 20 skipped around in a carnival of fun and gave a performance alive with wholesome wit.

The singing and dancing were of a fresh and attractive. In the burlesque olio were seen Sadie Huested in songs, the Seyons in a little comedy, "Nomansville"; the Grotesque Randolphs in "Chinatown"; Collins and Hawley, with bright sayings, and Davis and Hazelton, billed as "assassinators of sorrow." The two burlettas were entitled "At the Springs" and "Seeing Boston."

In the continuous part of the bill there were several genuinely amusing acts. Sam Mandell and the Wade sisters offered a singing specialty, and Max Brooks and Sadie Vedder contributed "The New Housemaid." The songs of Grace Orms, the "elongated comedienne," made a hit. Marion and Claude of Cleveland were clever comedians, and the dancing of Skinner and Wood was a feature. As an impersonator, Rosal made a hit. Gaines and Brown, negro entertainers, and the Howardscope rounded out a strong bill. Next week will be featured the famous film, the Summers-Britt contest.

GAIETY THEATRE.

A lively farce from the
staged by Harry Emerson,
the leading part, constitutes
part of the show at the Ga
this week given by th
querladers company. The
Americanized and called
Broadway," and New
situations are introduc
large company of
women is almost con
and keeps things
merry clip.

A long list of s
is on the bill, and
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of Wilson, the
Fox and Fox
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WILLIAMS CHEERED AT KEITH'S THEATRE

Favorite Arouses Enthusiasm—Other Acts on Program Please Large Audience in the Popular House.

Bert Williams retired at the conclusion of his act last night at Keith's to an enthusiastic demonstration. It was something new to Boston audiences to see the comedian as an individual entertainer, unattended by his colleague, George Walker. The separation is said to be only temporary. Mr. Williams' act is bubbling over with fun. He has many amusing songs and jokes yet nothing is so eagerly accepted as his clever "Nobody" and its distinctively "Williamsque" dance.

There is a small play by Grace Griswold, "His Japanese Wife," that is uncommonly well done. It introduces

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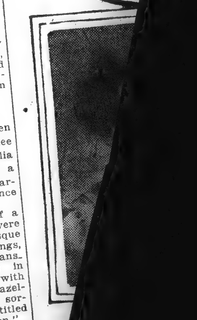
SOME OF THE WOMEN PR
MRS. M. ELIZABETH LYON.
(Photo by Conlin.)



THEATRE REPERTORY.

...d to a slight change
...ade in the repertory
...ment of E. H. Sothern
...Theatre beginning next
...day night of the first
..."Lord Dundreary" Mr.
...substituted "Richelieu,"
...first performance of the
...Sothern in this city. The
...announced now runs: Whole
...except Friday and Satur-
...Lord Dundreary"; Friday
...ieu"; Saturday night, Mr.
...ties Marlowe in "Hamlet."
...week's repertory remains
...announced. Seats for the
...will go on sale Thursday

OBE THEATRE.

...excellent bill of vaudeville
...is presented at the Globe
...and Monday patrons were
...d. Martyne and Hardy, a
...and woman, do a clever act,
...king and quick changing;
...d Welcome are a couple of
...nders; the Stoughtons, "the
...gentleman athletes," do sur-
...nes. Frank Cullen has sev-
...ongs; Jack Clalvane has sev-
...e pleasing pictorial numbers,
...ctures are above the average.
...be a complete change of pic-
...songs on Thursday.

CASTLE SQUARE.

...t week of "The Runaway Girl"
...Castle Square. This is the best
...ly to the popularity of this mu-
...medy, especially as the fourth
...of its run began last night, and
...o signs of diminishing audiences.
...gh its production as acted by the
...Craig stock company and a large
...s runs a vein of merriment, and
...is a constant succession of lively
...catchy songs. Everybody in the
...has a part in the success of "The
...away Girl." But a few more weeks
...ain, and then Mr. Craig will have
...e Geisha" ready for production.

THEATRE PREMIER.

At the Theatre Premier the feature attraction is the "Cameraphone," presenting this week Taylor and Hand in a brand new act, a "Rube sketch," Rose Bergere with songs, Charles Ellington, the yodler, a humorous sketch, "The Hand of Fate," William Mandeville, operatic singer, the Spencer quartet, "Farmer Boy's Fun," a singing and whistling specialty, and "Sherry Number," from the New York Theatre.

A fine motion picture bill is also given. Miscellaneous views of various happenings and illustrated songs received much applause. On Thursday the program will be changed.

"POP" CONCERT PROGRAM.

The program of the "Pop" concert in Symphony Hall tonight, Mr. Strube conductor, will be as follows: March, "Black Bess," Strube; overture, "The Beautiful Galatea," Suppe; waltz, "Pres de Lac," Waldteufel; selection from "Faust," Gounod; overture to "Midsummer Night's Dream," Mendelssohn; Scene, Religieuse, Massenet (Mr. Keller); ballet music from "Coppelia," (Delibes); overture, "1812," Tshaikowsky; selection from "La Grande Duchesse," Offenbach; two dances from "Nevin," (a) German; Narcissus," (b) "Mit Bomben und Granaten," Punch.

REDUCTION

RATIO

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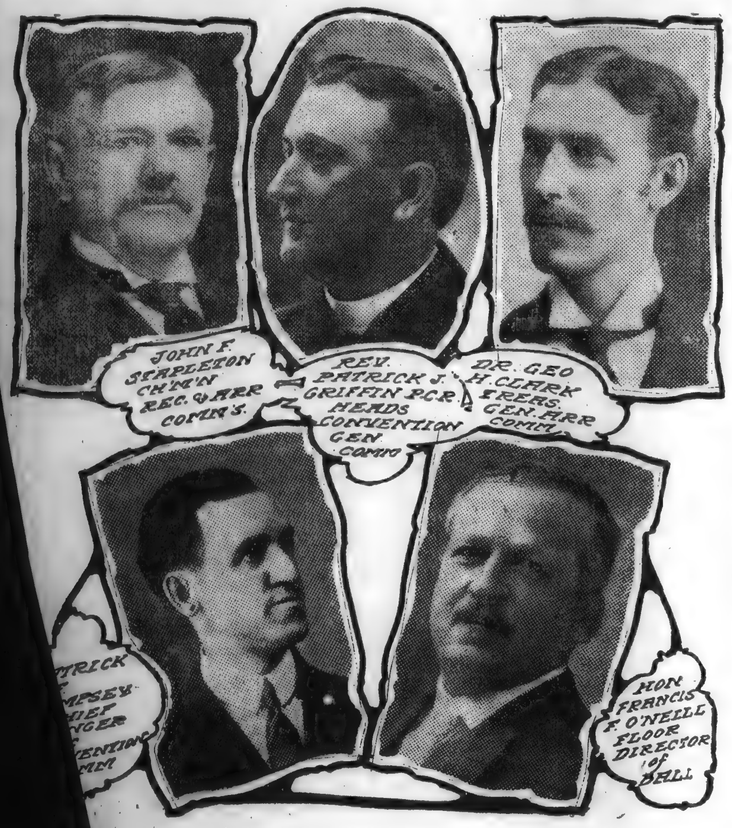
STATE CONVENTION IN HOLYOKE.

Massachusetts Catholic Order of Foresters Will Send 600 Delegates for Transaction of Business May 26.



be the largest state con- held by the members of the s Catholic Order of For- that to be held in Hol- nesday, May 26, and the of the order are ar- the visitors the best so- accorded a similar state.

delegates with, in all e number of visitors of the state, will be one of them will be . The delegates will 30,000 members, the tholic organization union, and in the be a great many nt clergymen of

of women to the of recent date, ociety is taken will be more in attendance will be espe- women mem- ention will the found- nt of the Boston, large- Arch- dis- the its

and their friends and will be attended by all of the state officers, and this will give the members-at-large an opportunity of seeing the men under whose able management the order has made a larger net increase than was ever made in any one year. The present high chief ranger is Charles E. Bonning of Malden, and the present high court chaplain of the order is Rev James H. O'Neil, LLD, of East Boston, both of whom are delegates to the convention.

Those in charge of the entertainment, which will include a trip to Mt Tom on Thursday, are: General committee, Rev Patrick J. Griffin, Charles F. Stapleton chairman, Dr George H. Clark treas, Fatrick F. Dempsey sec, James F. Bartley, Jos. O'Neil, John J. McIntee, Francis F. O'Neil, who will be floor director at the ball Tuesday evening, May 25, Daniel Cray, Diamond P. Kane. William Pendergast, John T. Freeman, James Mullen, Mrs Margaret A. Bosworth, Mrs Margaret Clark, Mrs Margaret Hyde, Mrs Bridget Donoghue. Miss Katherine Griffin, Miss Helen Gorman, Mrs Mary E. McTigue, Mrs Margaret A. Rockwood, Miss Julia A. Stone, Mrs Mary Green, Mrs Mary A. A. O'Connell, Mrs Bridget E. O'Donnell, Mrs Johanna Ward, Mrs Mary McGregor, Mrs Nora Donoghue, Miss Mary Shea, Miss Katherine Sullivan, Miss Sadie V. Sullivan, Mrs Margaret Sullivan, Miss Frances J. Cummings, Mrs Blanche McConville.

Assisting in entertaining at the event on May 25 will be Richard F. Stapleton, John B. Shea, William Davitt, James F. Bartley, James M. Myers, Henry Frappier, Arthur Bruillet, Lawrence J. Dowd, John T. Freeman, Joseph O'Neil.

CONCRETE BRIDGE OF 56 BC.

Still Stands In Good Repair In the South of France.

In the south of France is a concrete arch bridge known as the Pont du Gard, which was erected in the year 56 BC.

The concrete in this was not composed of crushed stone or other small aggregate of the variety now employed in concrete bridge work, but was of the old style, consisting of alternate layers of large and small stones, gravel, etc, and of cementitious materials.

Vitruvius describes the materials and methods in use before the Christian era, and other writers like Alberti in 1485 and Polladio in 1570 accurately describe the method which "the ancients" (as they call them) employed, "of using boards laid on edge and filling the space between with cement and all sorts of small and large stones mingled together."

It is very likely that the Pont

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DEN BUTTERFLY" S AT THE HOLLIS

ddiford Takes the Music Too Se- ious Mr. McCarthy Is a Relief, as , Who Is Not a Grand Vocalist.

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does well when the music is within the limitations of her voice and style. Moreover, she is most efficiently supported. In fact, the company is one of the most capable and most entertaining seen here this season. It needs to be to do justice to the scheme of "The Golden Butterfly," which deals with the fortunes of two songbirds pursued by an impresario, a composer, a Russian prince and a Hungarian count. The scene is laid in Buda Pesth; and that may explain why Petoffy, the rich brewer, speaks English with a strong German accent. Against the romantic interest of the plot is pitted a strong comedy element, which pleased last night's audience immensely. Even the strolling band feature, though stale in conception, was captivating in its execution. Mr. McCarthy made much of the part of Baron Van Amenkoff. His performance was bright and skilful. It had a great deal to do with the success of the piece. Mr. Percival's performance was also enthusiastic and enjoyable.

Minor Parts Well Done.

Most of the minor parts were also well done, and the chorus conducted itself with uncommon liveliness. Indeed, the chorus work was one of the best features of the second act, which takes place in the green room of the opera house. One of the small but impressive parts was Charles W. Butler's call-boy To-To.

The opera is handsomely staged. As a matter of fact, its scenic and dramatic attractions are stronger than its musical attractions. Judging by the hearty reception it got last night, "The Golden Butterfly" will have a very successful day at the Hollis.

UAKERS HOLD A TOWN MEETING

est Against Loss of Six- r-a-Quarter Car Tick- ets Privilege.

phia, May 10.—A town meeting the famous meeting of 1905, to a political revolution in was held tonight at the f Music to protest against e in street car fares caused dition of six tickets for a e academy was crowded to and about 15,000 persons able to secure admission meetings on the outside. ere adopted calling for restoration of the tickets al of State Senator Clar- n his position as repre- e city on the board of transit company. A ominent citizens was y the mayor, councils mpany of the action ng. This committee o take legal action . Before the meet- ades of indignant ions of the city to

pid Transit Com- pany, controlling in this city. In agreement with e should be no fare. Subese- e of transfer issued strip s. Suit was restrain the use of the as decided, eld by the e rate of the com- gulations his rate. advan- he sale enator n, the

NOVELTIES ON THE KEITH PROGRAM

"His Japanese Wife" Easily Star Attraction of the Headliners.

"JOYLAND" GOES SOME FOR FUN

Bert Williams of Williams and Walker in Monologue—Other Funny Folks on Bill.

Velerie Bergere, in the title role of "His Japanese Wife," a bright little playlet by Grace Griswold, is easily the star attraction on the Keith bill this week, notwithstanding the fact that the bill is made up largely of headline attractions. The skit is not a new one, either to followers of vaudeville or to Miss Bergere, but it is one the presentation of which has much to do with its attractiveness. Surrounding Miss Bergere are Herbert Warren, who plays the part of the husband of the little Jap, Emma Campbell, Eda Bothner and Clarence Reams, all of whom have incidental parts.

Another unusually attractive number, especially because of the good music and picturesque scenery, is that presented by Clara Belle Jerome and her company, who are booked as "a great bunch of broilers" and lived up to their appellation. Their skit is entitled "Joyland," which is as good a title as could be dug up.

Then there's Bert Williams of the famous blackface firm of Williams and Walker, in a monologue skit. The fact that it's him is sufficient proof of the quality of the number. And he lived up to his reputation. Still another number of interest was that of the Sutcliffe Troupe, Scottish pipers, drummers, dancers and acrobats. The other entertainers of the week include Ben Beyer and his brother in a comedy cycling act; Netta Vesta, a captivating comedienne; Ralph Smalley, the violincello virtuoso; Engene and Willie Howard, presenting the Messenger Boy and the Actor; the Four Onetti Sisters in an acrobatic and gymnastic number and the Kinetograph with a lot of new motion pictures.

EVERYBODY LIKES SHOW AT COLONIAL

"A Stubborn Cinderella" at the Colonial Theater was liked from the very start, and the audience last evening gave every indication that the prosperity would continue for a long time to come. John Barrymore is the life of the cast so far as the men are concerned. The other comedians are all entertaining. The ladies are led by Sallie Fisher and she is easily the most winsome and charming of them all. The array of pretty girls is quite the most notable that the Colonial Theater has had this year.

THE "POPS"

Symphony Hall would seem to be the Mecca of the musical public, judging from tre large audiences which have attended the "Pops" during the first week of the regular summer season. Last night was Wagner Night and the audience in the balconies seemed to have as much enjoyment over the program as those seated at the tables where refreshments were served. The music arranged by Conductor Strube for the coming nights has been chosen to meet the popular taste, as will be shown by the following numbers which are on the program for this evening:

March, "Black Bess,".....Strube.
Overture, "The Beautiful Galatea".....Suppe.
Waltz, "Pres de Toi".....Waldteufel.
Selection, "Faust".....Gounod.
Overture, "Midsummer Night's Dream".....Mendelssohn.
Scene Religieuse.....Massenet.
Solo Violoncello, Mr. J. Keller.
Ballet Music, "Coppelia".....Delibes.
Overture, "1812".....Tschaikowsky.
Organ, Mr. Marshall.
Selection, "La Grande Duchesse"..Offenbach.
Two Dances from "Henry VIII."....German.
Narcissus.....Nevin.
March, "Mit Bomben und Granaten"....Bilse

AUNT MARY E YOUTHFUL

May Robson and a Capable Co venation in Capital Style—D in the Cast and the Play

"The Rejuvenation of Aunt Mary" sounds intresting, to start with, and after witnessing its presentation at the Tremont Theater last night by that inimitable and highly versatile comedienne, May Robson, one is not at all surprised that this delightful American comedy has enjoyed an unbroken run of over two years. It is so wholesome, so droll, so lively and thoroughly interesting that it cannot fail to entertain.

Aunt Mary is a dear old soul, a spinster, of course, and her nephew is one of those good hearted, irrepressible college boys Boston is so used to. Auntie has plenty of money and is generous, too, until Jack gets sued for breach of promise. Then comes chaos for Jack and he seeks shelter among college friends.

Jack's friends lure indignant aunty to him with a message that he is sick, and then comes the metamorphosis brought about by a dinner at which the dear old lady is the guest of honor. Aunty is game from the oysters to the champagne, and, after all, she wasn't as old as she thought she was and proves to be the best fellow of them all.

Old Maid Becomes Young.

What a delightful character May Robson has made of quaint old Aunt Mary. Her mannerisms one laughs at, but there are heartaches, too, and Miss Robson can bring tears as well as smiles, and though we roar all through the banquet while the old maid becomes young and the hermit heart of her is thawed by lights and the inspiring happiness of young people, one weeps with her when it seems as if the boy she idolizes has really gone bad. That is why May Robson is a real artist. She plays with consummate skill on all the chords of the human heart with equal sincerity and conviction.

Jack Storey is John Watkins, Jr. Jack they call the lovable, happy-go-lucky fellow, and Mr. Storey has made him just the kind of a lad one would go through fire and water for, and one gladly forgives him for shooting the cook, pummeling the cab man and even for succumbing to the siren song of the adventuress, and cannot help but be sorry for him when Aunt Mary turns him away to shift for himself, and is delighted in the end when Aunt Mary, now rejuvenated, forgives and forgets and whizzes away in a big red auto clothed in bright red herself and feeling like a two-year-old.

Girl From Kalamazoo.

Lillian Westner is the girl from Ka mazoo who gets jovial Jack into much hot water with aunty, and really isn't inclined to be very har Jack, but is none the less gratefu Edward Racey, who, as Bob Bur Jack's chum, comes so gallantly to rescue and leads Aunt Mary to downfall, aided and abetted by Decker, who as Mitchell, anoth Jack's chums, has much to do w straightening out of the tangle.

The work of the whole cast is ingly convincing and natural is not greatly to be wond sidering the long run the joyed. The men are all g

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vide a rousing continuous bill. Sam Mandell and the Wade sisters will appear in an act filled with merry material, Brooks and Vedder in their "New Housemaid" act are sure to please and Grace Orma, the elongated comedienne, will delight in merry songs.

Then come Claude and Marion Cleveland, "top notchers," in the fun line. Others on the bill include Skinner and Wood, dancing graduates, Rosalie a versatile impersonator, Gaines and Brown vocalists and shoe steppers, Lonnie Follett, the ladlie comedian and the pleasing Howardscope pictures.

Billy Watson's Company the Attraction at the Columbia.

There are several good comedians who visit the Columbia in the course of a season, but not one of them has a larger following than Billy Watson. Watson has been an established favorite in Boston for years, and those who go to the Columbia this week will have the satisfaction of seeing Watson at his best in "Krausemeyer's Alley," which made him famous. The piece has been rewritten and brought up to date, and the original Grogan—Billy Spencer—has been engaged to play his old role.

Watson has also secured the latest New York song hits for this production, several of the numbers being advance songs which he will use in next season's show, and which will be sung at the Columbia for the first time on any stage. There are several favorites in the cast, including Eva Van Osten, Alice Gilbert, Margaret Sheridan, Lulu Leslie, Marion Macey and Eva Goodale. An act specially engaged is the International four, one of the best quartets now before the public.

Wednesday evening Jim Galvin, the well-known Brooklyn heavyweight, will meet Walter Willoughby, the Cleveland whirlwind, in a finish catch-as-catch-can wrestling bout. Friday night the amateurs will assist.

Wormwood's Animal Circus at Austin & Stone's Museum.

Wormwood's dog and monkey circus is coming to Austin & Stone's museum this week for a limited stay. In the company are a quartet of musical canines and an orchestra of dog and monkey performers. There are also comedians, tumblers, dancers, hoop rollers and all-round gymnasts, who seem to enjoy the parts assigned to them quite as much as their audiences.

Among other features will be "The Spray of Life," the great illusion now entering on its second month here; the Mitchells, the prize dancers of Scotland, and Johnson, bag puncher.

For the theatre shows the management announces the return of the "Manhattan Girls," Lawrence and Dale, singing and talking act; Tom Bullock, vocalist; Happy Harry Hamilton and Miss Louise Buckley in the comedy, "Mr and Mrs Bowser," and the latest moving pictures.

Gay Masqueraders in Burlesque at the Gaiety.

The attraction for the week at the Gaiety theatre will be the Gay Masqueraders extravaganza company. Chief among the comedians will be Sophia Tucker, baritone and coon shouter; Wilson, in a sensational bicycle act, and Harry Emerson, who is the principal comedian in the burlesque entitled "A Night on Broadway." This is a piece with a plot to it and a most interesting story, declared to be full of fun in situations and dialogue. It is an adaptation from the German and has been handsomely produced by Frank Tannehill.

The management has paid particular attention this season to the character of the chorus, and there will be found a bevy of genuine beauties in its ranks. One of the scenes shows the house and grounds of a newly elected alderman, and the fete which is in progress gives splendid opportunities for a display of the costumes and of the personal charms of the young women.

First Special Night at the Symphony Hall "Pop" Concerts.

Tomorrow evening will be the first special night at the "pops," and conductor Strube has arranged a Wagner program, which is always popular with patrons of these concerts. Owing to requests the large organ in Symphony hall will be used more the coming weeks than previous years, and programs will be selected in which this instrument will take a prominent place.

Mr Jacques Hoffmann will play the solo for violin in "Album Leaf," by Wagner, tomorrow evening, and Mr J. Keller the 'cello solo in Massenet's "Scene Religieuse" on Tuesday. The program for tomorrow evening is:

March, Coronation.....Meyerbeer
Overture, The Barber of Seville.....Rossini
Danse Piemontese.....Sinigaglia
First time.
Waltz, Enjoy Life.....Strauss
Prelude, Lohengrin, Act I.....Wagner
Ride of the Valkyries.....Wagner
Album Leaf.....Wagner
Solo violin, Mr J. Hoffmann.
Overture, Tannhauser.....Wagner
Overture, Czar and Carpenter.....Lortzing
Valse and Pizzicato from the suite Sylvia.....Delibes
Selection, The Fortune Teller.....Herbert
March, Merry Soldiers.....Sabathil

New Palace Theatre.

illustrated talk on "Italy, from Vesuvius to the Alps." In this zig-zag journey the entertaining traveler will take his audience on a picture pilgrimage from end to end of Italy, old and new, along the highways and byways of ancient and modern Rome, showing its temples, its tombs, its modern architectural splendor as well as the colossal ruins of past centuries.

Milan, Venice, Florence and other noted places will be shown in moving and still views, many of them beautifully colored. His closing subject next Friday evening and Saturday afternoon will be "London, from Whitechapel to Windsor Castle."

Additions to the Shubert List.

The association of Liebler & Co with the Messrs Shubert will give the latter no less than 26 additional attractions for their theatres next season. The list includes Eleanor Robson in "The Dawn of Yesterday," Viola Allen in "The White Sister," William Hodge in "The Man from Home," Wilton Lackaye in "The Battle," Dustin Farnum in "Cameo Kirby," Walker Whiteside in "The Melting Pot," William Farnum in a new play, Ezra Kendall in "The Vinegar Buyer," Madge Carr Cook in a new play by Booth Tarkington and H. L. Wilson, "In the Blood," with H. B. Warner, a new play by E. M. Royle; "Miss Philura," with Chrystal Herne, a new play by Henry Blossom; "The Lady of Dreams," by Edmund Rostand; "Foreign Exchange," by Booth Tarkington and Harry Leo... Wilson; "The Deliverer," by Louis N... Parker; "For Better, for Worse," b... Cleveland Moffett; "A Little Brother ... the Rich," by Joseph M. Patterso... "Esther Frear," by Cleveland Moffe... "Vera, the Medium," by Richard Ha... ing Davis; "The Ordeal," by J... Loughran; "The Renegade," by H... Armstrong; a new play by O. He... (Sydney Potter); "The Squaw M... (two companies); "The Head of ... House," by Edward W. Townsend... Frank O'Malley; "Mrs Wiggs o... Cabbage Patch" (two companies... "The Man from Home," by ... Tarkington and Harry Leon ... (special company).

Boston Operatic Societ...

The Boston operatic society ... an operatic concert at Potter h... nesday evening, May 19. The ... will be selected from the oper... the society has produced, ... "Robin Hood," "Erminie," "... and "Atlantis," the latter bei... bert Forrest Odell, the music... of the society.

Among the soloists wil... Sophye Barnard, Miss Louis... Miss Yvonne Fortin, Mis... Mahlon, Miss A. Bertha Cote... George B. Bigelow, Harry ... Bowen, William Wilson... Wingfield and a chorus o...

Entertainments Th...

Melville and Higgins, ... one of the biggest hits ... Keith's theatre this ... the exceptionally stro... important feature will ... pearance of the "Gr... trilloquist. Others wil... in his pianologue; "... roll Johnson, Clinton... ell and Niblo.

The program at ... will include Jack ... tle Scotch comed... of mimics; Eddi... Winning Widow... "The Sis Perkin... Craig and other...

The program ... theatre will in... trio, Marion ... John Mahot... Laura Dean... Farrell, Bi... Dwyer, tri...

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...LA·K·C·M·G·

PRESIDENT ELIOT of HARVARD.

...nese decoration, official donor and college head upon whom it will be conferred.

HOPES TO FIND A TRUE LAYMAN HERE

Canon Henson Declares He Wants One for an Exhibit in England.

IS ENTERTAINED BY EPISCOPALIAN CLUB

Bishop Lawrence, Bishop Parker and Others Also Deliver Addresses at Reception.

(Continued From First Page.)

on, my name will be made. If I have spoken in a tone of banter, I hope you will attribute it to the attenuation of intellect that is incident to a traveler on American railways."

Bishop Lawrence devoted his remarks to witty quips at the expense of Bishop Parker, Canon Henson, Dr. Babcock and other prominent members of the congress, frankly explaining at the outset that he did not wish anybody to take him seriously, as what he should say would be "in fun." Incidentally Bishop Lawrence remarked that he could well remember the date of the first church congress, because on that day he was married. "It is strange," he added, "how one recalls such little things."

A Bit More Serious.

Dr. Van De Water was a bit more serious than his brother speakers. "Truth," he began, "is not and never has been a thing that falls from the skies, and no man can ever pick it up in concrete form and claim it for himself. No man has the whole of it, no church can claim it all. No creed can get it. The church congress is a kaleidoscope, to be turned in as many revolutions as possible. There is no organization of churches in this country that can more rightly point to a record of truth than this church congress." Dr. Van De Water emphasized the fact that nobody ever advanced the cause of truth by running away from it and on this he hung an appeal for straightforward, open discussion in the forum of the congress.

"God has work that is not done unless we do it," said Bishop Parker. In illustration, he related an anecdote about a miner in Yorkshire, England, who kept asserting there was no God. "If there is a God," shouted the miner, "let Him strike me down." As Bishop Parker told it, a bystander became weary of hearing this line of talk and he smote the miner between the eyes, knocking him flat on his back. Then, looking down on the prostrate miner, he exclaimed, "God is not needed, for as one of His weakest servants I have done the job."

President H. Saville of the Episcopalian Club presided at the reception. A collation was served.

DUFF SENT TO DR...

London, May 10.—Arthur ... British minister resident ... public of Cuba, has bee... minister at Dresden. He ... ceeded at Havana by S... councillor of Embassy at ...

AMERICAN TOUR...

London, May 10.—A ... Tangier to the Daily ... is reported from Meg... of American tourists ... prisoners by natives ... is the most southern ...

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GRANT LICENSE TO LUNCH CART OWNER

Case Against Three Chelsea Employees Placed on File.

The Chelsea lunch cart issue, which stirred that city a week ago, when three employees in a lunch cart of James H. Semple, on Broadway, were brought into court on the ground that the cart had not been licensed, was disposed of yesterday, when the board of license commissioners granted the license, and the case against Semple's three employees was placed on file.

It was stated that the Rev. Herbert W. Stebbins, now chaplain in the State prison, who was given the licensing power after the big fire, granted permission to Semple to do business. The commissioners did not become aware ... was without a license un... time for

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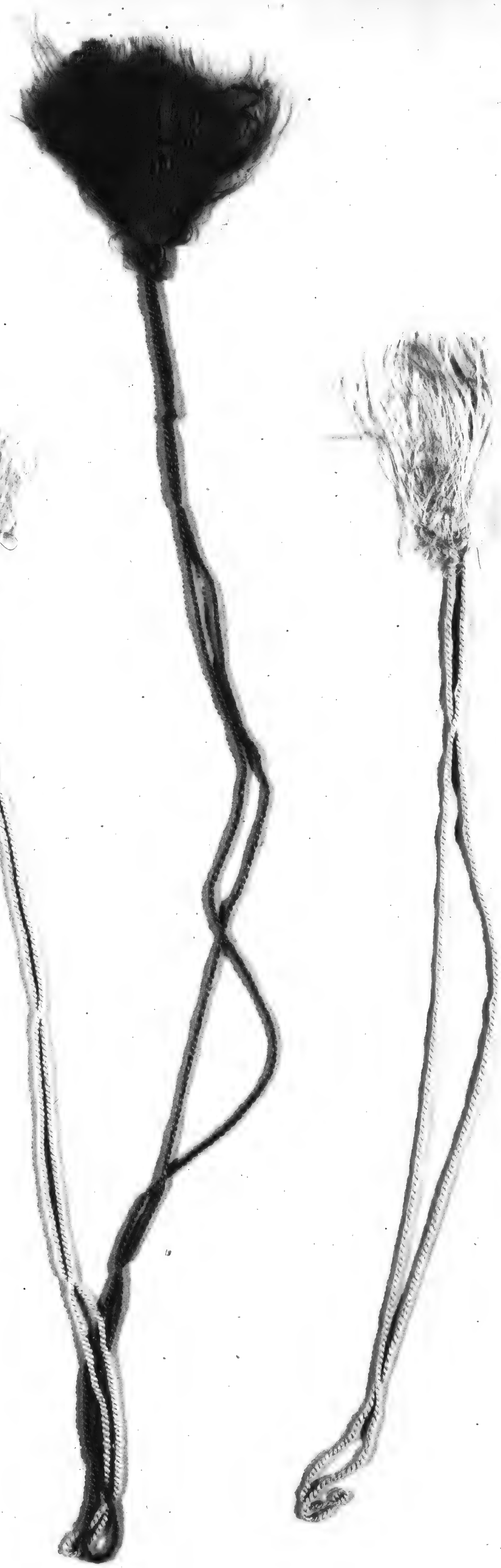

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Return
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Symphony Hall
Boston

Season

1909-1910.

THE BOSTON HERALD,
WEDNESDAY, SEPTEMBER 1, 1909.

ENGAGES NEW FIRST HORN.

Symphony Secures Georg Wendler—Now Has Two Best in Country.

Mr. Ellis, manager of the Boston Symphony orchestra, announces that Mr. Fiedler has engaged a new first horn for the orchestra to take the place of Mr. Schmid, who retired last spring. His name is Georg Wendler and he comes from Hamburg.

With Mr. Wendler and Mr. Max Hess the orchestra will now have two of the best horns in the country. The problem of getting a good player of this most difficult instrument is one of the hardest that faces the conductor and management of an orchestra, because in the whole world there are probably not more than a dozen men fit to hold such a place and few of these are available. Mr. Wendler will be the only new member of the orchestra, although in addition to Mr. Schmid, Mr. Scheurer, who shared the first desk of the viola section with Mr. Ferir, also retired at the end of last season. His place, however, will be taken by Mr. Rennert, a most talented viola player, who, since he came to America in the second year of Dr. Muck's regime, has been in the second violin section.

The auction sales of seats for the season will take place in the last week of this month. The $18 seats for the public rehearsals will be sold on Monday, the 27th, and the $10 seats on Tuesday, the 28th. The $18 seats for the Saturday evening concerts will be sold on Thursday, the 30th, and the $10 seats on Friday, October 1.

The first public rehearsal will be given on Friday afternoon, Oct. 8, with the first concert the following evening, and Mme. Louis Homer of the Metropolitan Opera Company will be the soloist.

BOSTON JOURNAL-
-WEDNESDAY, SEPTEMBER 1, 1909.

MME. HOMER FIRST SYMPHONY SOLOIST

Will Sing at Opening Rehearsal on Oct. 8 and Concert on Oct. 9.

WENDLER ENGAGED AS NEW FIRST HORN

Comes From Hamburg to Fill the Place of Schmid—Auction Sale of Seats Is Held This Month.

Mme. Louise Homer, the celebrated Boston contralto, is to be the first soloist of the next Symphony season. She will sing at the opening rehearsal on Friday afternoon, Oct. 8, and at the first concert on the following Saturday evening, Oct. 9.

The auction sales of seats for the next Symphony season will take place in the last week of this month. The $18 seats for the public rehearsals will be sold on Monday, the 27th, and the $10 seats on Tuesday, the 28th. The $18 seats for the Saturday evening concerts will be sold on Thursday, the 30th, and the $10 seats on Friday, Oct. 1.

Manager Ellis announces that Mr. Fiedler has engaged a new first horn to take the place of Mr. Schmid, who retired last spring. The new player is Georg Wendler, and he comes from Hamburg. With Mr. Wendler and Max Hess, the orchestra will now have two of the best horns in the country. The problem of getting a good player of this most difficult instrument is one of the hardest that faces the conductor and management of an orchestra, because in the whole world there are probably not more than a dozen men fit to hold such a place, and few of these are available. Mr. Wendler will be the only new member of the orchestra, although, in addition to Mr. Schmid, Mr. Scheurer, who shared the first desk of the viola section with Mr. Ferir, also retired at the end of last season. His place, however, will be taken by Mr. Rennert, a most talented viola player who, since he came to America in the second year of Dr. Muck's regime, has been in the second violin section.

MME. LOUISE HOMER
TO BE FIRST SOLOIST
OF SYMPHONY SEASON

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BOSTON EVENING TRANSCRIPT,
SEPTEMBER 1, 1909

MUSIC AND DRAMA

Another Symphony Season

The members of the Symphony Orchestra are beginning to return to town as their various engagements and vacations come to an end. The men who have been in Newport are expected back next week, and the week after will bring back the twenty men who have been playing during the summer at Bar Harbor under the leadership of Mr. Strube.

There will be but one new face in the orchestra this season, Mr. Fiedler having engaged George Wendler of Hamburg as alternate first horn to take the place of Mr. Schmid, who retired at the end of last season and has returned to Vienna. It is expected that Mr. Wendler will be a most desirable acquisition and that with him and his colleague, Max Hess, the orchestra will have two first horns of best quality. The problem of filling this position is one of the most difficult that the management and conductor of a large orchestra has to deal with. In the storm and stress of modern music the musical life of a player of a first horn is comparatively short. Time was when a man's lips would last for twenty-five or thirty years, but modern composers are so exacting in their demands that a horn player may consider himself fortunate if he can only hold the position at the head of a quartet for ten years. Not only do his lips give out much sooner than in the old days, but what is equally important to the player of the horn, his "nerve" is likely to fail him, and then the case is hopeless. In the United States today there are not a half dozen horn players of first quality. In fact, there are probably not more than four who could be named off hand as being absolutely sure men and artists as well. In the whole of Germany and Austria, whence come the best players of brass instruments, it is a question whether there are twelve men of very first quality, artists of highest rank.

Mr. Scheurer, who for the past two years has shared the first desk of the viola section with Mr. Ferir, has retired from the Orchestra, and his place will be taken by Mr. Rennert, who during the second year of Dr. Muck's conductorship was in the second violins, but last year was away until the very end of the season on account of a severe illness. Unlike most viola players, Mr. Rennert did not take up that instrument after having learned the violin, but like Mr. Ferir and several others of that section, he started as a boy with the viola, and was leading viola of the Leipsic Philharmonic Orchestra when he was engaged by Dr. Muck to come to this country as second violin, with the promise that as soon as a vacancy occurred he would be put into the viola section. The auction sales of seats for the new season will take place the last week of this month. The $18 seats for the public rehearsals will be sold on Monday, the 27th, and the $10 seats on Tuesday, the 28th. The $18 seats for the Saturday evening concerts will be sold on Thursday, the 30th, and the $10 seats on Friday, October 1.

The first public rehearsal will be given on Friday afternoon, Oct. 8, with the first concert the following evening, and Mme. Louise Homer of the Metropolitan Opera Company will be the soloist.

A Tenor Discovered

JOURNAL—
SEPTEMBER 4, 1909.

PLANS FOR COMING SYMPHONY SEASON

The coming season, the twenty-ninth in its history, will be the busiest one the Boston Symphony Orchestra has ever had. At least 111 concerts will be given and the probabilities are that Mr. Ellis, the manager, will add to this heavy schedule two and possibly three more. Heretofore the largest number of concerts ever given in one season has been 106.

Boston, of course, will have its twenty-four public rehearsals and twenty-four concerts, and Cambridge will have its quota of eight concerts. The usual concerts will be given in Providence, Worcester, Springfield, Hartford, Waterbury and Bridgeport and in addition to these, three concerts are to be given in New Bedford and one in Brockton.

The usual five monthly trips will be made to New York, Philadelphia, Washington and Brooklyn and the regular trip to the West will take place in the first week of February. The cities to be visited are Buffalo, Detroit, Cleveland, Erie, Rochester, Syracuse and possibly Albany.

Mr. Fiedler sails from Bremen on the 21st and is due to reach Boston on the 28th. He is bringing over a number of new works which will be heard in America for the first time, and he reports that this year's crop of novelties is of much higher quality than usual. He also purposes making a number of very interesting revivals and this season, as last, he will close the concerts with a program of Beethoven's ninth symphony.

Rachmaninoff, generally considered the foremost of living Russian composers and said to be a pianist of very unusual merit, will be among the soloists. Another interesting artist who will appear with the orchestra here is Tilly Koenen, the Dutch mezzosoprano, who is said to be the counterpart of Dr. Wuellner as an interpreter and to have what Dr. Wuellner has not, a voice of unusual power and beauty. Another artist who will appear with the orchestra is the great pianist, Ferruccio Busoni.

TRAVELER,
WEDNESDAY, SEPTEMBER 8.

RACHMANINOFF, WHO WILL APPEAR WITH SYMPHONY.

RACHMANINOFF, RUSS PIANIST, COMING HERE

Threefold in His Genius, Being Eminent as Composer, Player and Conductor.

The most interesting personality among visiting musicians who will be in America this winter is Serge Rachmaninoff, the greatest of living Russian composers and a pianist who has won great fame in Europe.

His first appearances in the larger cities of the East will be with the Boston Symphony Orchestra, and for his debut in this city on Friday afternoon, Oct. 29, and Saturday evening, Oct. 30, Mr. Fiedler has arranged a most interesting and novel programme.

Rachmaninoff is no less famous as a conductor than he is as a pianist and composer, and it is planned to have him appear in Boston in this threefold capacity. Two of his works will be on the programme, his symphonic poem "The Rocks," and his second concerto for piano. He will conduct his own symphonic poem and play his own concerto.

Rachmaninoff, who is only 35 years old, was famous as a pianist before he was heard of as a composer, and it is only in comparatively recent years through his work at the Imperial Opera in Moscow and the Imperial Symphony concerts in St. Petersburg as well as some conducting as "guest" in Germany that his extraordinary talent as a conductor has become generally known. Three years ago he withdrew from all his engagements as a conductor in order to settle in Dresden and devote his time to composition.

His first fame as composer came from his prelude in C minor for piano, which his teacher, Siloti, brought to this country 10 years ago and which is still one of the most popular pieces in the repertory of concert pianists. Since then he has written successful operas and symphonies and over 100 songs.

HERALD,
SEPTEMBER 8, 1909.

RUSSIAN COMPOSER COMING.

Serge Rachmaninoff to Conduct His Symphonic Poem Here.

A bold innovation is promised for the fourth of the Symphony rehearsals and concerts on Oct. 29 and 30, respectively. The soloist on this program will be Serge Rachmaninoff, the greatest of living Russian composers, and a pianist who is said to be in the very front rank. Rachmaninoff is coming to America for the first time this season and the honor of introducing him to the principal cities has been given to the Boston Symphony orchestra.

In Boston he is to appear in the three-fold capacity of composer, pianist and conductor. Mr. Fiedler has placed two of his works on the program, his symphonic poem, "The Rocks," and his second concerto for the piano. It is the plan now that Rachmaninoff will conduct his symphonic poem and, of course, he will play his own concerto. Not since Saint-Saens was in America two years

SERGE RACHMANINOFF.

ago has a musical event of equal interest taken place.

Rachmaninoff is one of the youngest of famous composers, having been born in 1873. As a small child he began his musical education in the St. Petersburg Conservatory and afterward finished it in Moscow. The first work of his which brought him fame was his popular prelude in C minor for piano. It was brought to this country 10 years ago by his teacher, Alexander Siloti, and soon became a rival of Paderewski's minuet.

Since then he has written two symphonies, three symphonic poems, three operas, many works for the piano and about 100 songs. He has been conductor of the Imperial Opera in Moscow and is a favorite conductor of concerts in Russia. His home is in Dresden.

GLOBE-
SEPTEMBER 8, 1909

SYMPHONY ORCHESTRA.

Rachmaninoff, Celebrated Russian Musician, to Make Debut Here at Concert in October.

Mr Ellis, manager of the Symphony orchestra, made the interesting announcement yesterday that at the public rehearsal and concert Oct 29 and 30, respectively, Serge Rachmaninoff, the greatest of living Russian composers, will make his debut in Boston, in the threefold capacity of composer, conductor and pianist, which is an innovation in the symphony concerts.

Several times composers have played or conducted their own works, but never has a musician occupied so prominent a place on the program as that which has been given to the distinguished Russian visitor.

He will play his second concerto for the pianoforte and the work he will conduct will probably be his symphonic poem "The Rocks." Rachmaninoff has gained much renown in all three fields for a man of 35.

For 15 years he has been one of the most distinguished pianists in Europe. He has made a great success as conductor of the opera in Moscow and of the Imperial concerts in St Petersburg. As a composer he has long been recognized as the leader of the younger men and the death last year of Rimsky-Korsakoff has placed him as leader of all his countrymen in composition.

CHRISTIAN SCIENCE MONITOR,
SEPTEMBER 9, 1909.

SERGE Rachmaninoff comes here from Dresden. He will be called a Russian composer, and when his compositions are heard there will be the usual things said about their native melancholy; but Russia is the home of this musician no longer. Convinced that music is a world-wide art which prospers best when it shakes off geographical trammels, he has made his home where Slavic influences could not beset him, and where his art could not be numbed by cold winters nor saddened by unrighteous social conditions. To him nationality in music is a thing of no importance, therefore instead of staying in his own country he has gone to live close to the men who are producing great musical works in Germany, and forgetful of his native folk tunes and dance rhythms he has made these Germans his standard.

It is not easy to predict in which of the three professions of Rachmaninoff, composer, conductor and pianist, Bostonians will decide that he excels. It is possible that he will make the audiences like his work as soloist in his piano concerto better than they like the music itself; but if they do not happen to like his other number on the program, the symphonic poem, "The Rocks," of course he will not be able to make them like his conducting of it.

The concert at which he appears will be the most interesting of the early Symphony season, and this Germanizing Russian of the larger ambition will get a victory out of his triple test if he does no more than prove himself a good pianist.

SERGE RACHMANINOFF.
He will appear in Boston as soloist in his own piano concerto and as conductor of his own symphonic poem.

CHRISTIAN SCIENCE MONITOR, SATURDAY, SEPTEMBER 11, 1909.

THE SYMPHONY LIST.

WHEN Mr. Fiedler went home to Germany last May he at once began a search for new works to perform at the Symphony concerts of 1909-10. Summer orchestral festivals were a field for practical study, but of course much had to be decided upon from reading newly published music in the score. And while Mr. Fiedler was choosing the novelties for his second year in Boston he had to attend to that other task, just as important, the selection of old music. The result of his summer's labor here follows in a list which comprises only that music upon which the conductor has definitely made up his mind, the titles marked with a star being of works new to Boston:

Bach, Brandenburger Konzert No. 3, for strings; Bantock, comedy overture, *"The Pierrot of the Minute"; Beethoven, Grosse Quartettfuge for strings; Beethoven, symphonies Nos. 1, 2, 4, 6, 9; Berlioz, scene d'amour and scherzo, "Fee Mab"; Berlioz, overture, *"Rob Roy"; Boehe, *Epilogue to a Tragedy; Bruckner, symphony No. 7; Brahms, symphony No. 4; Brahms, Tragic Overture; Brahms, concerto for violin and 'cello; Charpentier, "Impression d'Italie"; Cherubini, overture, "Abenceragen"; Debussy, *"Petite Suite"; Frederic Delius, *"Paris"; Frederic Delius, *"Appalachia"; Frederic Delius, *"In a Summer Garden"; Frederick Delius, *"Brigg Fair"; Elgar, variations; Elgar, *"The Wand of Youth" suite; Cesar Franck, symphony; Goldmark, symphony, "Rustic Wedding"; Glazounoff, *"Au Moyen Age" suite; Glazounoff, *duo, "Le Chant du Destin"; Handel, concerto D-major for strings; Haydn, symphony E-flat major; Humperdinck, "In a Moorish Cafe"; Liszt, symphony, "Faust"; Liszt, symphonic poem, "Tasso"; Loeffler, Vilanelle du Diable; Loeffler, "Mort du Tintagiles"; Mozart, symphonies E-flat major, G-minor, C-major; Rachmaninoff, symphonic poem, "Die Felsen"; Reger, *Symphonic Prologue to a Tragedy, opus 108; Reger, variations; Rimsky-Korsakoff, "Capriccio Espagnol"; Sibelius, symphony D-major, No. 2; Sibelius, *"En Saga," symphonic poem; Sibelius, *"Swahnevit," suite, op. 54; Sibelius, *"Night Ride and Sunrise," symphonic poem, op. 55; Sibelius, *"The Swan of Tuonela"; Sinding, *Rondo Infinito; Scriabine, *Reverie; Saint-Saens, "Rouet d'Omphale"; Saint-Saens, Danse Macabre; Schumann, symphony B-flat major; Schumann, overture, "Genoveva"; Schumann, overture, "Manfred"; Strauss, *"Macbeth"; Strauss, Don Quixote; Strauss, *Dance from "Salome"; Strauss, Sinfonia Domestica; Strauss, *suite for wood-wind; Strauss, "Thus Spake Zarathustra"; Strauss, "Thus Spake Zarathustra"; Tschaikowsky, symphony, "Manfred"; Tschaikowsky, serenade for strings, op. 48; Tschaikowsky, overture, "Romeo and Juliet"; Tschaikowsky, "Francesca da Rimini," symphonic poem; Wagner, overture, "Faust."

Considering that there are 21 novelties in this list it seems probable that not many more are to be added, since they already number five more than were performed last season. One of the most important pieces would seem to be the symphonic prologue of Reger. The "Rob Roy" overture of Berlioz has been little played anywhere because it was discovered only last year. The wood-wind suite of Strauss is an early work and the "Macbeth" is the first tone poem ever written by the great German.

The Domestic Symphony of Strauss, which brought praise to Dr. Muck when he produced it in Boston, and the "Zarathustra," which brought praise to Mr. Fiedler last winter, will probably be placed in the heavier programs of the mid-season. Mozart canonically appears with symphonies which universal criticism regards as his greatest. Beethoven's 3, 5, 7, and 8 are to stand in abeyance for a year. It will be interesting to hear what manner of program music Mr. Fiedler deems the Pastoral 6 to be. The No. 9, happily, is to be used again for the closing concert of the season.

MME. LOUISE HOMER.
Contralto who will be the soloist at the first rehearsal and concert of the Symphony Orchestra, Oct. 8 and 9, and who will appear as Laura in "Gioconda" at the opening night of the Boston Opera House, Nov. 8.

TRAVELER,
SEPTEMBER 11, 1909.

NEW MUSIC IN SYMPHONY'S CONCERT LIST

Director Fiedler Maps Out Extensive Programme for the Coming Season.

SEVERAL NOVELTIES.

Mr. Fiedler has mapped out for the Symphony Orchestra one of the most interesting seasons it has ever had. During May and June, after his return to Germany, he devoted practically all his time to searching out new works for the performance during the coming season. He attended several of the orchestral festivals there when novelties were performed and read scores by the dozen. The result is that he is able to offer as comprehensive a list of works new to Boston as any of his predecessors ever did, and some of them are of prime importance.

In the list of novelties appear certain works that he announced for last season but was unable to reach. The first of these is the last orchestral work of Max Reger, "A Symphonic Prologue to a Tragedy," Op. 108. A year ago Reger told Mr. Fiedler that he wanted him to have the first performance of this work in America.

Among names new to Boston audiences are those of Frederic Delius, Granville-Bantock and Scriabine.

Rachmaninoff, who will be one of the most interesting visitors this year, will be represented by his symhponic poem "Die Felsen" which he himself is expected to conduct at the concert when he will be soloist here.

Works new to Boston by other composers include Berlioz's overture "Rob Roy," the manuscript of which was discovered only recently, and "Epilogue to a Tragedy," by Ernst Boehe; Elgar's suite, "The Wand of Youth"; two works by Glazounoff, a suite entitled "Au moyen age" and a duo "The Song of Destiny"; a number of things by Sibelius which are unknown to Boston; Strauss' first symphonic tone poem, "Macbeth," his Dance from "Salome" and his suite for wood-wind instruments; and some new works by American composers to be announced.

DAILY ADVERTISER
SEPTEMBER 11, 1909

MUSICAL MATTERS.

BOSTON SYMPHONY ORCHESTRA.

Mr. Fiedler has mapped out for the Symphony orchestra one of the most interesting seasons it has ever had. In the list of novelties appears the last orchestral work of Max Reger, "A Symphonic Prologue to a Tragedy," Opus 108. Among names new to Boston audiences are those of Frederic Dolius, Granville-Bantock and Seriabine.

Rachmaninoff, who will be one of the most interesting visitors this year, will be represented by his symphonic poem "Die Felsen," which he himself is expected to conduct at the concert when he will be soloist here.

Works new to Boston by other composers include Berlioz's overture "Rob Roy," and "Epilogue to a Tragedy" by Ernst Boehe; Elgar's suite "The Wand of Youth"; two works by Glazounoff, a suite entitled "Au moyen age" and a duo, "The Song of Destiny"; a number of things by Sibelius, which are unknown to Boston; Strauss' first symphonic tone poem "Macbeth," his "Dance from Salome" and his suite for wood-wind instruments; and some new works by American composers to be announced.

Other works Mr. Fiedler purposes to play are the first, second, fourth, sixth and ninth symphonies of Beethoven; Bruckner's seventh symphony; Brahms' fourth; Elgar's variations; Cesar Franck's symphony; Goldmark's symphony "Rustic Weddings"; Liszt's "Faust" symphony; Mozart's symphonies in E-flat, G-minor and C-major; Saint-Saens' "Danse macabre"; Schumann's symphony in B-flat major; Strauss' "Sinfonia Domestica" and "Thus spake Zarathustra" and Tschaikowsky's "Manfred," "Romeo and Juliet" and "Francesco da Rimini."

JOURNAL-
SEPTEMBER 11, 1909.

INTERESTING SYMPHONY SEASON BEING OUTLINED

Mr. Fiedler has mapped out for the Symphony Orchestra one of the most interesting seasons it has ever had. In the list of novelties appear certain works that he announced for last season, but was unable to reach. The first of these to be played is the latest orchestral work of Max Reger, "Symphonic Prologue to a Tragedy." It has been placed on the third program.

Among names new to Boston audiences are those of Frederic Delius, Granville-Bantock and Scriabine. Delius is a Yorkshireman of German parentage. His works are said to be not only melodious, but most skilfully made, and he is also said to be a master of orchestration. Granville-Bantock is another English composer who has been attracting much attention in the last few years. Scriabine belongs to the younger school of Russian composers, of which the leader is Rachmaninoff. He has been in this country a guest of the Russian Symphony Orchestra of New York, which has played some of his works. He is regarded as ultra-romantic and thoroughly nationalistic.

Rachmaninoff, who will be one of the most interesting visitors this year, will be represented by his symphonic poem, "Die Felsen," which he himself is expected to conduct at the concert when he will be soloist here.

The list of orchestral novelties already decided upon for performance is as follows: Berlioz's overture, "Rob Roy"; Boehe's "Epilogue to a Tragedy"; Debussy's "Petite Suite"; Delius' "Paris," "Appalachia," "In a Summer Garden" and "Brigg Fair"; Elgar's "Wand of Youth"; Glazounoff's suite, "Aumoyen age," and duo, "Le Chant du Destin"; Reger's "Prologue to a Tragedy"; two symphonic poems and two other works by Sibelius that Boston has never heard before; Sinding's "Rondo Infinito"; Scriabine's "Reverie"; Strauss' first symphonic poem, "Macbeth," besides a dance from "Salome" and a suite for wood wind.

The other works now listed for performance are the following:

Bach—Brandenburger Konzert No. 3, for strings. Bantock—Comedy overture, "The Pierrot of the Minutes." Beethoven—Grosse quartettfuge for strings and symphonies Nos. 1, 2, 4, 6 and 9. Berlioz—Scene de'amour and Scherzo, "Fee Mab." Bruckner—Symphony No. 7. Brahms—Symphony No. 4; tragic overture; concerto for violin and 'cello. Charpentier—Impression d'Italie. Cherubini—Overture, "Abenceragen." Elgar—Variations. Cesar Franck—Symphony. Goldmark—Symphony, "Rustic Wedding." Handel—Concerto, D major, for strings; Haydn—Symphony, E-flat major. Humperdinck—"In a Moorish Cafe." Liszt—Symphony, "Faust;" symphonic poem, "Tasso." Loeffler—"Vilanelle du Diable;" "Mort du Tintagiles." Mozart—Symphonies, E-flat major, G minor, C major. Reger—"Prologue to a Tragedy," opus 108; variations. Rimsky-Korsakoff—Capriccio espagnol. Sibelius—Symphony, D major, No. 2. Saint-Saens—Rouet d'Omphale; Danse macabre. Schumann—Symphony, B-flat major; overture, "Genoveva;" overture, "Manfred." Strauss—"Don Quixote;" Sinfonia Domestica; "Thus Spake Zarathustra." Tschaikowsky—Symphony, "Manfred;" serenade, for strings, op. 48; overture, "Romeo and Juliet;" "Francesco da Rimini," symphonic poem. Wagner—Overture, "Faust."

[4]

TRANSCRIPT,
SEPTEMBER 11, 1909

MUSICAL NEWS

MR. FIEDLER'S FORTHCOMING PROGRAMMES

The Music, New and Old, Familiar and Unfamiliar, That He Announces for the Symphony Concerts—Romantic, Modern and Ultra-Modern Compositions in Plenty—Much More of Strauss and a New Overture by Reger—Early Debussy and Newly Discovered Berlioz—A Hearing for Some of the Younger Russians—Four New Pieces by Sibelius, and as Many to Make Delius Known—Bantock and Elgar for the Other Englishmen—The Programmes for the Worcester Festival—Sousa's Concert

The Symphony Orchestra is pursuing a new policy this year. Instead of one announcement of its plans for the new season, it is dribbling out details of it in semi-weekly instalments. One day it is the engagement of a new horn player or an increase in the number of its concerts in New England cities; another it is the appearance of Rachmaninoff, the Russian composer, conductor and pianist at one pair of concerts, and now it is a list of the pieces, new and old, novel or familiar classic, or semi-classic, that Mr. Fiedler purposes to include in his programmes in the course of the season. The list is long, diversified and generally interesting, and indicates clearly that for the final year of his stay in Boston he has followed eagerly his own romantic, modern and ultra-modern tendencies.

Last winter, from Strauss, Mr. Fiedler revived notably the tone-poems, "Death and Transfiguration," "A Hero's Life" and "Thus Spake Zarathustra." Next winter, he purposes to repeat "Zarathustra," to revive "Don Quixote," unheard in Boston since Mr. Gericke's time, and "The Symphonia Domestica," first performed here under Dr. Muck, and to make, besides, three ventures of his own. One is Salome's dance, an easily detachable fragment of the like-named music-drama, significant as absolute music, and the only part of the opera Boston is likely to hear until it joins the rest of the intelligent world and reclaims its operatic liberty. Another is a serenade for wind instruments that Strauss wrote in 1882, before he was twenty-one when he was training his powers. The third is the only one of Strauss's tone-poems that has not at one time or another been performed in Boston—"Macbeth," the second of the series, standing between "Don Juan" and "Death and Transfiguration." "Strauss makes no attempt to cover the whole ground of Shakspeare's drama," writes Mr. Newman of the piece. "No other character is introduced but Lady Macbeth—and she is really kept in the background of the picture—and absolutely nothing "happens." The whole drama is enacted in the soul of Macbeth; apart from the comparatively few measures that depict his wife, the score is entirely concerned with the internal conflict of the three main elements of his character—his ambitious pride, his irresolution and his love for Lady Macbeth."

From Reger, the other conspicuous, individual and innovating German, Mr. Fiedler has a piece that is wholly new here and another that already has been warmly welcomed. The new piece is Reger's most recent composition for orchestra, the long and elaborate "Symphonic Prologue to a Tragic Play," performed occasionally in Germany last spring, unheard as yet in America, and to be played at the third pair of our concerts. The piece to be revived is the imaginative variations and the thrilling fugue upon a theme of Hiller that Dr. Muck brought to hearing toward the end of his conductorship. The lesser living German composers have apparently yielded little that was new and interesting, and the only novel music from their hands on Mr. Fiedler's list is an "Epilogue to a Tragedy" by Boehe, the young disciple of Strauss at Munich, whose tone-picture, "Taormina," and one of whose tone-poems about Odysseus have been played in time past at the Symphony Concerts. Last year to pass to romantic and familiar German music—Mr. Fiedler practically exhausted concert pieces from Wagner, and all that remains for him to undertake now is the "Faust" overture. From the Wagnerian imitators, he purposes to revive Humperdinck's "Moorish Rhapsody"; and one symphony of Bruckner, the seventh; while his German classics comprise one of Bach's Brandenburg Concertos for strings; the first, second, fourth, sixth and ninth symphonies of Beethoven—the choral symphony to be performed at the final pair of concerts with the choir of the Cecilia again assisting; the orchestral version of Beethoven's fugue for string quartet; Brahms's "Tragic Overture," fourth symphony and double concerto for violin and violoncello and orchestra, unheard here since the time of Mr. Gericke, Mr. Kneisel and Mr. Schroeder; Goldmark's pretty little symphony, "The Rustic Wedding," so long neglected that it will seem almost new; a concerto by Händel for strings; Liszt's glowing "Faust" symphony—with or without the choral close does not appear—and "Tasso"; three symphonies of Mozart and one of Haydn, and Schumann's overtures to "Manfred" and "Genoveva" and his symphony in B-flat.

So much for the Germans. The French composers have yielded Mr. Fiedler less novel spoil. A year or more ago Henri Büsser, one of the conductors of the Opéra in Paris, arranged for orchestra a "Petite Suite" that Debussy had written as long ago as 1889 as a piano duet. It was played by one of the Parisian orchestras and Mr. Fiedler intends to repeat it here. D'Indy the conductor ignores, though his "Souvenirs" is still unknown, except by report, in Boston. On the other hand, Mr. Fiedler will revive César Franck's nobly imaginative symphony; Charpentier's warmly colored "Italian Impressions," and Saint-Saëns' symphonic poem, "Le Rouet d'Omphale," and his "Danse Macabre." From Berlioz's symphony, "Romeo and Juliet," he will take the "love scene" and the scherzo of "Queen Mab," and he will play for the first time here the recently discovered romantic overture that Berlioz wrote when he was full of admiration for Scott, and called "Rob Roy."

For romantic music, the Russians stand Mr. Fiedler in good stead. From Tschaikowsky he will take the alternately sombre and lurid symphony upon Byron's "Manfred," the tone-poem, "Francesca da Rimini," the overture-fantasia to "Romeo and Juliet" and a serenade for strings. Rimsky-Korsakoff gives him the gorgeous piece of orchestral bravura, "The Spanish Caprice;" and Glazounoff, the suite from the ballet "In the Middle Ages" and "A Song of Destiny," both new to the repertory of the orchestra. Mr. Fiedler, too, is discovering the new generation of Russian composers, the neo-Russians, as the Parisian experts call them. One is Rachmaninoff, whose visit to the orchestra will bring one of his concertos for piano and his tone-poem, "The Cliffs." The other is Scriabine, the rhapsodical dreamer, who writes symphonies of the universe, and also little pieces, like the "Revery," Mr. Fiedler has chosen. Across the Russian border, in Finland, the conductor has already testified to his liking for Sibelius's music and next winter he will play for the first times here two of his tone-poems, "A Saga," and "Night Ride and Sunrise," his legend of "The Swan of Tuonela," his suite, "Swahnevit," likewise new, and his second symphony, the more formal and "classic" of the three that he has written. From another composer of the North, Sinding, Mr. Fiedler takes a "Rondo Infinito."

At last, too, we in Boston are to hear more of the orchestral music of the "new" Englishmen that hitherto only Elgar has represented on our programmes. He will have his inning as an established composer, with the "Enigma" variations, probably his most satisfying orchestral piece, and a little suite, played last winter in London, "The Wand of Youth," a revision and rescoring of some very youthful pieces written originally for private theatricals. More important, however, is Mr. Fiedler's discovery and evident admiration for Frederick Delius, and he announces no less than four of his pieces for next winter for their first performances in America; "Appalachia," fourteen orchestral variations with a choral close, upon a Negro melody, that the composer heard in Florida— atmospheric music that reflects the sensations of virgin forests and sleeping swamps; "Brigg Fair," a pastoral rhapsody for orchestra upon a folk-tune of the English fen-country; "In a Summer Garden," a rhapsody in its way in tone-picturing; and "Paris," a tone-poem of large dimensions that embodies eloquently Mr. Delius's sensations as he looks upon the city and its eager life by night. After Delius, Bantock, and from his music which has oftener been choral than purely orchestral, Mr. Fiedler has chosen his delicately fanciful overture based lightly upon Ernest Dowson's verses of the weary and longing Pierrot and the unattainable moon-maiden—an atmospheric, dream-like, faintly melancholy piece, of unusual charm and beauty. As for the American composers, Mr. Fiedler can choose better here than he can in Germany; but already he has decided to revive Mr. Loeffler's tone-poem, "The Death of Tintagiles," unheard for some years, and also his "Devil's Round." In all, a list that promises a remarkable variety and novelty of interest through the six months of the concerts; that adjusts the old to the new; and that is agreeably open-minded to almost all the ultra-modern composers except the curiously neglected d'Indy.

TRAVELER,
SEPTEMBER 16, 1909.

IT will be of interest to the many admirers of Mme. Schumann-Heink and to the many friends of Frederick S. Converse of Boston, the composer, to know that Mme. Schumann-Heink will be here for the first time in a work which he has written especially for her. It is a setting of a German poem for contralto and orchestra, and it is to be heard for the first time at her appearance with the Boston Symphony Orchestra in December.

It is particularly appropriate that this work should have its first performance in Boston, which has been such a loyal friend of the artist, and is the home of the composer.

BOSTON SUNDAY GLOBE
SEPTEMBER 12, 1909

MUSIC AND MUSICIANS

Mr Fiedler's Plans for Symphony Season.

Elaborate Production of "Aida" at New Opera House.

Sousa's Band Tonight at Boston Theatre.

In the list of novelties announced by Conductor Fiedler for the Symphony concerts this season are several works which he intended to present last year, but was unable to reach. The first of these is the last orchestral work of Max Reger, "Symphonic Prologue to a Tragedy," Opus 108. A year ago Reger told Mr Fiedler that he wanted him to have the first performance of this work in America.

Various delays occurred, and the score was not available until the end of the season, and Mr Fiedler thought it best to postpone its performance until this year. He has placed it on the third program.

Among names new to Boston audiences are those of Frederic Delius, Granville-Bantock and Scriabine. Last year Mr Fiedler had expected to do one or two works by Delius, but did not get around to them, and this year he has placed on his prospectus no less than four by this composer.

Delius is a Yorkshireman of German parentage. He cannot be said to belong to the advanced school of musicians, for he is not in sympathy with Strauss, Reger or Debussy, and maintains that Wagner was the last of the really great composers.

Granville-Bantock is another English composer who has been attracting much attention in the last few years.

Scriabine belongs to the younger school of Russian composers, of which the leader is Rachmaninoff. He has been in this country a guest of the Russian Symphony orchestra of New York, which organization has played some of his works. He is regarded as ultra-romantic and thoroughly nationalistic.

Rachmaninoff, the Russian Artist.

Rachmaninoff, who will be one of the most interesting visitors this year, will be represented by his symphonic poem, "Die Felsen," which he is expected to conduct at the concert when he will be soloist here.

Works new to Boston by other composers include Berlioz' overture, "Rob Roy," the manuscript of which was discovered only recently; "Epilogue to a Tragedy," by Ernst Boehe; Elgar's suite, "The Wand of Youth"; two works by Glazounoff, a suite entitled "Au Moyen Age," and a duo, "The Song of Destiny"; a number of pieces by Sibelius; Strauss' first symphonic tone poem, "Macbeth," his dance from "Salome" and his suite for wood-wind instruments, and some new works by American composers to be announced.

Other works Mr Fiedler purposes to play are the first, second, fourth, sixth and ninth symphonies of Beethoven; Bruckner's seventh symphony; Brahm's fourth; Elgar's variations; Cesar Franck's symphony; Goldmark's symphony; "Rustic Wedding"; Liszt's "Faust" symphony; Mozart's symphonies in E-flat, G-minor and C-major; Saint-Saens' "Danse Macabre"; Schumann's symphony in B-flat major; Strauss' "Sinifonia Domestica" and "Thus Spake Zarathustra' and Tschaikowsky's "Manfred," "Romeo and Juliet" and "Francesco da Rimini."

During May and June, after Mr Fiedler's return to Germany, he devoted practically all his time to searching out new works for the performance during the coming season. He attended several of the orchestral festivals there when novelties were performed and read scores by the dozen. The result is that he is able to offer as comprehensive a list of works new to Boston as any of his predecessors ever did, and some of them are of prime importance.

SUNDAY POST,
SEPTEMBER 12, 1909

MR. FIEDLER'S PLANS FOR COMING SEASON

Mr. Fiedler has mapped out for the Symphony Orchestra one of the most interesting seasons it has ever had. During May and June, after his return to Germany, he devoted practically all his time to searching out new works for the performances during the coming season. He attended several of the orchestral festivals there when novelties were performed and read scores by the dozen. The result is that he is able to offer as comprehensive a list of works new to Boston as any of his predecessors ever did, and some of them are of prime importance.

In the list of novelties appear certain works that he announced for last season, but which he was unable to reach. The first of these is the last orchestral work of Max Reger, "Symphonic Prologue to a Tragedy," Opus 108. A year ago Reger told Mr. Fiedler that he wanted him to give the first performance of this work in America. It was to have been published in November, but various delays occurred, and the score was not available until the end of the season and Mr. Fiedler thought it best to postpone its performance until this year. He has placed it on the third programme.

Among names new to Boston audiences are those of Frederic Delius, Granville-Bantock and Scriabine. Delius is a Yorkshireman of German parentage. He cannot be said to belong to the advanced school of musicians, for he is not in sympathy with Strauss, Reger or Debussy and maintains that Wagner was the last of the really great composers. His works are said to be not only melodious, but most skilfully made, and he is also said to be a master of orchestration.

Granville-Bantock is another English composer who has been attracting much attention in the last few years.

Scriabine belongs to the younger school of Russian composers of which the leader is Rachmaninoff. He has been in this country, a guest of the Russian Symphony Orchestra of New York. He is regarded as ultra-romantic and thoroughly nationalistic.

Rachmaninoff, who will be one of the most interesting visitors this year, will be represented by his symphonic poem "Die Felsen," which he himself is expected to conduct at the concert when he will be soloist here.

Works new to Boston by other composers include Berlioz's overture, "Rob Roy," the manuscript of which was discovered only recently; "Epilogue to a Tragedy," by Ernst Boehe; Elgar's suite, "The Wand of Youth"; two works by Glazounoff, a suite entitled "Au Moyen Age" and a duo, "The Song of Destiny"; a number of things by Sibelius, which are unknown to Boston; Strauss' first symphonic tone poem, "Macbeth," his dance from "Salome" and his suite for wood-wind instruments, and some new works by American composers to be announced.

Other works Mr. Fiedler purposes to play are the first, second, fourth, sixth and ninth symphonies of Beethoven; Bruckner's seventh symphony, Brahms' fourth, Elgar's Variations, Cesar Franck's Symphony, Goldmark's symphony, "Rustic Wedding"; Liszt's "Faust" symphony; Mozart's symphonies in E-flat, G-minor and C-major; Saint-Saens' "Danse Macabre"; Schumann's symphony in B-flat major; Strauss' "Sinfonia Domestica" and "Thus Spake Zarathustra," and Tschaikowsky's "Manfred," "Romeo and Juliet" and "Francesco da Rimini."

CHRISTIAN SCIENCE MONITOR,
SEPTEMBER 13, 1909.

AMERICAN PIANIST RETURNS.

Olga Samaroff was born at San Antonio, Tex., when her father, Carlos Hickenlooper, was stationed there in the quartermaster's department of the United States army. When a girl she showed a liking for music which made her parents think she would be like her grandmother, who was once a concert pianist in Germany. They sent her to study in a convent in Paris, where musically she was taken in charge by Marmontel, the elder; she was also given some lessons by Widor. She became proficient enough to pass the examinations for the Conservatoire and she was the first American woman ever admitted to the piano classes of that institution. Her teacher there was Delaborde. In 1900 she returned to America and studied for one summer in Washington with Ernest Hutcheson, but it was not long before she sought European instruction again, this time from Jedlicska in Berlin.

It did not suit the genius of this young woman whose grandmother had played in concerts to spend all her life in study and never to be heard in public. In January, 1905, she was in New York, where recitals were being given by persons who could play no better than herself. There was Carnegie Hall, just the place where she would like to be heard; why should she not engage it and give a concert of her own? Without a manager to take the responsibility of the expenses, she hired the hall, hired, too, Walter Damrosch's orchestra, and asked the New York public to come and hear her play.

Since then she has had no trouble finding a manager to provide a hall for her. In the spring of 1905 she appeared in Boston with the Boston Symphony Quartet and for the next two years she went to every part of America visited by Mr. Ellis in concerts. Last season she played in London, Paris, Munich, Vienna and the other cities of Europe, where people are willing to pay high to hear a pianist.

Madame Samaroff came to America in July and has spent the summer in New Hampshire. Her reappearance in Boston will be one of the earlier events of the music season.

MME. OLGA SAMAROFF.
Pianist.

HERALD,
SEPTEMBER 17, 1909.

SYMPHONY PLAYERS BACK.

First Work of Season for Orchestra Will Be at Worcester Festival.

That section of the Symphony orchestra which has been playing at the Swimming Pool at Bar Harbor during the summer, under the leadership of Gustav Strube, has returned to town, the season having ended. As in previous years, there were 20 men there, and the season lasted for eight weeks. This year was by all odds the most successful the men have had, the Swimming Pool being crowded every day for the concerts.

With the exception of two or three members of the orchestra who have not yet returned from Europe, practically all the members are now in town. The first work of the orchestra will be the Worcester festival in the week beginning Monday, Sept. 27, the day of the first auction sale at Symphony Hall.

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CHRISTIAN SCIENCE MONITOR, SEPTEMBER 17, 1909.

IT IS the policy of C. A. Ellis never to make his concert arrangements in an economizing spirit. He never plans tours for any artists but those of high rank; he never associates a first-class performer with a performer of small gifts, that the one may bring a paying audience and that the other may save expense. The first of his Symphony Hall concerts, outside of those by the Boston Symphony Orchestra, will be a recital by Miss Geraldine Farrar and Mme. Olga Samaroff. Mr. Ellis announces that Miss Farrar and Mme. Samaroff will presently make a tour of seven American cities, and it is in the progress of this tour that they will come to Boston. The appearance of these two artists together is not wholly attributable to the generous policy of their manager, because some years ago, when they knew each other as students in Berlin, they planned on going at some future time on just such a series of concerts as Mr. Ellis has arranged for them.

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ADVERTISER,
SEPTEMBER 18, 1909

MUSICAL MATTERS.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra is making more than usually extensive plans for the coming season, which is its twenty-ninth. Mr. Ellis, its manager, has so far arranged a total of 111 concerts, and it is expected that at least two more will be added to this number. These concerts will be given between October 8th, when the first public rehearsal of the Boston series takes place, and April 30th, when the last concert of the Boston series is played.

The orchestra will give its usual 24 public rehearsals and 24 concerts in Boston, its 10 in New York, eight Cambridge, five each in Philadelphia, Baltimore, Washington and Brooklyn, four in Providence, three in Worcester, Hartford and New Bedford, while other cities in New England to be visited are Brockton, Springfield, Waterbury and Bridgeport. The usual Western trip will be made in the week of January 30th, when concerts will be given on successive evenings in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse. Mr. Max Fiedler will again be the conductor.

GERALDINE FARRAR, SOLOIST WITH THE BOSTON SYMPHONY ORCHESTRA

MELROSE GIRL TO SING IN SYMPHONY CONCERTS

Geraldine Farrar Will Be Soloist at Two Concerts, on November 5 and 6, Before Entering on Grand Opera Season in New York.

Miss Geraldine Farrar—"Deeney" Farrar, as she is still known in Melrose, her native place—is to reap new honors here soon when she appears as soloist at the Symphony concerts. She will sing at these concerts on Friday afternoon, Nov. 5, and Saturday evening, Nov. 6.

It will be an unusually interesting event, for the reason that it was just ten years ago that Miss Farrar left Melrose to make a serious start in her musical education abroad. Five years before, in 1894, she had made her first appearance as an amateur in an operetta produced in Melrose. But after Melba heard her sing one day at the Boston Theater and encouraged her to try for grand opera, amateur work was cast aside. Melba at that time was under the management of C. A. Ellis, who now, as manager of the Symphony Orchestra, presents the immensely popular prima donna to the patrons of the famous Symphony Orchestra.

Miss Farrar returns to America this month to do some festival work and later to give a series of concerts in conjunction with Madame Samaroff under the management of Mr. Ellis.

She writes Mr. Ellis that she has spent the summer "hard at work resting" and that she is in better health than she has been in several years. All of Miss Farrar's concert work must be done by the middle of November for on that date the opera begins in New York, and that will occupy all her time.

SYMPHONY WILL HAVE BUSY SEASON

The twenty-ninth session of the Symphony Orchestra opens on Friday afternoon, Oct. 8.

Boston will have its usual allotment of twenty-four public rehearsals and twenty-four concerts on consecutive Friday afternoons and Satutrday evenings, respectively, excepting on the following dates: Nov. 12 and 13, Dec. 10 and 11, Jan. 14 and 15, Feb. 4, 5, 25 and 26, and March 25 and 26. The final public rehearsal will be given on Friday afternoon, April 29, and the final concert on the following evening. Of the concerts to be given outside of Boston Cambridge will have its usual eight.

As has been the rule almost since the foundation of the orchestra the seats for the Boston concerts will be sold at auction. On Monday, Sept. 27, the $18 seats for the rehearsals will be sold; on Tuesday, Sept. 28, the $10 seats for the rehearsals; on Thursday, Sept. 30, the $18 seats for the concerts, and on Friday, Oct. 1, the $10 seats for the concerts. The usual rules will prevail that bids will be accepted for seats in the regular order only and not for choice, and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be immediately resold.

Mr. Fiedler, who unquestionably became a great favorite last year, has proved himself especially noteworthy in the making of programs and he has planned a scheme of concerts which should appeal to all classes of music lovers. Moreover, the United States is to be the battleground during the coming winter of an uncommon number of artists of highest grade and in the list of soloists will be found the most representative of these.

Among the singers are noted the names of Mme. Marcella Sembrich, Miss Geraldine Farrar, Mme. Schumann-Heink, Mme. Louise Homer and Mme. Tilly Koenen. In the pinists are found Mme. Terresa Carreno, Mme. Olga Samaroff, Ferruccio Busoni and Serge Rachmaninoff. The violinists include Fritz Kreisler, Mischa Elman, Willy Hess and Sylvain Noack. Heinrich Warnke, 'cello soloist of the orchestra, will also be prominent. This season, as last, the final concert will be devoted principally to Beethoven's Ninth Symphony, when the orchestra will again have the valued assistance of the Cecelia Society and a quartet of whom it is possible now to announce Mme. Hissem de Moss, soprano.

The programs of the first five concerts are as follows:

I.—Oct. 8-9.
Overture, "Die Weithe des Hauses"..Beethoven
Aria.
Symphony No. 2, D major.....Brahms
Songs.
"Don Juan," symphonic poem.....Strauss
Soloist, Louise Homer.

II.—Oct. 15-16.
Symphonic prologue to a tragedy, op. 108 (first time).....Max Reger
Concerto for violin.....Joachim
Symphony No. 8, F major.....Beethoven
Soloist, Willy Hess.

III.—Oct. 22-23.
Comedy overture, "The Pierrot of the Minute" (first time)...Granville Bantock
Symphony No. 4, F minor.....Tschaikowsky
Selections from "Peer Gynt".....Grieg

IV.—Oct. 29-30.
Overture, "Fidelio," E major.....Beethoven
Symphonic poem.....Rachmaninoff
Concerto for pianoforte, No. 2, in C minor, op. 18.....Rachmaninoff
Till Eulenspiegel.....Strauss
Soloist—Serge Rachmaninoff.

V.—Nov. 5-6.
Symphony No. 2, op. 57.....d'Indy
Aria.
Reve d'enfant (first time).....Tschaikowsky
Songs.
Overture, "The Bartered Bride".....Smetana
Soloist, Geraldine Farrar.

SERGE RACHMANINOFF

MAX FIEDLER
PHOTO BY GA[illegible]

EVENING RECORD,
SEPTEMBER 18, 1909

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra is making more than usually extensive plans for the coming season, which is its twenty-ninth. Mr. Ellis, its manager, has so far arranged a total of 111 concerts, and it is expected that at least two more will be added to this number. These concerts will be given between October 8th, when the first public rehearsal of the Boston series takes place, and April 30th, when the last concert of the Boston series is played.

The orchestra will give its usual 24 public rehearsals and 24 concerts in Boston, its 10 in New York, eight Cambridge, five each in Philadelphia, Baltimore, Washington and Brooklyn, four in Providence, three in Worcester, Hartford and New Bedford, while other cities in New England to be visited are Brockton, Springfield, Waterbury and Bridgeport. The usual Western trip will be made in the week of January 30th, when concerts will be given on successive evenings in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse. Mr. Max Fiedler will again be the conductor.

BOSTON SUNDAY POST
SEPTEMBER 19, 1909

Symphony Programmes Teem With Interesting Novelties

The coming season of the Boston Symphony Orchestra, which opens with the public rehearsal on Friday afternoon, Oct. 8, and the concert on the following evening, will be the 29th in its history, and from the plans that have been made it is safe to say that it will be one of the most brilliant it has ever had. A list of soloists more than ordinarily representative of all that is best in the art of music is announced, Mr. Fiedler is bringing over with him an unusually interesting lot of new works and the orchestra itself returns to its work practically intact.

Mr. Fiedler is sailing from Liverpool on the Mauretania on the 25th of this month and is due to arrive in Boston the first of October. He has called his first rehearsal for Monday, Oct. 4. The season promises to be the busiest one the orchestra has ever had, for it will give a greater number of concerts than it ever has in the past. In former years the maximum number of concerts was 106, but this year the total number, exclusive of the two pension fund concerts, will be 113 or 114. This increase, of course, has not affected the Boston season, but it has made necessary the revision of the entire out-of-town schedule. Boston will have its usual allotment of 24 public rehearsals and 24 concerts on consecutive Friday afternoons and Saturday evenings, respectively, excepting on the following dates: Nov. 12 and 13, Dec. 10 and 11, Jan. 14 and 15, Feb. 4 and 5, and 25 and 26, and March 25 and 26. The final public rehearsal will be given on Friday afternoon, April 29, and the final concert on the following evening, Saturday, April 30.

Of the concerts to be given outside of Boston, Cambridge will have its usual eight and New York its double series of five each, while the customary series of five each will be given in Brooklyn, Philadelphia, Baltimore and Washington. Providence this year has its quota of concerts increased from three to four. Worcester will have three concerts; likewise Hartford and New Bedford, for the first time, will have a series of three concerts. Other cities in New England to be visited are Springfield, Bridgeport, Waterbury and Brockton. The usual Western trip will be taken on the week beginning Jan. 30, and the orchestra will give concerts on successive evenings in Buffalo, Cleveland, Detroit, Erie, Rochester and Syracuse.

The dates of the public auction sale of the seats for the Boston concerts are as follows: Monday, Sept. 27, $18 seats for rehearsals; Tuesday, Sept. 28, $10 seats for the rehearsals; Thursday, Sept. 30, $18 seats for the concerts; Friday, Oct. 1, $10 seats for the concerts. The sales will all begin at 10 o'clock in the morning. The usual rules will prevail. Bids will be accepted for seats in the regular order only and not for the choice; and not more than four seats will be sold on one bid. The seats open for competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought, or they will be immediately resold.

The only new face in the orchestra this year will be a new first horn, Georg Wendler, who comes from Germany, having been engaged last summer by Mr. Fiedler to take the place of Mr. Schmidt, who retired from the orchestra. Mr. Scheurer, who sat at the first desk of the violin section with Mr. Ferir, also has retired from the orchestra and his place will be taken by Mr. Rennert, who came to this country two years ago engaged by Dr. Muck, and has been in the violin section since then, although in Germany he was a viola player of note. Professor Willy Hess will, of course, be the concertmaster, and with him at the first desk will again be Mr. Noack, while the other leaders will be the same—Mr. Warnke of the 'cellists, Mr. Ferir of the violins, Mr. Barleben of the second violins and Mr. Keller of the double basses. Mr. Max Hess remains at the head of the first quartet of horns.

The list of soloists this year is especially strong both in singers and instrumentalists, and the programmes promise much. The names of the singers who have been engaged are Mme. Marcella Sembrich, Miss Geraldine Farrar, Mme. Louise Homer, Mme. Schumann-Heink, Mme. Tilly Koenen and Mme. Hissem de Moss.

Mme. Sembrich's appearance in the spring will have about it a more than ordinary sentimental interest, for it will probably be the last time she will ever sing in Boston.

Miss Farrar, who bids fair to take the place in the affections of the public which Mme. Sembrich has held so long, will sing in Boston for the first time with the Symphony Orchestra.

More than ordinary interest attaches to Mme. Schumann-Heink's appearance here, because she expects to sing for the first time anywhere a scena for contralto and orchestra, written at her request by Frederick S. Converse of this city.

Madame Louise Homer needs no introduction to the Boston Symphony public.

Madame Hissem de Moss, one of the best of American sopranos, has been specially engaged as the soprano in the quartet for the Ninth Symphony, with which work Mr. Fiedler purposes to again close the season.

Madame Tilly Koenen is entirely a new comer, but the success which she has been enjoying the last few years on the continent and more recently in England seems to augur well for her season in America.

The pianists that have been engaged are Madame Terresa Carreno, Madame Olga Samaroff, Serge Rachmaninoff and Ferruccio Busoni. Rachmaninoff will be presented in the three-fold capacity of composer, conductor and pianist. Although he is not yet 36 years old, he seems to hold undisputed rank as the greatest of living Russian composers. Even before he became a composer he was a celebrated pianist in Russia and Germany, and it is primarily in this capacity that he comes to America. On the programme in which he will appear it is purposed to place his symphonic poem, "The Cliffs," and his second concerto for pianoforte.

In Carreno and Samaroff the orchestra have two of the greatest women pianists of their generations.

Ferruccio Busoni will be heard for the first time in several years. It is not necessary at this late day to emphasize the fact that he is one of the greatest of living pianists, a man of enormous technique and of unusual musical gifts.

Equally brilliant is the list of violinists. The visiting artists will be Fritz Kreisler and Mischa Elman.

The orchestra will be represented among the soloists by Willy Hess, the concert-master, and Sylvian Noack, the second concert-master. Mr. Hess' artistry has many admirers. Mr. Noack has yet to be heard as a soloist, although this will be his second year with the orchestra, but those who heard him play on short notice the tremendously difficult solo passages in Richard Strauss' "Ein Heldenleben" realized that in him the orchestra has another great artist.

Heinrich Warnke, the first 'cellist of the orchestra, is also included in the list of soloists, and at the performance of the Ninth Symphony next April the orchestra will again have the valued assistance of the Cecelia Society.

The following is the programme for the first concert:

Beethoven, overture, "Die Weihe des Hauses"; aria; Brahms' symphony No. 2; D-major; songs; Strauss, "Don Juan," symphonic poem; soloist, Louise Homer.

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BOSTON EVENING TRANSCRIPT,
SATURDAY, SEPTEMBER 18, 1909

THE SYMPHONY CONCERTS

PRESENT PLANS FOR THE NEW SEASON

The Official Prospectus for the Twenty-Ninth Series—The Concerts in Boston and Elsewhere—Few Changes in the Orchestra—A Notable List of Assisting Singers, Pianists and Violinists—The Programmes for the First Five Concerts—Other Details

The twenty-ninth season of the Symphony Orchestra which opens on Friday afternoon, Oct. 8, will show a minimum of changes in the personnel of the band and the only new member this year will be Georg Wendler, who succeeds Mr. Schmidt as alternate first horn, Mr. Max Hess being at the head of the other quartet. Mr. Scheurer who shared the first desk of the violas with Mr. Ferir, has left the orchestra and his place will be taken by Mr. Rennert, who for the past two years has been in the second violin section, although he was a viola player of note in Europe before he came to Boston in Dr. Muck's second year. Max Fiedler, of course, will again be the conductor.

The only change in the policy of the orchestra—and this does not affect its Boston season—will be a decided increase in the number of concerts it will give. Heretofore the maximum number of concerts has been 106, but this year it is intended to give 114 and while this increase seems not to be large, as a matter of fact to get in these extra concerts, which was absolutely necessary for the welfare of the orchestra, the management has been compelled to rearrange almost the entire schedule. Boston will have its usual allotment of twenty-four public rehearsals and twenty-four concerts on consecutive Friday afternoons and Saturday evenings respectively, excepting on the following dates: Nov. 12 and 13, Dec. 10 and 11, Jan. 14 and 15, Feb. 4 and 5, and 25 and 26, and March 25 and 26. The final public rehearsal falls on Friday afternoon, April 29, and the final concert on the following evening, Saturday, April 30.

Of the concerts to be given outside of Boston, Cambridge will have its usual eight and New York its series of six, while the customary series of five concerts will be given in Brooklyn, Philadelphia, Baltimore and Washington. Providence this year has its quota of concerts increased from three to four, the patronage given to the orchestra there in the past two years having warranted the increase. Worcester will have three concerts, and Hartford and New Bedford for the first time will have a series of three concerts. Other cities in New England to be visited are Springfield, Bridgeport, Waterbury and Brockton. The usual western trip will be made on the week beginning Jan. 30, and this year the orchestra will give concerts on successive evenings in Buffalo, Cleveland, Detroit, Erie, Rochester and Syracuse. There will also be during the course of the season the usual two concerts for the benefit of the pension fund.

As has been the rule almost since the foundation of the orchestra the seats for the Boston concerts will be sold by auction. On Monday, Sept. 27, the $18 seats for the rehearsals will be sold; on Tuesday, Sept. 28, the $10 seats for the rehearsals; on Thursday, Sept. 30, the $18 seats for the concerts and on Friday, Oct. 1, the $10 seats for the concerts. The usual rules will prevail that bids will be accepted for seats in the regular order only and not for the choice, while not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be immediately resold.

The plans for the season from the musical point of view, which, after all, is that which interests the public most, are extensive and the concerts should more than maintain the high standard of interest which has characterized them in the past few years. Mr. Fiedler, who unquestionably was warmly liked last year, has proved himself especially skilful in the making of programmes and he has planned out a scheme of concerts of wide appeal to all classes of music lovers. Moreover, the United States is to be the battle ground during the coming winter of an uncommon number of artists of highest grade and in the list of soloists will be found the most representative of these. Among the singers are Madame Sembrich, Miss Farrar, Mme. Schumann-Heink, Mme. Homer and Mme. Tilly Koenen. The pianists are Mme. Carreño, Mme. Samaroff, Mr. Busoni and Mr. Rachmaninoff. The violinists include Fritz Kreisler, Mischa Elman, Willy Hess and Sylvain Noack, while the 'cellist is Heinrich Warnke. This year, as last, the final concert will be devoted principally to Beethoven's Ninth Symphony when the orchestra will again have the valued assistance of the Cecilia Society and a quartet of whom it is possible now to announce Mme. Hissem de Moss, soprano. In this list are two visiting artists who have never been heard in Boston—Tilly Koenen and Serge Rachmaninoff, while Mr. Sylvain Noack, the second concert master of the orchestra will make his début as a soloist here, a number of things conspiring last year to prevent his earlier appearance.

Tilly Koenen is a name which was practically unknown even among musical people until the last two or three years when she began to attract much attention in Europe by her skill as an interpreter of songs and today over there she has a following as loyal and as admiring as that Dr. Wüllner has created. There is, however, this difference between Koenen and Wüllner—Koenen is said to have a voice of unusual beauty and to be a skilled singer. She is a Dutch woman, the greater part of whose career has been spent in Germany. The other newcomer is Serge Rachmaninoff, whose name is familiar by his Prelude in G-sharp minor which for a few years vied in popularity among amateur pianists with the famous "Minuet" of Paderewski. It was first played here ten years ago by Rachmaninoff's teacher, Alexander Sidoti and it stamped the composer as a man of talent. Rachmaninoff comes to America primarily as a pianist and it was as a pianist that he won his first fame in Europe. Russian born, bred and educated, he is not yet thirty-six years old. His early training he received in the conservatory in St. Petersburg. Later he went to the Moscow Conservatory which has turned out so many men of talent and there he took highest honors both with the piano and composition. For several years he devoted his life to the career of a wandering virtuoso and played with much success throughout Russia and Germany. Then he became a conductor; first of the Imperial Opera in Moscow and later of the Imperial Symphony concerts in St. Petersburg, but three years ago he resigned both of these places and moved to Dresden where he now lives, his intention being to devote his time entirely to composition. As a composer he has written operas, symphonies and other orchestral pieces, chamber music, much piano music and over one hundred songs. His debuts in Boston, New York, Philadelphia and Baltimore will be with the Boston Symphony Orchestra; and his appearance here with the orchestra will be his début in America. It is expected that he will play here his second concerto for piano and on the same programme will be his symphonic poem, "The Cliffs," which he will probably conduct himself.

Seldom has the orchestra offered such a list of eminent singers as it does for this year. Mme. Sembrich is coming to America for her farewell tour. A year ago she retired from the opera and this year in the course of eight months she expects to bid farewell to her many admirers in all parts of the country. It has been several years since she was heard with the orchestra and her appearance here with it will probably mark the last time she sings in Boston. Miss Farrar will sing at a pair of concerts in November and never before has Boston had an opportunity to hear her with its orchestra, although she has appeared with it in other cities. Efforts in the last two or three years were made several times to secure her, but her work at the Metropolitan Opera House made it impossible for her to come. Mme. Louise Homer will be the soloist on the first programme to be given on Friday afternoon, Oct. 8, and Saturday evening, Oct. 9.

The list of pianists is equally interesting. Mme. Carreño was here two years ago and demonstrated then that she had lost not a whit of the old fiery temperament that placed her in a class by herself and not a whit of the skilful technique which has made her one of the best pianists of the past quarter of a century. Mme. Samaroff last appeared in this city two years ago. She has gone through a hard campaign in Europe and has won praise in Paris, Vienna, Munich and in London and other cities of musical importance. Moreover, she has done a great deal of hard work in the way of study and those who have heard her recently report that she has advanced accordingly. The only masculine pianist beside Rachmaninoff will be Ferruccio Busoni, who returns after long absence, whose masterful technique has grown with the years, and whose qualities of mind and temperament have ripened him into a pianist of the first rank.

Of the four violinists announced, only Mr. Noack is an unknown quantity. Yet during the absence of Mr. Hess last spring, when Mr. Noack was called upon suddenly at a Pension Fund concert to play the difficult solo parts in Strauss's "Heldenleben," he acquitted himself with so much credit that it was evident that in him the orchestra had found an artist worthy to sit beside its concert master. Mr. Kreisler long since won his place in Boston, while Mischa Elman made last year the sensation that was promised, and his return to America this season is due chiefly to a series of engagements offered him by the Symphony Orchestra. Willy Hess, the concert master of the orchestra, has chosen Joachim's Hungarian Concerto for his appearance as a soloist, and it is probably the most difficult in the repertory of violinists. In it he made his début here five years ago.

The compositions, new and old, familiar and unfamiliar, Mr. Fiedler purposes to perform during the season have already been published, and it is worth while simply to call attention to some of the most interesting items. For example, there are four pieces by Delius, the English composer whose music has seldom been heard in Boston and of which much may be expected. Richard Strauss will be represented by his "Macbeth," the only one of his tone-poems still unknown here, and by the dance from "Salome," as well as by other of his familiar pieces. From Sibelius, whose music has made a deep impression wherever played, Mr. Fiedler has his Second Symphony, which had its first performance here under Mr. Gericke—a suite and three symphonic poems. Tschaikowsky's "Manfred" will be played for the first time in several years. The classics will be well represented with five symphonies by Beethoven, including the Ninth, Bach's Third Brandenburger Concerto for Strings, Bruckner's Seventh Symphony, Brahms's Fourth, Händel's Concerto in D-Major for Strings, Haydn's Symphony in E-flat, three Symphonies by Mozart, Schumann's B-flat Symphony and two symphonic poems by Saint-Saëns "Omphale's Spinning Wheel" and the Danse Macabre. The following are Dr. Fiedler's programmes for the first five concerts:

October 8–9

Beethoven...Overture, "Die Weihe des Hauses"
Aria.
Brahms.....Symphony No. 2, D-major
Songs.
Strauss..... "Don Juan"
Soloist: Louise Homer.

October 15–16

Reger.Symphonic Prologue to a Tragedy, Opus 108 (First time.)
Joachim.....Concerto for violin
Beethoven.....Symphony No. 8, F-major
Soloist: Willy Hess.

October 22–23

Bantock..Overture, "The Pierrot of the Minute" (First time.)
Tschaikowsky.....Symphony No. 4, F-minor
Grieg.....Selections from "Peer Gynt"

October 29–30

Beethoven.....Overture, "Fidelio"
Rachmaninoff.....Symphonic poem, "The Cliffs"
Rachmaninoff.....Concerto for pianoforte No. 2
Strauss ..... "Till Eulenspiegel"
Soloist: Mr. Rachmaninoff.

November 5–6

D'Indy.....Symphony No. 2....
Aria.
Tschaikowsky..... Reve d'enfant
(First time.)
Songs.
Smetana.....Overture, "The Bartered Bride"
Soloist: Geraldine Farrar.

TRANSCRIPT, SEPTEMBER 20, 1909

Notes of the Day

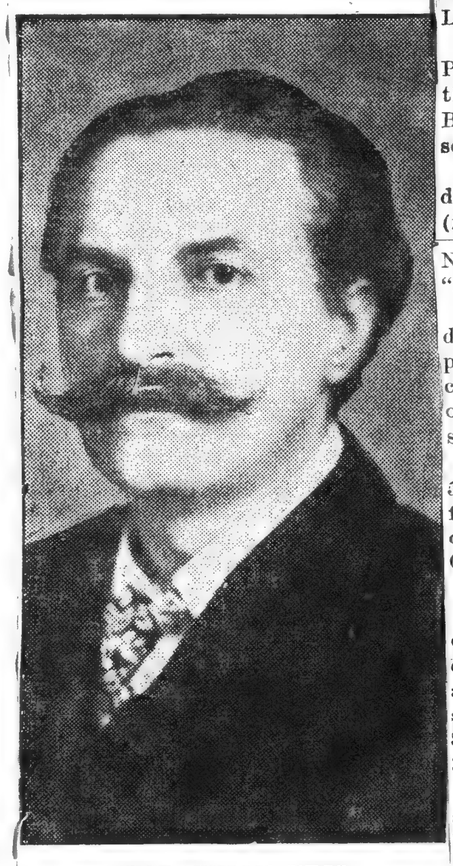
The circular that the management of the Symphony Concerts is sending to subscribers to them is much more ornate and explicit this autumn than it has been in previous years. Twelve vignettes of the "assisting artists" adorn it, and one page bears the list of the pieces that Mr. Fiedler has chosen for performance in the forthcoming series of concerts, as they were announced in the newspapers a week ago. Of the orchestra itself, the policy that has guided it and the results maintained the circular says truly: "Commercial considerations have never been permitted to interfere with, or to obstruct, its artistic progress. It has existed as nearly for art's sake alone as is possible in such a great organization. The result of this wise policy is an orchestra which is famous in all countries where the art of music is practised, which is accepted as a model to be followed by others, whose concerts are eagerly sought by all cities, and which has given invaluable aid in increasing the fame of its home city."

It is good to see Mr. d'Indy's name reappearing on one of the four programmes that Mr. Fiedler has already arranged definitely. The conductor is admirably open-minded toward the newer Parisian composers; Mr. d'Indy is one of the most eminent of them; while most of his music needs hearing and rehearing for the understanding of the grave thought that shapes its substance and the austere and deep imagination that gives it beauty. Mr. Fiedler's choice is the composer's second symphony, at once the most subtle, exalted and impressive of all Mr. d'Indy's orchestral pieces. It was last heard here, with the composer conducting, in December of 1905, while Mr. Gericke had tried it in the previous winter. Of all Mr. d'Indy's larger orchestral pieces only the "Souvenirs," written to his wife's memory, remains to be played in Boston.

CHRISTIAN SCIENCE MONITOR,
SEPTEMBER 18, 1909.

MR. FIELDER will sail from Liverpool on the Mauretania on next Saturday, Sept. 25, and is due to arrive in Boston Oct. 1. He has called his first rehearsal for Monday, Oct. 4. The season will be the busiest one the orchestra has ever had; in former years the maximum number of concerts was 106, but this year the total number, exclusive of two pension fund concerts, will be 11[illegible]

Beginning Oct. 8 there will be a concert in Boston every Friday afternoon and Saturday evening, with a skip of one Friday and Saturday in each month until April 30. Then there are eight Cambridge concerts on Thursday evenings; the concerts in New York, Brooklyn, Philadelphia, Baltimore and Washington given each month from November to March; those in the New England cities of Providence, New Bedford,



PROF. WILLY HESS.
Concert master of the Boston Symphony Orchestra; soloist at the second Symphony concert.

Brockton, Worcester, Springfield, Hartford, Bridgeport and Waterbury; and those of the western tour in midwinter in Syracuse, Rochester, Buffalo, Erie, Detroit and Cleveland.

For the Boston concerts 15 soloists are announced—six singers, four pianists, four violinists and one violoncellist. Besides Mme. Louise Homer and Miss Tilly Koenen, contraltos, who will appear at the first of the season, Mme. Schumann-Heink, returning to America after a year of much accomplishment in Germany, is to have a place in a concert well on in the calendar; a part of her program will be to give the first performance of a scena for contralto and orchestra which Frederick S. Converse has composed for her.

The year will be distinguished by the appearance of two great sopranos, one early in the season and one late. Miss Farrar, who has never sung with the orchestra in Boston, has put herself, for the few weeks that precede her engagement with the Metropolitan Opera Company, under the concert direction of C. A. Ellis; and he has included her among the soloists of the autumn. Mme. Sembrich, at the end of an eight months' tour of America, will come to Boston for an appearance with the Symphony Orchestra, which is said to be her last in this country. At the two final concerts, April 29 and 30, the orchestra and the Cecilia Society, as at the close of last season, will perform the Ninth Symphony of Beethoven, and Mme. Hissem de Moss, an American singer, will take the soprano part in the quartet.

For pianists there will be Mme. Olga Samaroff, Mme. Teresa Carreno, Messrs. Rachmaninoff and Busoni. There will be four violin soloists, two from afar, Kreisler and Elman; and two out of the orchestra itself, Prof. Willy Hess and Sylvain Noack. Mr. Noack, who shares the front desk of the first violins with Professor Hess, has never done any solo work with the orchestra except the passages for principal violin in the "Hero's Life" of Strauss, which he played once last year when the concertmaster was absent. There remains Heinrich Warnke on the list; there will be one occasion when he will leave his place as principal 'cellist and go to the front of the platform in a solo number.

The only new face in the orchestra this year will be a new first horn, Geo. Wendler, who has been called from Germany upon recommendation of Mr. Fiedler to take the place of Mr. Schmidt who last summer retired from the orchestra. Mr. Scheurer, who sat at the first desk of the viola section with Mr. Ferir, also has retired from the orchestra and his place will be taken by Mr. Rennert, whom Dr. Muck called to Boston two years ago. The delicate question as to who will be the principal horn player, Max Hess or the newcomer, Mr. Wendler, has been given a conservative settlement; Mr. Hess will remain at the head of the first quartet of horns.

* * *

Here follow the programs of the first five Symphony concerts:

Oct. 8-9—Beethoven, overture, "Die Weihe des Hauses"; aria; Brahms, Symphony No. 2, D-major; songs; Strauss, "Don Juan," symphonic poem; soloist, Louise Homer.

Oct. 15-16—Max Reger, Symphonic Prologue to a Tragedy, Opus 10 (first time); Joachim, concerto for violin; Beethoven, Symphony No. 8, F-major; soloist, Willy Hess.

Oct. 22-23—Granville Bantock, overture, "The Pierrot of the Minute" (first time); Tschaikowsky, Symphony No. 4, F-minor; Grieg, selections from "Peer Gynt."

Oct. 29-30—Beethoven, overture, "Fidelio," E-major; Rachmaninoff, symphonic poem, "The Cliffs"; Rachmaninoff, concerto for pianoforte No. 2, in C-minor, opus 18; Strauss, "Till Eulenspiegel"; soloist, Serge Rachmaninoff.

Nov. 5-6—D'Indy, Symphony No. 2, op. 57; aria; Tschaikowsky, "Reve d'Enfant" (first time); songs; Smetana, overture, "The Bartered Bride"; soloist, Geraldine Farrar.

* * *

The dates of the public auction sale of the seats for the rehearsals and concerts of the Boston Symphony Orchestra are as follows: Monday, Sept. 27, $18 seats for rehearsals; Tuesday, Sept. 28, $10 seats for rehearsals; Thursday, Sept. 30, $18 seats for concerts; Friday, Oct. 1, $10 seats for concerts. The sale will all begin at 10 o'clock in the morning. The usual rules will prevail. Bid will be accepted for seats in the regular order only and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as fast as they are sold. Tickets will be delivered in the hall and any that are not paid for on delivery will be put up again at auction.

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TIGHT BINDING

BOSTON TRAVELER, SATURDAY, SEPTEMBER 18, 1909.

SYMPHONY ORCHESTRA PLANS FOR THE SEASON

Distinguished Soloists to Add Lustre to Already Brilliant Collection of Musical Artists.

The 29th season of the Symphony Orchestra, which opens on Friday afternoon, Oct. 8, will show a minimum of changes in the personnel of the band and the only new member this year will be George Wendler, who succeeds Mr. Schmidt as alternate first horn, Mr. Max Hess being at the head of the other quartette. Mr. Scherer, who shared the first desk of the violas with Mr. Ferir, has left the orchestra, and his place will be taken by Mr. Rennert, who for the past two years has been in the second violin section, although he was a viola player of note in Europe before he came to Boston in Dr. Muck's second year. Max Fiedler of course, will again be the conductor.

The only change in the policy of the orchestra, and this does not affect its Boston season, will be a decided increase in the number of the concerts it will give. Heretofore the maximum number of concerts has been 106, but this year it is intended to give 114, and while this increase seems not to be large, as a matter of fact to get in these extra concerts, which was absolutely necessary for the welfare of the orchestra, the management has been compelled to rearrange almost the entire schedule.

Boston will have its usual allotment of 24 public rehearsals and 24 concerts on consecutive Friday afternoons and Saturday evenings respectively, excepting on the following dates: Nov. 12 and 13, Dec. 10 and 11, Jan. 14 and 15, Feb. 4 and 5 and 25 and 26, and March 25 and 26. The final public rehearsal will be given on Friday afternoon, April 29, and the final concert on the following evening, Saturday, April 30.

Cambridge Concerts.

Of the concerts to be given outside of Boston, Cambridge will have its usual eight and New York its double series of five each, while the customary series of five concerts will be given in Brooklyn, Philadelphia, Baltimore and Washington. Providence this year has its quota of concerts increased from three to four, the patronage given to the orchestra there in the past two years having warranted the increase. Worcester will have three concerts, likewise Hartford, and New Bedford for the first time will have a series of three concerts. Other cities in New England to be visited are Springfield, Bridgeport, Waterbury and Brockton. The usual western trip will be made on the week beginning Jan. 30, and this year the orchestra will give concerts on successive evenings in Buffalo, Cleveland, Detroit, Erie, Rochester and Syracuse. There will also be during the course of the season the usual two concerts for the benefit of the pension fund.

As has been the rule almost since the foundation of the orchestra, the seats for the Boston concerts will be sold at auction. On Monday, Sept. 27, the $18 seats for the rehearsals will be sold; on Tuesday, Sept. 28, the $10 seats for the rehearsals; on Thursday, Sept. 30, the $18 seats for the concerts will be sold, and on Friday, Oct. 1, the $10 seats for the concerts. The usual rules will prevail that bids will be accepted for seats in the regular order only and not for choice, and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought, or they will be immediately resold.

Noted Singers to Appear.

Among the singers noted are the names of Madame Marcella Sembrich, Miss Geraldine Farrar, Mme. Schumann-Heink, Mme. Louise Homer and Mme. Tilly Koenen. In the pianists are found Mme. Terressa Carreno, Mme. Olga Samaroff, Ferruccio Busoni and Serge Rachmaninoff. The violinists include Fritz Kreisler, Mischa Elman, Willy Hess and Sylvain Noack, while the 'cellists are represented by Heinrich Warnke, 'cello soloist of the orchestra. This year, as last, the final concert will be devoted principally to Beethoven's Ninth Symphony, when the orchestra will again have the valued assistance of the Cecelia Society and a quartette, of whom it is possible now to announce Mme. Hissem de Moss, soprano.

Artists Who Will Tour with Boston Symphony Orchestra This Season

GERALDINE FARRAR.

MME. MARCELLA SEMBRICH.

LOUISE HOMER.
MAX FIEDLER.

FAMOUS SOLOISTS OF SYMPHONY ORCHESTRA SEASON.

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SCHUMANN HEINK—CONTRALTO.

TERESA CARRENO, PIANIST.

FERRUCCIO BUSONI, PIANIST.

MARCELLA SEMBRICH, SOPRANO.

GERALDINE FARRAR SOPRANO.

BOSTON SUNDAY GLOBE—SEPTEMBER 19, 1909.

The annual prospectus of the Boston Symphony orchestra for 1909-1910 promises one of the best seasons of symphonic music that Boston has had since its organization. Not only is the list of soloists unusually strong, but the list of works, new and old, which are to be performed, seem to have a minimum of mediocrity in them. These facts, combined with Mr Fiedler's talent for making programs, make it evident that the 29th year of the orchestra will be from an artistic point of view one of the most important.

In the past 106 concerts in seven months has been the maximum, but this year Mr Ellis has found it possible to rearrange the schedule of concerts outside of Boston so as to increase the number of engagements to 113 or 114. Boston will have its usual allotment of 24 public rehearsals and 24 concerts on Friday afternoons and Saturday evenings respectively, beginning Oct 8-9 and closing April 29-30.

Mme Sembrich's appearance in the spring will have about it a more than ordinary sentimental interest, for it will probably be the last time she will ever sing in Boston. Last year she bade farewell to opera, and with this year's tour in America and one season more of concert performances on the continent of Europe her public career will be definitely closed. Mr Fiedler will undoubtedly arrange a specially appropriate program for this occasion.

Miss Farrar will sing in Boston for the first time with the Symphony orchestra. She has sung with the orchestra in one or two cities elsewhere, but it has never been possible to arrange for her appearance at a Symphony concert here. This year, fortunately, she is to give a series of concerts under the management of Mr Ellis, the manager of the orchestra, and by this means it has been found possible to include her name in the list of soloists.

Mme Schumann-Heink is again in this country after a sensationally successful year in Germany, where, as so often has been the case with artists, they discovered the greatness which America had recognized for many years. She expects to sing for the first time anywhere a scena for contralto and orchestra written at her request by Frederick S. Converse of this city.

Mme Louise Homer, who may almost be regarded as a home product of Boston, needs no introduction to the Boston Symphony public, and Mme Hissem de Moss, one of the best of American sopranos, has been engaged to appear with the Cecilia society as the soprano in the quartet for Beethoven's ninth symphony, with which work Mr Fiedler proposes to close the season.

Mme Tilly Koenen, a new-comer, is a mezzo-soprano who is said to be as effective in the field of song as Dr Wullner. She is described as the possessor of a voice of great beauty and of being a mistress of the art of singing.

Rachmaninoff will be presented in the three-fold capacity of composer, conductor and pianist. His debuts in New York, Boston, Philadelphia and Baltimore will be at Boston symphony concerts and he is coming to America for the first time. Although he is not yet 36 years old he seems to hold undisputed rank as the greatest of living Russian composers.

His program will probably include his symphonic poem, "The Cliffs," and his second concerto for pianoforte. He has won a place for himself as conductor in Moscow and St Petersburg and it is expected that he will conduct his symphonic poem as well as play his concerto

In Carreno and Samaroff the orchestra has two of the greatest women pianists of their generations. Carreno, although her hair is white and she is a grandmother, showed two years ago that she had lost none of the youthful fire and none of the facile technique and tremendous power that had long since placed her in a class by herself.

Mme Samaroff returns to America this year after a year abroad, where she won enviable success in London, Paris, Vienna, Munich and other cities of musical importance.

Ferruccio Busoni will be heard for the first time in several years. It is not necessary to emphasize the fact that he is one of the greatest of living pianists, a man of enormous technique and of unusual gifts.

Equally brilliant is the list of violinists. The visiting artists will be Fritz Kreisler and Mischa Elman. Kreisler returns to America after a year's absence, in which Europe awakened to the fact that he is one of the greatest violinists the world has ever known.

The return of Mischa Elman cannot help but arouse interest, for this youth made a profound sensation at his various appearances in Boston last winter.

The orchestra will be represented in the violinists by Willy Hess, the concert master, and Sylvain Noack, the second concert-master. Mr Hess' artistry needs no advertisement in Boston, where he has so many admirers. Mr Noack has yet to be heard as a soloist, although this will be his second year with the orchestra. Mr Warnke, 'cellist, will complete the trio of soloists from the ranks of the Symphony men.

After the many changes in its personnel in the last few years, the orchestra is once more in a stable condition, and this year in its membership there will be but one new musician, Georg Wendler, who has been engaged as the first horn, to take the place of Mr Schmid, who retired last spring.

Mr Scheurer, who for the past two years has shared the first desk in the viola section with Mr Ferir, also has retired from the orchestra, but his place will be taken by Mr Rennert, who for the last two years has been in the second violin section. Mr Rennert, before he came to America, was exclusively a viola player, and he has been waiting for this opportunity to get into the viola section.

OLGA SAMAROFF. PIANIST.

TILLY KOENEN, MEZZO-SOPRANO.

SERGE RACHMANINOFF COMPOSER PIANIST.

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ARTISTS WHO WILL TAKE LEADING PARTS IN THE SYMPHONY CONCERTS

SYMPHONY ORCHESTRA PLANS BIG SCHEDULE

Gives 111 Concerts at Least This Season; Sembrich to Sing Perhaps the Last Time Here.

The annual auction sale of seats for the coming season of Symphony concerts will be held in Symphony Hall on Monday, Tuesday and Thursday, Sept. 27, 28 and 30, and on Friday, Oct. 1. On the first day the $18 seats for the public rehearsals will be sold, on the second the $10 seats for the rehearsals, on the third the $18 seats for the concerts will be sold and on the fourth the $10 seats.

The usual rules will prevail, bids being accepted for seats in the regular order only and not for the choice, and no more than four seats will be sold on one bid.

The season of 1909 and 1910 of the Symphony orchestra, which will be its 29th, promises to be in every respect one of the best in its history. An unusually attractive list of soloists is announced, artists who are representative of the best musical talent that will be in the country during the winter. If there is one noticeable thing about this list it is that more singers than usual are included in it.

The orchestra is practically unchanged from last year, for it will contain but one new member, Georg Wendler, who has succeeded Mr. Schmid as first horn, and will be the colleague of Max Hess, who, of course, remains. Mr. Scheurer, who shared the first desk of the viola section with Mr. Ferir, has retired from the orchestra, but his place will be taken by Mr. Rennert, who was one of the recruits brought over from Europe in the second year of Dr. Muck's engagement, and although he was a viola player of note in Germany, he has been in the second violin section waiting for an opportunity to get among the violas.

Prof. Willy Hess will, of course, be concert master, and with him at the first desk will be Sylvain Noack, who will be heard this year for the first time as a soloist. The leader of the 'cellos will again be Heinrich Warnke, with Mr. Ferir at the head of the violas, Mr. Barleben at the head of the second violin section and Mr. Keller at the head of the double basses. Messrs. Longy, Grisez, Andre Maquarre and Sadony are the leaders in the wood wind section.

While it does not affect the Boston season, it is a matter of interest to know that the orchestra is to give a larger number of concerts during the coming season than ever before in its history. In the past the greatest number of concerts has been 106, which was in the last year of Mr. Gericke's administration. This year already 111 have been booked, and at least two will be added to this number.

Concerts Out of Town.

Of the out-of-town concerts, the usual eight will be given in Cambridge, the two series of five each in New York, and the series of five in each of the cities visited on the regular monthly trip—Philadelphia, Baltimore, Washington and Brooklyn. Providence is to have four concerts instead of three; and three concerts are to be given in New Bedford, which city the orchestra has not visited for a number of years. Worcester will have its three concerts, likewise Hartford, but Springfield this year will have but one.

Other cities to be visited in New England are Brockton, Bridgeport and Waterbury. In the regular western trip beginning the last week of January, concerts will be given in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse. The usual two pension fund concerts will be given also during the season.

The list of soloists comprises the following artists: Mesdames Marcella Sembrich, Geraldine Farrar, Schumann-Heink, Louise Homer, Tilly Koenen, Hissem de Moss, Teresa Carreno and Olga Samaroff, and Messrs. Farruccio Busoni, Mischa Elman, Fritz Kreisler, Serge Rachmaninoff, Willy Hess, Sylvain Noack and Heinrich Warnke. Others will be added to this list, because Mr. Fiedler this year, as last, purposes to end the season with a performance of Beethoven's Ninth Symphony. In this the orchestra will again have the valuable aid of the Cecelia Society and Mme. Hissem de Moss will be the soprano of the quartet. The names of the others are yet to be announced.

Sembrich for Last Time.

Mme. Sembrich's appearance in the spring will have about it a more than ordinary sentimental interest, for it will probably be the last time she will ever sing in Boston. Miss Farrar, who bids fair to take the place in the affections of the public which Mme. Sembrich has held so long, will sing in Boston for the first time with the Symphony orchestra.

Mme. Schumann-Heink is again in this country after a year in Germany, where, as so often has been the case with artists, they discovered the greatness which America had recognized for many years. More than ordinary interest attaches to her appearance here because she expects to sing for the first time anywhere a Scena for contralto and orchestra written at her request by Frederick S. Converse of this city.

Mme. Louise Homer, who may almost be regarded as a home product of Boston, needs no introduction to the Boston Symphony public. Mme. Tilly Koenen is entirely a new comer, but the success which she has been enjoying the last few years on the continent, and more recently in England, seems to augur well for her season in America. She is a mezzo-soprano.

The pianists that have been engaged are Mme. Teresa Carreno, Mme. Olga Samaroff, Serge Rachmaninoff and Ferruccio Busoni. Rachmaninoff will be presented in the three-fold capacity of composer, conductor and pianist. Rachmaninoff is one of the very interesting personalities who are to visit America this winter. He was born March 20, 1873, in the government of Novgorod, Russia. In 1904 the management of the Imperial Theatre in Moscow appointed him first conductor of Russian operas. This post he held for two years with much success, and then he resigned in order to devote himself to composition. His first great success as a composer was with his prelude in C sharp minor, which enjoyed a great popularity in this country after it was introduced by Siloti 10 years ago. His most important piano compositions comprise two concertos, the first in F sharp minor, the second in C minor (this latter he will play in Boston), and two suites for two pianos and a sonata in D minor. His best known works of chamber music are his sonata op. 19 and his trio in memory of Tschaikowsky. He has had three operas produced, "Aleko," in one act; "Der geigige Ritter," in one act, and "Francesco da Rimini," in three acts. All these have been produced in Moscow. His four large orchestral compositions are the symphonic poem "Die Felsen," op. 7, after a poem by Lermentoff; a "Gypsy Caprice" and two symphonies. It is expected that at his appearance in Boston he will not only play his second piano concerto, but will conduct the performance of his symphonic poem "Die Felsen."

Pianists and Violinists.

In Carreno and Samaroff the orchestra have two of the greatest women pianists of their generations. Ferruccio Busoni will be heard for the first time in several years. He is one of the greatest of living pianists, a man of enormous technique and of unusual gifts.

Equally brilliant is the list of violinists. The visiting artists will be Fritz Kreisler and Mischa Elman. Kreisler returns to America after a year's absence. The return of Mischa Elman cannot help but arouse interest, for this youth made a profound sensation at his various appearances in Boston last winter.

The orchestra will be represented by Willy Hess, the concert master, and Sylvain Noack, the second concert master. Mr. Noack has yet to be heard as a soloist, although this will be his second year with the orchestra.

The following are Mr. Fiedler's programs for the first five concerts:

I. OCTOBER 8-9.

Overture, Die Weihe des Hauses"..... Beethoven
Aria.
Symphony No. 2 (D major).....Brahms
Songs.
"Don Juan," symphonic poem.....Strauss
Soloist Louise Homer.

II. OCTOBER 15-16.

Symphonic Prologue to a Tragedy, (Opus 108).....Max Reger
(First time.)
Concerto for violin .....Joachim
Symphony No. 8 (F major).... Beethoven
Soloist Willy Hess.

III. OCTOBER 22-23.

Comedy overture, "The Pierrot of the Minute" .....Granville Bantock
(First time.)
Symphony No. 4 (F minor)..Tschaikowsky
Selections from "Peer Gynt".....Grieg

IV. OCTOBER 29-30.

Overture, "Fidelio" (E major)...Beethoven
Symphonic poem .....Rachmaninoff
Concerto for pianoforte No. 2 (in C minor: Opus 18).....Rachmaninoff
Till Eulenspiegel..... Strauss
Soloist Serge Rachmaninoff.

V. NOVEMBER 5-6.

Symphony No. 2 (Op. 57).....d'Indy
Aria.
Reve d'enfant..... Tschaikowsky
(First time.)
Songs.
Overture, "The Bartered Bride"..Smetana
Soloist Geraldine Farrar.

TRANSCRIPT,
SEPTEMBER 21, 1909

Contrary to the usual custom of the German conductors of the Symphony Orchestra, Mr. Fiedler will return to Boston through England. He will sail from Fishguard by the Mauretania next Saturday; and he is expected in Boston on the following Friday. The rehearsals of the orchestra begin on Monday, Oct. 4, and its first concert falls on the following Wednesday in Sanders Theatre at Harvard, as a part of the inauguration of President Lowell.

On the program for the inauguration of the president of Harvard University, a concert by the Boston Symphony Orchestra in Sanders Theater, Wednesday, Oct. 6, in the evening. Other music for inauguration week will be furnished by the Harvard alumni chorus.

MME. TERESA CARRENO.
One of the four pianists who will appear with the Symphony Orchestra in the course of the season.

MONITOR,
SEPTEMBER 21, 1909.

MME. MARCELLA SEMBRICH.
One of the engagements of her American tour soon to begin is with the Boston Symphony Orchestra.

TRAVELER, MONDAY,
SEPTEMBER 20, 1909

TILLY KOENEN, who is one of the new soloists that will be with the Symphony Orchestra at its concerts in Boston this year, brings to America an extraordinary reputation, and it is expected that she will make as deep an impression on the musical public as Dr. Wullner did last year.

Miss Koenen is the daughter of a Dutch general of cavalry, and she was born in Java. Up to her 15th year she studied the piano, when her mother's influence guided her to take up the study of the voice at the Amsterdam Conservatory, and soon her extraordinary talent was recognized by Cornelia Van Zanten, now one of the best-known vocal teachers in Berlin. Mme. Van Zanten devoted her entire time to the development of Miss Koenen's voice, and for seven years this Dutch singer has had the most brilliant career. She not only is said to have a voice of extraordinary beauty, and to be quite a mistress in the art of singing, but she is said also to be as extraordinarily gifted in the interpretation of songs, and it is as a singer of songs that she expects to do most of her work in America, but with the orchestra she is to sing concert arias. Unless all signs fail, she promises to be one of the very interesting features of the season.

TILLY KOENEN.

BOSTON JOURNAL,
SEPTEMBER 22, 1909.

Olga Samaroff, Symphony Concert Pianist

HUB MAY LAY CLAIM TO ONE SYMPHONY SOLOIST

Boston may almost claim as its own Olga Samaroff, the pianist, who is to be one of the soloists at the Symphony concerts this season, for it is here she spends as much of her time as she can when in America, and here she is very popular with the music-loving public.

Madame Samaroff spent the past summer near Rye Beach, N. H., where she has been able to work as much as she liked without fear of disturbing the neighbors. As a matter of fact, when it became known that she did much of her practising in the evening, people began to beat a path to her rather out-of-the-way door.

Besides her Boston engagement, Madame Samaroff is to play in several other cities this season.

TRANSCRIPT,
SEPTEMBER 23, 1909

MUSICAL NEWS

Reger's Newest Orchestral Piece as London Lately Heard It—The Curious Sayings of Mr. Gatti-Casazza—"Arranged" Debussy—Mr. Paderewski Composing—Miss Garden and "Electra"

Reger's "Symphonic Prologue to "A Tragic Play," his newest composition for orchestra and the first important new piece that Mr. Fiedler has on his programmes for the Symphony Concerts here, was played in London last week by the Queen's Hall Orchestra under Mr. Wood. Evidently the reviewers, who are none too open-minded toward Reger, found the Prologue interesting. The Times, for example, says of it: "Like most of the composer's larger pieces, it is clear in design, being, in fact, in strict symphonic form with an introduction. The themes, too, are clear and distinctive, one of the most prominent being a unison phrase which ends when it is first given out in a group of three emphatic semiims. But although the themes are distinctive and preserve their character throughout the elaborate development section, where they crowd on each other and are combined with extraordinary contrapuntal skill, they have this disadvantage, that after they have once been stated they do not seem to gain anything in interest or beauty. The working-out section is also very long, like that of the exposition, and seems all the longer from the composer's habit of constantly breaking off the phrases clean and abruptly taking up another subject in a different pace and a different tonality. Some of the climaxes, in building up which Reger, as usual, shows great skill, are spoiled by these abrupt and sometimes brutal transitions, and much of the continuity of the work is in consequence lost. The orchestra played it remarkably well, and the six horns in particular managed to make some strikingly beautiful effects."

The reviewer of the Morning Post is more concerned with the expressive and the imaginative aspects of the music. "No particular tragedy," he writes, "is named as forming the basis of the work, but it is clear that it is some great tragedy, one possibly not yet written, for the composition is on massive lines. A large orchestra is employed, and all its resources are utilized for the production of effects. These are but rarely dynamic; the stout texture of the Prologue is secured by division of the forces into many parts. The plan brings about the seething sound that befits an illustration of a tragedy, and it is in the way in which correct atmosphere is secured that the value of the work lies. It is dark-hued and sombre, but there are high lights in the darkness worked in with a wonderful command of the material used, and as such it is a remarkable effort. Its effect is, however, too depressing for frequent repetition, though as a piece of constructive work it is monumental."

CHRISTIAN SCIENCE MONITOR,
SEPTEMBER 23, 1909.

MUSICAL EVENTS

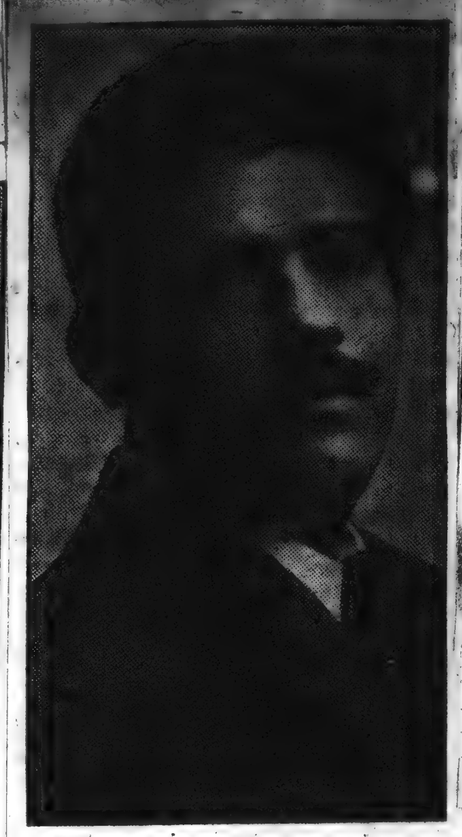
MISCHA ELMAN.
A midseason soloist to play with the Symphony Orchestra in Boston and on southern trip.

THE soloists who appear with the Boston Symphony Orchestra in the cities visited once a month during the season are taken from the departments of piano, violin and voice in about the same proportions as are the soloists of the home concerts. In New York the pianists will be Samaroff and Rachmaninoff; the violinists, Mischa Elman and Willy Hess; the singers, Gilibert, Schumann-Heink and Sembrich. The Philadelphia and Baltimore concerts will have the same list without Gilibert and Professor Hess. On the Brooklyn list, which is smaller by three names than that of New York, are Samaroff, Elman, Willy Hess and Gilibert. The four soloists of the Washington concerts are Samaroff, Mischa Elman, Willy Hess and Corinne Rider-Kelsey.

As has already been announced, the Boston Symphony Orchestra will give a special concert in Sanders Theater, Harvard University, on Wednesday evening, Oct. 6. This concert will be a part of the formal ceremonies attending the installation of President Lowell and no tickets will be sold. Mr. Fiedler has prepared and sent to Mr. Ellis a program on which with scholastic significance stand the names of the great three whose names begin with "B." Likewise, scholastically stands at the head of the program the Brahms overture of "Gaudeamus" associations:

Brahms—Academic Festival Overture.
Bach—Suite for orchestra in D-major.
Beethoven — Symphony in C-minor, No. 5.

* * *



FRITZ KREISLER.
[illegible] will play late in the season with the [illegible] Orchestra in Boston.

JOURNAL—
THE BOSTON JOURNAL

SYMPHONY AT HARVARD

At the special concert in Sanders Theater on Wednesday evening, Oct. 6, in connection with the installation of Dr. Lowell as president of Harvard the Boston Symphony Orchestra, under Max Fiedler, will make its first appearance of the season, and will offer the following program:

Brahms.....Academic festival overture
Bach.....Suite for orchestra in D major
Beethoven.....Symphony in C minor No. 5

ADVERTISER,
SEPTEMBER 23, 1909

MUSIC NOTES.

As has already been announced, the Boston Symphony orchestra will give a special concert in Sanders theatre, Harvard university, on Wednesday evening, Oct. 6. This concert is a part of the formal ceremonies attending the installation of the new president of the university and no tickets will be sold, admittance being by invitation only. Yesterday C. A. Ellis, the manager of the orchestra, received from Mr. Fiedler the programme of the concert. It is:

Brahms—Academic Festival Overture.
Bach—Suite for Orchestra in D major.
Beethoven—Symphony in C minor, No. 5.

A partial list of soloists which have been engaged for the more important outside concerts of the Boston Symphony orchestra is: New York, Sembrich, Schumann-Heink, Samaroff, Gilibert, Rachmaninoff, Mischa Elman and Willy Hess; Philadelphia, Sembrich, Schumann-Heink, Rachmaninoff and Mischa Elman; Baltimore, Sembrich, Schumann-Heink, Rachmaninoff and Mischa Elman; Washington, Rider-Kelsey, Samaroff, Mischa Elman and Willy Hess; Brooklyn, Gilibert, Samaroff, Mischa Elman and Willy Hess.

RECORD,
SEPTEMBER 23, 1909

MUSIC NOTES.

As has already been announced, the Boston Symphony orchestra will give a special concert in Sanders theatre, Harvard university, on Wednesday evening, Oct. 6. This concert is a part of the formal ceremonies attending the installation of the new president of the university and no tickets will be sold, admittance being by invitation only. Yesterday C. A. Ellis, the manager of the orchestra, received from Mr. Fiedler the programme of the concert. It is:

Brahms—Academic Festival Overture.
Bach—Suite for Orchestra in D major.
Beethoven—Symphony in C minor, No. 5.

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POST,
SEPTEMBER 23, 1909

HARVARD TO HEAR SYMPHONY ORCHESTRA

The concert by the Boston Symphony Orchestra in Sanders Theatre, Harvard University, on Wednesday evening, Oct. 6, will be a part of the formal ceremonies attending the installation of the new president of the university and no tickets will be sold.

GLOBE—
SEPTEMBER 23, 1909.

The special concert in Sanders theatre Wednesday evening, Oct 6, by the Boston Symphony orchestra will be a part of the ceremonies attending the installation of the new president and no tickets will be sold. The program will be as follows: Brahm, "Academic Festival," overture; Bach, suite in orchestra, D major, and Beethoven's fifth symphony.

At Symphony hall next Monday morning at 10 o'clock the annual auction sale of season tickets will open for the Symphony concerts.

TRAVELER,
SEPTEMBER 25, 1909

Auction Sale of Symphony Seats Begins on Monday

MONDAY brings the first concrete sign of what promises to be the busiest musical season Boston has ever known—the opening of the auction sales of the seats for the Symphony concerts.

The sale will begin at 10 o'clock promptly and, with an hour's pause for luncheon, will continue until all the $18 seats for the 24-hour public rehearsals have been sold. On Tuesday morning at the same hour the $10 seats for the rehearsals will be auctioned off. This is the shortest of the four sales because the second balcony, 505 seats, is held in reserve for the loyal supporters of the orchestra who spend hours each week in Huntington avenue waiting for the doors to open. These seats are sold for 25 cents each. There are no tickets of admission, those wishing them paying their money as they enter the hall. In only this manner devised by the late Frederic Comeee has it been possible to thwart ticket speculators, for the seats might easily bring a dollar and on special occasions even more, for they are really among the best in the house.

After a lapse of a day, on Thursday morning, the $18 seats for the 24 Saturday evening concerts will be sold, and Friday the $10 seats for the concerts will be offered for sale. It should be remembered that for the concerts there are no reservations. All the seats in the hall are put up for sale.

Mr. Fiedler sails from Liverpool today on the Mauretania, and will probably reach Boston some time next Friday.

The first concert of the season will be that in Sanders Theatre on the evening of Oct. 6. This will be a part of the ceremonies attending the installation of President Lowell, and only invited guests will be present.

SEPTEMBER 25, 1909.

CHRISTIAN SCIENCE MONITOR

ON Monday morning at 10 o'clock, when the sale of tickets for the Symphony season begins, there will be put up at auction the $18 seats for the Friday afternoon rehearsals; and on Tuesday morning at the same hour will be offered the $10 seats for the Friday rehearsals. The sale of $18 seats for the Saturday evening concerts begins on Thursday morning at 10 o'clock and the sale of the $10 seats Friday morning at the same hour. The sales will continue each day until all the seats are disposed of, and even with the hour's pause for luncheon the auctions will probably last every day, except Tuesday, until late in the afternoon. The Tuesday sale is the shortest because the 505 seats in the second balcony are withheld for those who on rehearsal days stand in line to buy the 25-cent admissions. Thus is continued the policy of providing for students and others who wish to hear the orchestra at a small price.

The managers of the Boston Symphony Orchestra explain that bidders are expected to name the amount they are willing to pay more than the "upset" prices just noted above. The seats are sold only in the order in which they appear on a chart shown at the time of the auction; no more than four seats are sold on one bid.

In the old Music Hall days of the orchestra the prices of season tickets for the 24 rehearsals or for the 24 concerts were $7.50 and $12, with 25 cents admission for the rehearsals and 50 cents admission for the concerts. As the performances of the orchestra increased in popularity the old stand-in-line method of buying season tickets began to prove inconvenient, for often the line formed two days before the sale opened and a large proportion of the tickets fell into the hands of speculators. Somebody devised the auction scheme, which won such favor that for many seasons every seat in Music Hall was bought at the autumn sales. The original "upset" prices were maintained until the fall of 1906, when the price of the $7.50 seats was raised to $10 and that of the $12 seats to $18. The prime reason for this move was to lessen the auctioneering; for as a rule none of the $12 seats brought less than a $6 premium and none of the $7.50 seats brought a premium of less than $2.50, so that the raising of the price merely meant so much time saved by cutting out the early bids.

The auctions of late years have been less exciting than they formerly were because many patrons of the orchestra instead of buying their tickets in person give their orders for seats to commissioners. By so doing they save themselve trouble but they do not always save money. At every sale there are bargains in odd seats and odd pairs of seats which the commissioners, having specific orders as to location, refuse; and if purchasers were themselves present at the auction they could probably buy just as desirable seats as those ordered and could buy them at much smaller premiums than the commissioners pay.

Mr. Fiedler sails from Liverpool today on the Mauretania and will probably reach Boston Oct. 1.

The first concert of the season will be that in Sanders Theater on the evening of Oct. 6. This will be a part of the ceremony attending the installation of President Lowell, and only invited guests will be present.

On Wednesday, Sept. 29, the orchestra will go to Worcester to take part in the three days' music festival to be given in Mechanics Hall by the Worcester County Musical Association. The choral work of the festival, the "Elijah" of the opening night and the Liszt mass and the Berlioz "Te Deum" of the second night, will be given under the direction of Dr. Arthur Mees of New York; the instrumental programs of the two matinees and of the last evening will be conducted by Gustav Strube.

* * *

TRANSCRIPT, SEPTEMBER 25, 1909

MUSICAL NEWS

The Auctions for the Symphony Concerts —A Change in Local Habit—The Programmes of the Worcester Festival and the Singers Engaged for It

The annual sale by auction of the seats for the Symphony Concerts begins on Monday morning in Symphony Hall, at ten o'clock, and continues with an interval for luncheon through the day. On Monday, the seats at $18 for the twenty-four afternoon concerts on Fridays from October through April will be sold. On Tuesday, at the same place and the same hour, the sale will cover the seats at $10 for the afternoon concerts. Thursday, again at ten and in Symphony Hall, brings the sale of the seats at $18 for the twenty-four concerts of Saturday evenings, and on Friday, the seats at $10 for the evening concerts will be sold. The conditions of all four sales are the familiar conditions of many previous years. The prices named are upset prices and bidding begins at them. Bids must be made for the seats in the order of sale, and not for the general choice. No more than four seats are sold upon any one bid, and the whole price must be paid on the spot or the seats will be sold.

The circular from the management notes interestingly a change in local habit at the auctions: "Each year," it says, "more and more of the regular subscribers have been putting their orders for seats in the hands of commissioners. In the early days of the auctions, practically everybody was on hand to bid for seats, and the competition was often exciting and always entertaining. Now, with a few commissioners laden with orders, the sales are likely to be a bit humdrum, for there are rarely individual contests for certain seats. While the patrons who thus give their orders are saving themselves trouble by so doing, it is not always true that they are saving money. At every sale there are 'bargains' in odd seats and odd pairs of seats which commissioners, having specific orders as to position, are unable to buy; whereas if the purchaser were on the ground himself, he might very probably get just as desirable seats as those ordered, and for much less money."

RECORD, SEPTEMBER 25, 1909

BOSTON SYMPHONY ORCHESTRA.

Mr. Fiedler, the conductor of the Symphony orchestra, is now on the high seas on his way to New York, having sailed today from Liverpool by the Mauretania. The first rehearsal has been called Oct. 4, and the first concert of the season, in which the entire orchestra will take part, will be in Sanders theatre on Oct. 6. This will be a part of the ceremonies attending the installation of Pres. Lowell, and only invited guests will be present. That part of the orchestra which is to be at the Worcester Festival next week holds its first rehearsal in Symphony hall this afternoon under the leadership of Mr. Gustav Strube, who this year succeeds Franz Kneisel as conductor of instrumental works at the festival.

The real beginning of the Symphony season comes Monday morning, when the first of the annual auction sales take place in Symphony hall beginning at 10 a.m. As has always been the rule in the past, the first sale will be devoted to the $18 seats of the 24 public rehearsals, and the sale will continue with an hour's pause for luncheon until all these seats have been disposed of.

At the same hour on Tuesday the $10 seats for the public rehearsals will be auctioned off. It should be remembered by those desiring to purchase these seats that this is the shortest sale of the four, and is over as a rule shortly after noon because the 505 seats in the second balcony are held out for paid admissions on the day of the rehearsal.

TRAVELER, MONDAY, SEPTEMBER 27, 1909.

GERALDINE FARRAR

FOR the first time, this year, Geraldine Farrar is to appear in Boston as a soloist with the Boston Symphony Orchestra. Miss Farrar is unquestionably today the singer who enjoys the greatest popularity with the Boston public, and justly so, for not only is she to all intents and purposes a Boston girl, but her voice, her beauty and talent have, so to say, pitchforked her into the very front rank of the artists of her time, although she is still only in her mid-twenties. Miss Farrar has sung elsewhere with the orchestra, but it has never been possible until this year to arrange her appearance here at a Symphony concert. The date of her appearance is early in November.

ADVERTISER, SEPTEMBER 25, 1909

BOSTON SYMPHONY ORCHESTRA.

Mr. Fiedler, the conductor of the Symphony orchestra, is now on the high seas on his way to New York, having sailed today from Liverpool by the Mauretania. The first rehearsal has been called Oct. 4, and the first concert of the season, in which the entire orchestra will take part, will be in Sanders theatre on Oct. 6. This will be a part of the ceremonies attending the installation of Pres. Lowell, and only invited guests will be present. That part of the orchestra which is to be at the Worcester Festival next week holds its first rehearsal in Symphony hall this afternoon under the leadership of Mr. Gustav Strube, who this year succeeds Franz Kneisel as conductor of instrumental works at the festival.

The real beginning of the Symphony season comes Monday morning, when the first of the annual auction sales take place in Symphony hall beginning at 10 a.m. As has always been the rule in the past, the first sale will be devoted to the $18 seats of the 24 public rehearsals, and the sale will continue with an hour's pause for luncheon until all these seats have been disposed of.

At the same hour on Tuesday the $10 seats for the public rehearsals will be auctioned off. It should be remembered by those desiring to purchase these seats that this is the shortest sale of the four, and is over as a rule shortly after noon because the 505 seats in the second balcony are held out for paid admissions on the day of the rehearsal.

JOURNAL— SEPTEMBER 25, 1909.

SYMPHONY SALE BEGINS MONDAY

Monday brings the first concrete sign of what promises to be the busiest musical season Boston has ever known—the opening of the auction sale of the seats for the Symphony concerts.

The sale will begin at 10 o'clock promptly and, with an hour's pause for luncheon, will continue until all the $18 seats for the twenty-four public rehearsals have been sold. On Tuesday morning at the same hour the $10 seats for the rehearsals will be auctioned off. This is the shortest of the four sales because the second balcony, 505 seats, is held in reserve for the loyal supporters of the orchestra who wait outside every Friday afternoon, rain or shine, for the doors to open. These seats are sold for 25 cents each. There are no tickets of admission, those wishing them paying their money as they enter the hall. In only this manner, devised by the late Frederic Comee, has it been possible to thwart ticket speculators, for the seats might easily bring a dollar, and on special occasions even more, for they are really among the best in the house.

After a lapse of a day, on Thursday morning the $18 seats for the twenty-four Saturday evening concerts will be sold, and Friday the $10 seats for the concerts will be offered for sale. It should be remembered that for the concerts there are no reservations. All the seats in the hall are put up for sale.

As new patrons come in each year, many of them strangers in the city, there is always more or less confusion about the method of selling, many not understanding it. In every case the amount bid is added to the "upset" price of the seat which is up for sale. No more than four are sold on one bid and the seats are sold in the order that they appear on the chart, there being no bidding for choice.

Mr. Fiedler sails from Liverpool today. The Symphony season will open Friday afternoon and Saturday night, Oct. 8 and 9, with Miss Homer as soloist.

BOSTON HERALD, MONDAY, SEPTEMBER 27, 1909.

SYMPHONY AUCTION TODAY.

Seats Must Be Taken in Regular Order Only and but Four to a Bid.

The first of the annual auction sales of the Boston Symphony orchestra will begin this morning in Symphony Hall at 10 o'clock precisely. The seats to be sold today are the $18 seats for the 24 public rehearsals which will be given on consecutive Friday afternoons from Oct. 8 to April 29, omitting Nov. 12, Dec. 10, Jan. 14, Feb. 4, Feb. 25 and March 25. These seats comprise the whole of the floor of the hall to the row "KK" and the sides of the first balcony and the first four rows at the end of the balcony.

Bids will be accepted for seats in their regular order only, and not for choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought, or they will be immediately resold.

The soloists announced for these concerts are: Geraldine Farrar, soprano; Louise Homer, contralto; Tilly Koenen, contralto; Mary Hissem de Moss, soprano; Marcella Sembrich, soprano; Ernestine Schumann-Heink, contralto; Teresa Carreno, pianist; Olga Samaroff, pianist; Ferruccio Busoni, pianist; Mischa Elman, violinist; Willy Hess, violinist; Fritz Kreisler, violinst; Sylvain Noack, violinist; Serge Rachmaninoff, pianist and conductor, and Heinrich Warnke, 'cellist. The assistance of the Cecilia Society will be had for the performance of Beethoven's Ninth Symphony at the end of the season.

SUNDAY GLOBE, SEPTEMBER 26, 1909.

MUSIC AND MUSICIANS

Auction Sales for the Symphony Concerts.

Ninety-Fifth Year of the Handel and Haydn Society.

Recitals and Festivals of the Winter Season.

Mr Fiedler, the conductor of the Symphony orchestra, is now on the high seas on his way to New York, having sailed from Liverpool yesterday by the Mauretania. The first rehearsal has been called for Monday morning, Oct 4, and the first concert of the season, in which the entire orchestra will take part, will be in Sanders' theatre Wednesday evening, Oct 6. This will be a part of the ceremonies attending the installation of Pres Lowell, and only invited guests will be present.

The real beginning of the Symphony season comes tomorrow morning, when the first of the annual auction sales takes place in Symphony hall beginning at 10 o'clock. This method is admitted by the management as not being altogether satisfactory, but as yet no one has been able to devise a plan which would work better for both the orchestra and patrons.

It is a relic of the old days in Music hall, and grew out of the peculiar conditions which prevailed 25 years ago. When the orchestra was organized it was the plan of its founder to have the prices of admission on the same plan as is the rule in continental cities.

To this end the house was divided into two sections and the prices of season tickets for public rehearsals or concerts were made $7.50 and $12. Admission to the public rehearsals was placed at 25 cents and to concerts at 50 cents.

Early Auction Sales Successful.

As the concerts grew in popularity, the annual struggle to secure season tickets and choice seats became intolerable, and speculators made comfortable little fortunes by selling choice seats at a premium. To remove this evil in the mid-eighties some of the patrons suggested that a certain number of the choicer seats be sold at auction, the buyers paying a premium over the regular season ticket price.

This was tried and succeeded so well that soon all the seats in the old Music hall were sold in this manner.

When the orchestra moved to Symphony hall in 1900 no changes were made in the prices, although there were no admissions sold for the concerts because the arrangement of the new hall provided no standing room. No increase was made in these "upset" prices until the fall of 1906, when the management after much consideration decided to make the price of the $7.50 seats $10 and the price of the $12 seats $18. The reason for this was an effort to shorten and simplify the auction sales.

It had been found that practically none of the 12 seats brought less than a $6 premium, and that in the preceding year none of the $7.50 seats had brought a premium of less than $2.50; so the raising of the price merely meant so much time saved by cutting out the early bids. The change seems to have worked very generally to the satisfaction of the patrons.

CHRISTIAN SCIENCE MONITOR SEPTEMBER 27, 1909.

REHEARSAL SEATS BRING HIGH PRICES

The largest attendance in many years and one of the highest premiums ever paid marked the opening sale of the $18 seats for the afternoon public rehearsals of the Symphony concerts today at Symphony hall. The entire orchestra floor back to the cross aisle was disposed of this morning. The average price paid was $36, which is about 10 per cent higher than in 1908. The highest premium bid this morning was that for four seats in row G, each selling for $91 premium.

This afternoon the $18 balcony seats are being auctioned off. On Tuesday occurs the selling of the $10 seats.

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BOSTON SUNDAY POST,
SEPTEMBER 26, 1909

Brilliancy Marks Both the Soloists and Programmes

The auction sale of seats for the Symphony concerts, season 1909-10, opens tomorrow morning in Symphony Hall. It has been several seasons since the prospective programmes have advanced so many delectable offerings. There are those who thrill at the notion of fierce auctional conflict, but mistrust their "staying powers." There will be an hour's intermission for luncheon.

Tomorrow morning the $18 seats for the Friday afternoon rehearsals will be sold. On Tuesday morning the $12 seats for the same occasions will be disposed of, and this is the shortest sale of the four because of the 505 seats in the upper gallery reserved for the "rush." The $18 seats for Saturday evenings will be sold on Thursday, and the $12 seats for the same concerts on Friday.

For the benefit of strangers and new patrons the management again emphasizes the fact that the price bid is added to the "upset" price of the seat for sale. Thus, $10 bid upon a $10 seat brings the price of that seat to $20. No more than four seats are sold at one bid, and the seats are disposed of in regular succession as indicated on the chart displayed. There is no bidding for choice.

In recent years one very decided change has been noted in the conducting of these auction sales. With the passing of each season more of the regular patrons have been putting their orders for seats into the hands of commissioners. In the early days almost everyone bid personally for the seats. The auctions were often exciting, invariably interesting. Now, with a few commissioners laden with orders, the sales have lost much of the former zest, the obstinate bidding for certain seats. Yet each year has made it apparent that those who personally attend these auctions are likely to fare better than the purchasers who bid through third parties, as, at every sale, there are sure to be bargains in odd seats and odd pairs of seats which commissioners, having specific orders to obey, are unable to buy.

Modernism

As long as humanity exists on this globe a majority will bewail times past and resort to the easy supposition that nothing under the sun worth doing is being done in the greatest of all ages—today. Yet last spring the art critics of Paris exhausted themselves in eulogies upon certain pictures in the Salon; Rodin is sculping, incidentally revealing new and tremendous aspects of nature as the quick years fly by; H. G. Wells has written "Tono-Bungay"; Strauss and more than one or two others are penning immortal strains, not yesterday or tomorrow, but now.

Reger's "Overture and Imaginary Tragedy" will be heard at the second concert of the season. Strauss' "Macbeth," for which Boston has waited overlong, is not one of the late works of that composer, but, presuming upon recent acquaintance, we hazard the statement that this youthful work will be found to contain sky rockets of genius and the great spirit of tragedy. And, to some, the strange conclusion may not be without parallel to the knocking at the gate, and De Quincey's rhapsody, "The Dance of Salome," is perfectly appropriate and commendable in the concert room. It is a unit, complete in itself, a masterpiece of workmanship, a summary and apotheosis of the greatest opera since "Tristan and Isolde." The suite for wood-wind is said to reveal the young composer as a modern Mozart. It has been played by the Longy Club.

Four new works by Jean Sibelius, and his second symphony, will be performed this season. Sibelius, in his first symphony, proclaimed one of the most virile personalities in the musical world of today. The fact that the composer is becoming increasingly addicted to strong drink need not mar our enjoyment and profit in those of his works which move with the stride of the early gods. There will be the tone-poem, "The Cliffs," by the composer-pianist—or is it the pianist-composer?—Rachmaninoff, the monumental second symphony of D'Indy, and the superb tone poems of Charles Martin Loeffler, the "Villanelle du Diable," after Rollinat, "Le Mort de Tintagile," after Maeterlinck. The list is much longer, but hearing is liable to prove more sustaining than passing comment.

English Musicmakers

In the Musician of October, 1907, Earnest Newman, one of the two or three who write musical criticism today, gave vent to prophecy. He said: "The stock joke that the English are an unmusical nation sometimes riles those who know anything about the real state of affairs over here. There is plenty of music in the race, but unfavorable social conditions will not allow more than a fraction of it to come to the front, while the dearth of English papers devoted to music causes the majority of people to remain ignorant of even the few men who have made their mark. Still we are moving. It seems only yesterday that we used to get angry with our academics, and treat them as being actually alive, and pit our younger men against them. Now no one except their personal friends takes any interest at all in the music of the academics. Elgar is no longer a promising man, but one who has arrived. A new generation has sprung up, that goes at its music with a magnificent, unholy ardor. From this younger crew, composed of men between the ages of 20 and 30, I think something first-rate ought to come. Midway between Elgar and this group of fledglings stands Granville Bantock. Elgar's junior by some 12 or 13 years, he is yet more mature than the men of the newest harvest. He has passed through all the diseases that afflict the young composer, has learnt wisdom and come to an understanding of himself; and now, at the age of 36, with an exceptional mastery of technic, he represents, to my thinking, one of the strongest factors in our new musical life. English audiences do not yet know his music as they should do. I myself have had exceptional opportunities of becoming acquainted with it; and unless I am very much mistaken, the significance of his work will become much more apparent as time goes on."

Granville Bantock

Among the other gratifying innovations of the coming season, Mr. Fiedler will give opportunity for his audiences to become acquainted with the music of this same Bantock, and one or two of his colleagues, namely, Fritz Delius. The others need not detain us at this time of writing.

SOLOISTS, KNOWN AND UNKNOWN IN BOSTON, TO APPEAR WITH THE SYMPHONY ORCHESTRA.

Granville Bantock, the son of an English surgeon, was prevented by ill health from joining the Indian civil service. He spent two years in the study of civil engineering, but gradually, inevitably, evolved into a composer. He took lessons in harmony and counterpoint; produced a requiem mass, a symphony, songs. Said Mr. Newman: "They must have been atrocious beyond description, for they won him the MacFarren scholarship, tenable for three years." In those three years Bantock became more or less acquainted with the organ, the piano, the fiddle and the kettledrums. This knowledge stood him in good stead through a struggling period, when he barnstormed, as musical director, with various burlesque companies, and incidentally visited the United States with one of the Gaiety contingents. He is now, we infer, comparatively prosperous. He resides in Birmingham, the home of his friend and mentor, Mr. Newman, and he is active there as a conductor and supervisor of musical education, in addition to his constant labors with his muse. In the course of his development, Bantock appears to have become less English, increasingly exotic, and oriental in his style and imagination. His is the dramatic cantata, "The Fire Worshippers," after Moore's "Lalla Rookh"; the lyrical settings of Browning's "Ferishtah's Fancies"—somewhat lush and Wagnerian lyrics, which are not unknown in Boston. There is the "Witch of Atlas," after Shelley, and these are but a few of many warmly discussed compositions. The orchestral overture, "The Pierrot of the Minute," which Mr. Fiedler will interpret for the first time in America at the second concert of the season, is inspired by one of Ernest Dowson's enchanted poems.

Fritz Delius

Fritz Delius is a "modern of moderns," and if anything, more of an innovator than his compatriot. While Boston has been in darkest ignorance of him he has been setting musical and critical Europe by the ears. In spite of his name he is an Englishman as far as birth goes, born in Westphalia. He must now be in the neighborhood of his 45th year. In his youth he managed an orange grove in Florida, and commenced at this time the serious study of music. Later, in Europe, he worked with Jadasshon and Reinecke, who no doubt did what they could to educate away his ideas. But Delius survived and lived to excite the keen admiration of so acute a critic as John F. Runciman, who after a period of consideration was not backward in expressing his convictions. Delius has been generally named an "impressionist," and such doubtless he is in many respects, but it would be pleasant if more of the "impressionists" could write such transparent scores as Delius. A superficial glance at one or two of these partitions at least serves to establish perception of a technic which is astounding alike in the handing of the musical material and attainment of color, which, at least on paper, seems little short of marvelous. Certainly the records of the man and his compositions point to a nature rarely imaginative and uncommonly susceptible to artistic impressions. Thus, we shall hear his "Appalachia," a set of very free variations upon a slave melody of the lower Mississippi Valley, scored for a very comprehensive modern orchestra and mixed chorus, conceived to portray various scenes and moods of nature in the glowing South. The opening suggests—or is intended to suggest—"the all-pervading stillness at nightfall which is only broken by the mysterious call of the whippoorwill, the croaking of frog or the melancholy song of the negro as he sits before his hut." "Paris" is "A Night Piece," a dreamer's impression of the city of magic. The pieces "In a Summer Garden" and "Brigg Fair" are intimated by their titles. This man has written three operas, of which one, "The Garden of Paradise," aroused a chosen few to the depths of their beings; a piano concerto, has set poems by Nietzsche and Walt Whitman, has given birth to a symphonic poem, "Life's Dance," and many other equally individual conceptions. He is said to have developed slowly as a composer, but even the list of works here quoted can hardly be considered insignificant.

SUNDAY HERALD,
SEPTEMBER 26, 1909.

Auction Sales Boston Symphony Orchestra.

Tomorrow will be the opening of the auction sales of the seats for the Symphony concerts.

The sale will begin at 10 o'clock promptly and, with an hour's pause for luncheon, will continue until all the $18 seats for the 24 public rehearsals have been sold. On Tuesday morning at the same hour the $10 seats for the rehearsals will be auctioned. This is the shortest of the four sales because the second balcony, 505 seats, is held in reserve for the supporters who spend hours each week in Huntington avenue waiting for the doors to open. These seats are sold for 25 cents each. There are no tickets of admission, those wishing them paying their money as they enter the hall. In only this manner has it been possible to thwart ticket speculators, for the seats might easily bring $1 and on special occasions even more, for they are among the best in the house. After a lapse of a day, on Thursday morning the $18 seats for the 24 Saturday evening concerts will be sold, and Friday the $10 seats for the concerts will be offered for sale. There are no reservations for the concerts. All the seats in the hall are put up for sale.

As new patrons come in each year there is always more or less confusion about the method of selling. In every case the amount bid is added to the "upset" price of the seat which is up for sale. No more than four are sold on one bid and the seats are sold in the order that they appear on the chart, there being no bidding for choice.

These auction sales are a relic of the early days in the old Music Hall. Originally the prices of season tickets for the 24 rehearsals or 24 concerts were $7.50 and $12, with 25 cents admission for the rehearsals and 50 cents admission for the concerts. Even in those simple days the prices were low, and as the cost of maintaining the orchestra began to increase, the annual deficit increased in like ratio, for from the beginning Music Hall was crowded twice a week, yet no move was made by the management to increase the prices and the impulse came from the patrons of the concerts themselves.

The inconvenience of securing season tickets became almost intolerable, for the line sometimes formed two days before the opening of the sale. Moreover, as the value of the concerts was out of proportion to the prices charged, and as the application for seats was larger than the supply, the speculators began to reap. It was then at the request of some of the patrons that a limited number of the choicest seats was sold in this way, but the plan gained so in favor that several years before the orchestra moved to Symphony Hall every seat in the house was sold by auction.

Through all these years the original "upset" price was maintained until the fall of 1906, when the price of the $7.50 seats was raised to $10 and that of the $12 seats to $18. The prime reason for this move was to shorten and simplify the auction sales. It had been found that practically none of the $12 seats brought less than a $6 premium, and that none of the $7.50 seats had brought a premium of less than $2.50, so that the raising of the price merely meant so much time saved by cutting out the early bids.

In recent years, however, one decided change has been noted in the conducting of the auction sales. Each year more of the regular patrons have been putting their orders for seats into the hands of commissioners.

Mr. Fiedler will probably reach Boston next Friday.

The first concert of the season will be that in Sanders Theatre on the evening of Oct. 6. This will be a part of the ceremonies attending the installation of President Lowell, and only invited guests will be present.

The orchestra this week will be in Worcester at the annual music festival of that city. Mr. Gustav Strube of the orchestra is conducting this year for the first time the instrumental works.

EVENING RECORD, MONDAY, SEPTEMBER 27, 1909

MISS FARRAR NEAR HOME AFTER THE CURE

MISS GERALDINE FARRAR,
From her most recent photograph.

London, Sept. 27.—Miss Geraldine Farrar is due to arrive in New York on Tuesday next. She is looking forward to singing in Boston, as she will as soloist for the Boston Symphony orchestra this year. She has devoted herself faithfully to taking the cure in Germany, France and Switzerland this summer.

TRAVELER, MONDAY, SEPTEMBER 27, 1909.

CHOICE SEATS FOR SYMPHONY CONCERT SOLD

This morning at Symphony Hall about 200 persons attended the auction sale for the rehearsal of the Boston Symphony Orchestra, which will shortly open its 29th season. The bidding was spirited and higher premiums were paid for seats in the first three rows than was paid last year.

Bids for seats from rows A to KK, and for the sides of the first balcony, being for premiums over the regular $18 per seat. Only four seats were sold on one bid. The bidding started on seat 1, A row, and $5 premium was the first bid. This seat was finally sold for $8. The highest premium in this row was $8.50 for seat 16. Last year the highest premium was $19.50.

In B row premiums were higher than last year. Seats 15 and 19, on the centre aisle, brought $24 each. In C row, seats on the centre aisle brought premiums of $27.50 each, and seat 19 on the centre aisle brought $35. Seat 19 in D row on the centre aisle, went for $39, the highest premium for the row. At noontime the first three rows had been disposed of.

Today's highest bid was $73 for two seats in G centre aisle or $33.50 more than that paid for the same seats last year. Last year $80 was the record price. Lots of three and two seats in the centre aisle of I sold for $61 and $60.

The bidding was done almost exclusively by ticket brokers, who secured 60 per cent. of the seats. The premiums paid were 30 per cent. higher than those of last year.

In F row seats 8 and 9 on the right centre aisle brought $41 each. For 19 in the centre aisle $46 was received. In aisle J bids of $52 and $51 were the highest. The sale took a recess from 1 to 2 P. M.

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RECORD, MONDAY, SEPTEMBER 27, 1909

SYMPHONY SEATS HIGHER

Marked Up Even Over 1908 Prices

The rehearsal seats sold at auction for the 29th season of the Boston Symphony orchestra in Symphony hall brought up to noon nearly always higher prices than 1908.

The bids were for premiums over the regular $18 price per seat. Not more than four seats could be sold on one bid.

Several choice seats in rows L, M, P, Q

MAX FIEDLER,
Director of symphony orchestra who begins his second year soon.

and R on the centre aisle were reserved for members of the orchestra.

Seat 1 in A row started at $5 premium, and was finally sold for $8. The highest premium in A row was $8.50 for seat 16 on the centre aisle.

In B row premiums ruled higher than last year. Seats 15 to 19, inclusive, two of which are on the centre aisle, brought $24 each, compared with $22.50 last year.

In C row, seats on the centre aisle brought $27.50 premium each, and seat 19 on the centre aisle sold for $35 premium. The high premium last year was $22.50.

Seat 19 in D on the centre aisle went for $39, the high premium for the row. Seat 21 went for $28.

Up to 11 a.m., the first three rows had been disposed of.

In F row seats 8 and 9 on the right centre aisle brought $41 premium each. For 19 on the centre aisle $46 was received, the high premium of the row, compared with a high premium last year of $43.50. Seats on the left centre aisle brought $36.

$73 IN ROW G.

Seat 9 on G right centre aisle brought $39. The next two seats went for $35 each. For two seats on the centre aisle in G $73 was the high premium, or $33.50 more than for one of the centre aisle seats last year.

In H a high price of $51 each was reached for two seats on the centre aisle, compared with $50 each, last year.

In I a seat on the right centre aisle brought $36; seats on the centre aisle went for $60 and $61 each. The high price last year was $2.50.

For two seats on the right centre aisle in J. $37 each was paid. For 17 and 18 on the sentre aisle, $51 each was the high bid; $52 was paid for a single seat the second in from the centre aisle.

POST, MONDAY, SEPTEMBER 27,

SYMPHONY SEAT AUCTION TODAY

Tickets Must Be Paid for Soon as Bought

The first of the annual auction sales of the Boston Symphony Orchestra will begin this morning in Symphony Hall promptly at 10 o'clock. The seats to be sold today are the $18 seats for the 24 public rehearsals which will be given on consecutive Friday afternoons from Oct. 8 to April 29, omitting Nov. 12, Dec. 10, Jan. 14, Feb. 4, Feb. 25 and March 25. These seats comprise the whole of the floor of the hall to the row "KK," and the sides of the first balcony and the first four rows at the end of the balcony.

Bids will be accepted for seats in their regular order only, and not for choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

The soloists announced for these concerts are: Geraldine Farrar, soprano; Louise Homer, contralto; Tilly Koenen, contralto; Mary Hissem de Moss, soprano; Marcella Sembrich, soprano; Ernestine Schumann-Heink, contralto; Teresa Carreno, pianist; Olga Samaroff, pianist; Ferruccio Busoni, pianist; Mischa Elman, violinist; Willy Hess, violinist; Fritz Kreisler, violinist; Sylvain Noack, violinist; Serge Rachmaninoff, pianist and conductor, and Heinrich Warnke, 'cellist. The assistance of the Cecilia Society will be had for the performance of Beethoven's Ninth Symphony at the end of the season.

BOSTON GLOBE—
SEPTEMBER 27, 1909

Symphony Auction Sale Today.

The first of the annual auction sales of the Boston symphony orchestra will begin this morning in Symphony hall at 10 o'clock. The seats to be sold today are the $18 seats for the 24 public rehearsals which will be given Friday afternoons. They comprise the whole of the floor of the hall to the row "K K," and the sides of the first balcony and the first four rows at the end of the balcony. Bids will be accepted for seats in their regular order only, and not for choice, and no more than four seats will be sold on one bid. Tickets will be delivered in the hall and must be paid for as soon as bought, or they will be immediately resold.

ADVERTISER,
SEPTEMBER 28, 1909

PREMIUMS RUN HIGHER THAN LAST YEAR

Extreme Paid Yesterday at Auction of Seats for Symphony Friday Rehearsals Was $73—Bidding Not as Lively as Before, However.

The sale of seats for the Friday rehearsals of the Boston Symphony orchestra yesterday was marked by less spirited bidding, but better premiums, on the average, than last year.

The attendance was about the same as usual, but more women were present than is usually the case.

The highest premium paid at the opening sale was $73, as against the high mark of $71 last year.

The bids were for premiums over the regular $18 price per seat. Not more than four seats could be sold on one bid.

Several choice seats in rows L, M, P, Q and R on the centre aisle were reserved for members of the orchestra.

Seat 1 in A row started at $5 premium, and was finally sold for $8. The highest premium in A row was $8.50 for seat 16 on the centre aisle.

In B row premiums ruled higher than last year. Seats 15 to 19, inclusive, two of which are on the centre aisle, brought $24 each, compared with $22.50 last year.

In C row, seats on the centre aisle brought $27.50 premium each, and seat 19 on the centre aisle sold for $35 premium. The high premium last year was $22.50.

Seat 19 in D on the centre aisle went for $39, the high premium for the row. Seat 21 went for $28.

Up to 11 a.m., the first three rows had been disposed of.

In F row seats 8 and 9 on the right centre aisle brought $41 premium each. For 19 on the centre aisle $46 was received, the high premium of the row, compared with a high premium last year of $43.50. Seats on the left centre aisle brought $36.

Seat 9 on G right centre aisle brought $39. The next two seats went for $35 each. For two seats on the centre aisle in G $73 was the high premium, or $33.50 more than for one of the centre aisle seats last year.

In H a high price of $51 each was reached for two seats on the centre aisle, compared with $50 each last year.

In I a seat on the right centre aisle brought $36; seats on the centre aisle went for $60 and $61 each. The high price last year was $42.50.

For two seats on the right centre aisle in J. $37 each was paid. For 17 and 18 on the J $37 each was paid. For 17 and 18 on the was paid for a single seat the second in from the centre aisle.

BOSTON SYMPHONY
AUCTION SALE TODAY

The first of the annual auction sales of the Boston Symphony orchestra will begin today in Symphony hall at 10 a.m. precisely. The seats to be sold today are the $18 seats for the 24 public rehearsals which will be given on consecutive Friday afternoons from Oct. 8 to April 29, omitting Nov. 12, Dec. 10, Jan. 14, Feb. 4, Feb. 25 and March 25. These seats comprise the whole of the floor of the hall to the row "KK," and the sides of the first balcony, and the first four rows at the end of the balcony.

Bids will be accepted for seats in their regular order only, and not for choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought, or they will be immediately resold.

The soloists announced for these concerts are: Geraldine Farrar, soprano; Louise Homer, contralto; Tilly Koenen, contralto; Mary Hissem de Moss, soprano; Marcella Sembrich, soprano; Ernestine Schumann-Heink, contralto; Teresa Carreno, pianist; Olga Samaroff, pianist; Ferruccio Busoni, pianist; Mischa Elman, violinist; Willy Hess, violinist; Fritz Kreisler, violinist; Sylvain Noack, violinist; Serge Rachmaninoff, pianist and conductor, and Heinrich Warnke, 'cellist. The assistance of the Cecilia Society will be had for the

BOSTON JOURNAL,
SEPTEMBER 28, 1909.

RECORD PRICES FOR SYMPHONY SEATS

Ninety-Eight Dollars Premium Paid on $18 Tickets at Auction Yesterday.

Spirited bidding with new high records marked the auction of seats for the rehearsals of the twenty-ninth season of the Boston Symphony Orchestra, held at Symphony Hall, Huntington avenue, yesterday. That the seats sold will show an increase of at least 10 per cent. over sales of last year was declared by the managers.

The sale of seats began in the morning and at noon intermission all up to the cross section were sold. Ninety-eight dollars was the highest price recorded for the day. The seats bringing this premium over the regular price of $18 were in the balcony, first row front and near the center. The record high for the day came just before the closing of the day's sale, which cleaned up all the $18 seats.

Today the $10 seats for rehearsals will be sold at auction, and on Thursday the sale of $18 seats for the Saturday evening concerts will take place, while on Friday the sale of the $10 seats for the Saturday concerts will complete the business.

Brokers were in evidence as usual, a Back Bay broker, representing many of the people who are still at their summer residences, being among the heaviest buyers. Walter C. Jackson was the auctioneer up to the intermission, and Auctioneer Leonard took the platform in the afternoon.

BOSTON GLOBE—
SEPTEMBER 28, 1909.

HIGHEST PREMIUM $73.

Ticket Agents Gather Choice Seats at Auction for Friday Afternoon Symphony Rehearsals.

Ticket agents secured most of the seats for the Friday afternoon symphony rehearsals of this season at yesterday's auction sale in Symphony hall, which was, as usual, conducted by auctioneer Jackson. There was comparatively little bidding by individuals, and rarely did they secure the seats they desired. On the other hand, there was little bidding by the ticket agents against each other. The highest premium paid for seats was $73 per seat, to be added to the regular $18 per seat; this was for a block of four in the middle of row G.

At no time during the morning was the attendance up to that of last year, and the crowd was made up, as usual, mainly of women.

On the whole, the premiums obtained ranged about with those of last year. The best premiums were about $2 higher than for the same seats last year. Row A started with a premium of $8; the highest premium in this front row was $20. The second row opened with a premium of $16, and the highest in the row was $24. Row C saw the high water mark of $30 and row D reached a premium of $30 also.

The highest premium coming in row G constituted a surprise, for it is unusual to see such high premiums offered for seats so far forward.

In row H a premium of $57 was reached, and in row I $61 was given as a premium for each of two central seats.

Up to the noon recess, row Q had been reached. Through rows H, I, J, K, L, M, N, O, and P, the premiums range from $50 to $61, and after this the pric tapered off steadily through row aft row to the back of the house.

BOSTON POST,
SEPTEMBER 28, 1909

HIGH BIDS FOR SYMPHONY

Prices 15 Per Cent Higher Than Last Year

Yesterday, in Symphony Hall, the opening auction sale of seats for the coming season resulted in vigorous and obstinate bidding which brought the average price of $18 seats for Friday afternoons up 10 or 15 per cent higher than last year. A quiet, but very attentive and businesslike audience assembled in good time for the first bid. From that time on, until 5:30 o'clock, when exhausted officials sat down to count the spoils, Boston capital fought a fight that made spectators rub up and take notice.

Mrs. John L. Gardner's seats on the right of the first balcony, which usually indicate the high-water mark of Symphonic sentiment, brought $116 each. The cheapest seats were those first sold: the first row of the floor. Prices advanced by leaps and bounds. Certain people had determined to get certain seats; other certain people had decided that the seats should be theirs. Seventy-five dollars was bid for four seats in G, and this was but little more than the average for the rest of that section.

Those who attended came with money to bid, in contrast to former occasions, when many have attended to look on or encourage timorous friends. Professional ticket agents had evidently received orders more emphatic than usual to get indicated seats at any price. When the auctioneer came to those seats there was skyrocketing, and no quarter was given. An idea of the general proceedings may be gained from this record of the opening bids for the first row on the left of the first balcony: $25, $36, $46, $84, $61, $63, $79, $81, etc., figures added to the $18 premium. It has been four or five seasons since Boston has permitted itself such a demonstration on these solemn occasions.

CHRISTIAN SCIENCE MONITOR
SEPTEMBER 28, 1909.

BIG PRICES MARK SYMPHONY SALE

High bidding and strong competition marked this morning's sale of the $10 tickets for the Friday afternoon public rehearsals of the Boston Symphony Orchestra. The average price paid was somewhat over $15.

Some seats in the last row of the first balcony brought as high as $26.50 each. The cheapest single seat in the orchestra was sold for $20.50, and $19.50 was the smallest sum paid for a single seat in the balcony. The average price paid was 30 per cent increase over the average of last year's prices.

TRAVELER,
SEPTEMBER 28, 1909.

CROWD EAGER AT SYMPHONY CONCERT SALE

A goodly crowd again gathered at Symphony Hall this morning, when the seats for the rehearsals of the Symphony Orchestra, for Friday afternoons, were placed on sale. The seats that were auctioned were limited to that part of the ball under the balconies, and the first seat sold was in KK row, No. 1. The bidding on this seat started at $10 above the premium price, which is $10 for all seats in this part of the hall, and gradually crept up to $26, the price for which it was finally knocked down.

The bidding for every seat in this row was spirited, the bids coming promptly, and seeming to remain among a certain circle, who vied with each other in the action of their bids on the seats they desired. The highest price paid for seats in this row was for a block of four seats, 10, 11, 12 and 13, for which $26.50 was paid. The lowest price recorded in this row was $20. The prices averaged far in advance of those secured last year.

BOSTON GLOBE
SEPTEMBER 29, 1909.

BEST PREMIUM IS $16.50.

Auction of Seats for Symphony Orchestra Matinee Rehearsals Results in Prices Above Last Year.

At yesterday's auction sale of $10 season seats for the Friday matinee rehearsals of the Symphony orchestra for the coming season the best price obtained was $26.50 each for seven seats on the floor. The lowest price was $18 for one of the farthest seats in the first balcony. The respective premiums for the two extremes in price was thus $16.50 and $8.

The premiums yesterday averaged somewhat higher than last year. Speculators were not conspicuously in evidence, the class of seats sold being those for which patrons usually bid in for themselves.

Next Thursday morning at 10 the public auction of the $18 regular Saturday concert seats will begin, and on Friday morning, at the same hour, the $10 regular concert seats will be disposed of.

BOSTON JOURNAL—
SEPTEMBER 29, 1909.

TOP PREMIUM $26.50 ON SYMPHONY SEAT

Higher bidding and more public interest than has been the case in years past were the notable features of the auction sale yesterday of the $10 seats for the Friday afternoon rehearsals of the Boston Symphony Orchestra. In all, 412 of these seats were disposed of, the best premiums secured being $26.50, the price paid in ten instances, and the lowest being $8, which was paid for the last seat in the balcony.

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THE BOSTON HERALD,
SEPTEMBER 28, 1909.

SELLING SEATS AT AUCTION FOR SYMPHONY CONCERTS

SEPTEMBER 29, 1909.
THE BOSTON HERALD,

BEST PREMIUMS PAID FOR BALCONY SEATS

Symphony Orchestra Auction Sale Shows a Small Advance in Prices Paid Over Those of Last Year.

Bidding, on the whole, at the auction of $18 seats for the 24 public rehearsals of the Boston Symphony Orchestra yesterday was between 10 and 15 per cent. higher than it was at the corresponding sale of last year. The highest premium offered during the day was $98. This sum, plus the regular price, which was $18, was given for each of the seats 15 and 16, A, in the first balcony.

Bidding was liveliest at 4 o'clock, when the balcony seats were put on sale. These seats, particularly those at the side, have been growing in favor for the last few years. In section A, left balcony, seats from 15 to 24, averaged over $70 a piece. Three of them, 22, 23, 24, went for $80 a piece.

The outlook seemed dull while the first few rows were checked off upon the large screen which has been set up on the stage at Symphony Hall. There were not very many people in the hall. The majority were women, and many had apparently dropped in merely to see how high or low prices were going. The opening sale in row A was made with a premium of $8, which was 50 cents lower than the first premium offered last year.

When row G went on sale opposing buyers offered more resistance and the scene began to have a livelier tone. At this time the crowd increased, and most of them seemed to be there for business. Though, as usual, the regular ticket brokers purchased many of the seats, and nearly all of those seats sold at a high premium, there seemed to be a greater desire this year among music lovers to buy seats for themselves.

The high premium of $73 each for four seats in the central section of row G came as a surprise, since such high premiums are not usually offered until the sale moves on to rows L, M, N, O, P or Q. In row M the opening premium was $30, against $27 of last year. The first premium for row O was $24, and the best premium secured was $50, $5 more than the corresponding premium of last year. In row Q the highest premium was $50, against $71 of last year.

Mere chance yesterday had its fling as usual. Some seats which were sold at unusually high premiums last year sold at average prices. There were several very good bargains. On the other hand, some seats which in seasons past have received little attention were the subject of animated competition.

Today, beginning at 10 o'clock in the morning and lasting until the scheduled number of seats are sold, with an hour's pause for lunch, the $10 seats for the rehearsals will be auctioned. On Thursday, at the same time, the $18 seats for the 24 Saturday evening concerts will be sold, and on Friday the $10 seats for the concerts will be offered for sale. Walter Jackson was the auctioneer, as he has been on previous years.

THE BOSTON HERALD,

REHEARSAL SEATS BRING HIGH BONUS

Premium of $26.50 Paid on $10 Seat at Boston Symphony Orchestra Sale—Lively Bidding for 412 Good Seats.

At the sale of $10 seats yesterday for the Friday afternoon public rehearsals of the Boston Symphony orchestra for the coming season premiums remained high. Yesterday's receipts were larger than those of last year.

The highest premium offered was $26.50 for seats on the floor. Several seats in the first of the $10 row brought the same price.

Many music lovers who are planning to attend the rehearsals did not go to the sale or buy through ticket brokers. They are the ones who expect to stand for an hour or two on the Symphony Hall steps Friday afternoons in the rush line. For 25 cents the first 500 will be admitted to the second balcony, which is reserved for this purpose.

The attendance yesterday was good, and there was more individual bidding than there was on the day before. The ticket brokers for the most part remained in the background, only entering the competition occasionally.

The sale closed at 12:30 o'clock. Only 412 seats were offered, including 254 upon the floor and 158 first balcony seats. Tomorrow morning at 10 o'clock the $18 seats for the Saturday evening concerts will be offered for sale, and on Friday the $10 seats will be sold.

ADVERTISER,
SEPTEMBER 29, 1909

HIGHER AVERAGE PAID FOR SYMPHONY SEATS

Public Rehearsal $10 Tickets for Friday Bring Premium of From $26.50 to $9—Many Women Buy Single Seats.

Better average prices than last year were paid at yesterday's sale in Symphony hall of the lower priced, or $10, seats for the public rehearsals of the Boston Symphony orchestra, on Friday afternoons the coming musical season. The attendance was about as it was at the opening sale on Monday. The bidding, however, took on a more personal or individual character, and the ticket brokers did not buy so many tickets as was the case on Monday.

Only 142 seats in all were offered yesterday, to complete the sale of all the reserved seats for the Friday performances. These included 254 seats in the floor, beginning with Row KK and extending back to Row SS, the last one in the hall, under the first balcony, together with 158 first balcony seats in the rear, from Row E to Row I, both inclusive. For rehearsals the entire second balcony is never reserved, but is kept open until the day of each Friday rehearsal, when exactly 505 persons are permitted to occupy these seats on payment of a quarter of a dollar in lieu of tickets.

The highest premium paid yesterday for floor seats was $26.50 for places in Row KK and also in Row LL on the floor, and this proved to be the top price also for seats in the balcony in Row E, the first of the $10 row. On the floor seats in Row RR went as high as $16 premium, while a year ago $11 was the highest figure in the same row. The lowest premium for floor seats yesterday was $9. All through the sale the rear rows of the hall many buyers, especially women, took only a single seat.

Bidding lacked any great animation until the sales of balcony seats began, and then the brokers and some others sat up to take notice.

The sale lasted about two hours and a half. The seats for the Saturday evening concerts will be sold tomorrow and Friday, the $18 seats on the first day and the $10 seats on Friday.

BOSTON EVENING TRANSCRIPT,
SEPTEMBER 30, 1909

PREMIUMS MORE REASONABLE

Not Such High Prices Paid for Saturday Evening Concerts of Boston Symphony Orchestra as for Friday Rehearsals

At today's sale in Symphony Hall of the $18 tickets for the Saturday evening concerts of the Boston Symphony Orchestra, one could purchase good places on the floor at prices far less than were paid for the same seats at the auction sale for the Friday public rehearsals. This is usually the condition at these sales, each year, and patrons can enjoy the evening concerts at a much less expense than others pay for the privilege of attending the Friday performances. Today, for instance, really good seats in rows D, E and F could be had for only $2 premium. The top price in row D was $9.50, while in the next row, E, it reached $39 premium, the highest figure of the forenoon. Rivalry between two women bidders caused this high price to be reached. The left end seats in this same row sold for $5 premium.

For $3 premium one could buy very good places in row G, only seven rows from the stage, and $16.50 was the maximum in this same row. When row I was reached, a premium of $23 was obtained, and in row K as high as $30 was paid, while in row O the highest price was $32, as against $7.50 for the beginning of the row. In each instance the highest prices paid were for the aisle seats in the middle of the hall, and nearly always the bidding, if at all lively, was between two or more ticket brokers, all of whom bought many good seats. In row O the sale at $32 was directly after a sale of adjoining places at $7.50. Other seats in this row sold at $12, as against $16 for the same places at last year's sale, also at $25.50, which last year fetched $31, and at $23, as against $29.50 a year ago.

In Row N, which opened at $6.50, reached $27 and fell off to $8 at end of the row, there were sales at $19 of seats which a year ago brought a premium of $51; yet, in contrast to these sales, a broker paid a premium of $16.50 for places in Row B which sold last year for $4 and others bringing $7 last year went for around $10 this year. In Rows P, Q, R and thereabout, prices showed a range of from $6 to $31, with many seats going at around $15.

Relatively good seats in S and T could be had at lower premiums and good seats were knocked down by Walter Jackson the auctioneer, for about $10 and even lower. The bidding and buying showed a more general interest among those assembled within the hall than was the case at the sale of Friday rehearsal seats, when the ticket brokers filled so many commissions and were large purchasers. The sale of the lower-priced seats for Saturday evening, the face value of which is $10, will take place at the hall on Friday morning at ten o'clock.

CHRISTIAN SCIENCE MONITOR,
OCTOBER 1, 1909.

(Photo by Garo.)

MAX FIEDLER.

Conductor of Boston Symphony Orchestra, who returns to Boston today after summer in Europe.

MAX Fiedler, conductor of the Boston Symphony Orchestra, who arrived at New York last night on the Mauretania from Europe, will come to Boston this afternoon and take up his quarters at Hemenway chambers. His first public appearance will be on Friday, Oct. 8, when he will lead the Symphony Orchestra in its first public rehearsal.

Mr. Fiedler this season has secured a list of soloists for his orchestra that comprises the most representative artists in America. He return has been awaited with interest by Bostonians of musical inclination, as it means the active commencement of the season in New England.

From 1894 until his acceptance of the position with the Symphony Orchestra, Mr. Fiedler was conductor of the Hamburg Orchestra and has been conductor at the Hamburg Opera house. As "guest conductor" he has appeared in Berlin, St. Petersburg, London, Paris and New York.

BOSTON TRAVELER, OCTOBER 1, 1909.

MADAME OLGA SAMAROFF, who is now one of the most brilliant women pianists, is one of those announced to appear with the Boston Symphony Orchestra during the coming season. She is to play with the orchestra not only in Boston, but in New York and several other places, and her many friends will be interested to see her growth since her year abroad. Her progress in her art has been constant and those who have heard her abroad say that she has decidedly "arrived" in the full sense of the word.

Madame Samaroff is one of the most popular pianists that come to this city. It was Boston that first realized her artistic worth and it is here that she spends most of her time when she is in America, and as a matter of fact, she really regards Boston as a sort of adopted home.

Her appearance with the orchestra will be in the early part of the season.

OLGA SAMAROFF.

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BOSTON JOURNAL,
OCTOBER 2, 1909.

FARRAR-SAMAROFF CONCERT

The first of the notable special concerts of the season will be given in Symphony Hall on Saturday afternoon, Oct. 16, by Geraldine Farrar and Olga Samaroff.

These two artists are making a short tour together, under the management of C. A. Ellis. The concert should be of more than ordinary interest because these two artists will have the assistance of sixty men from the Boston Symphony Orchestra, under Gustav Strube. Miss Farrar is to sing one aria with the orchestra, "Bel Raggio," from Rossini's "Semiramide." She will also sing two groups of songs with piano. Mme. Samaroff will play for the first time in this country a fantasia for pianoforte and orchestra by Charles Marie Widor, who was once her master in Paris. She played this work at the Widor concert in London last spring with much success. The sale of seats for the concert will open at the box office of Symphony Hall next Friday morning. In the meantime mail orders may be sent to L. H. Mudgett at Symphony Hall.

SYMPHONY AT CAMBRIDGE

Following the custom established last year, the Boston Symphony Orchestra will, during the coming season, give eight concerts in Sanders Theater, Harvard University. The dates for these are Thursday evenings, Oct. 21, Nov. 18, Dec. 16, Jan. 20, Feb. 10, March 3, March 31 and Apr. 28. The concerts will begin at 8 o'clock.

For each concert a noted soloist has been engaged. The list comprises three singers, two pianists, two violinists and one violoncellist. The singers are Miss Laura Combs and Madame Hissem de Moss, sopranos, and Jonet Duff, contralto. The pianists are Madame Olga Samaroff and Heinrich Gebhard. The violinists are Mischa Elman and Sylvain Noack, and the 'cellist is Heinrich Warnke.

The subscribers to last season's series of concerts may renew their subscriptions and retain their old seats by making application to George H. Kent, University Book Store, Harvard Square, before Wednesday, Oct. 13 On Saturday, Oct. 16, all tickets which have been unclaimed by last year's subscribers will be placed on public sale.

FIRST SYMPHONY CONCERT

The first Symphony public rehearsal and concert of the season will be given in Symphony Hall on next Friday afternoon, Oct. 8, and Saturday evening, Oct. 9. The soloist will be Louise Homer, the contralto of the Metropolitan Opera House, New York. The full program follows:

Beethoven—Overture, "Die Weihe des Hauses"
Brahms ..... Symphony No. 2
Saint-Saens ..... "La Fiancee du Timbalier"
Strauss ..... "Don Juan"
Songs with Orchestra—
Liszt ..... "Die Loreley"
Brahms ..... Sapphische Ode
Schubert ..... Die Allmacht
(Orchestrated by Frederick Stock.)

TRAVELER,
OCTOBER 2, 1909.

The first Symphony public rehearsal and concert of the season will be given in Symphony Hall on next Friday afternoon, Oct. 8, and Saturday evening, Oct. 9. The soloist will be Mme. Louise Homer, the contralto of the Metropolitan Opera House.

Following the custom established last year, the Boston Symphony Orchestra will, during the coming season, give eight concerts in Sanders Theatre, Harvard University. The dates for these are Thursday evenings, Oct. 21, Nov. 18, Dec. 16, Jan. 20, Feb. 10, March 3, March 31 and April 28.

CHRISTIAN SCIENCE MONITOR,
OCTOBER 2, 1909

FARRAR AND SAMAROFF.

The seven cities which Geraldine Farrar and Olga Samaroff will visit on the tour which the Ellis management has arranged for the beginning of the music season are Boston, Providence, Worcester, Buffalo, Detroit, Chicago and Milwaukee. For Miss Farrar this tour is preliminary to her engagement with the Metropolitan Opera Company; for Mme. Samaroff it is the beginning of a winter's work which will include between 60 and 70 appearances. The Boston concert will be given in Symphony Hall Saturday afternoon, Oct. 16. Miss Farrar is not one of those operatic singers who come equipped with only a piano for accompaniment; she will have the assistance of Gustav Strube and his band of Symphony men. This concert, by the way, will not be the occasion of Miss Farrar's first appearance in America after her long summer vacation; just before she comes here she is to sing at the Maine music festival.

Important numbers on the program of the concert of Oct. 16 will be the aria "Bel Raggio," from Rossini's "Semiramide," performed by Miss Farrar, and the Widor fantasia for piano and orchestra with Mme. Samaroff as pianist. The Boston performance of the fantasia will be the first in America. Of course not all the program will require the orchestra; Miss Farrar will sing groups of songs and Mme. Samaroff will play solo pieces for the piano.

The sale of seats for the concert will open at the box office of Symphony Hall on next Friday morning, Oct. 8. In the meantime mail orders may be sent to L. H. Mudgett, manager of Symphony hall.

SYMPHONY ORCHESTRA.

The first of the eight Cambridge Symphony concerts will be given in Sanders theater, Harvard University, on Thursday evening, Oct. 21. The dates of the other seven concerts are Nov. 18, Dec. 16, Jan. 20, Feb. 10, March 3, March 31 and April 28.

In the solo list are the sopranos, Miss Laura Combs and Mme. Hissem de Moss; the contralto, Miss Janet Duff; the pianists, Olga Samaroff and Heinrich Gebhard; the 'cellist, Heinrich Warnke, and the violinists, Sylvain Noack and Mischa Elman.

All the concerts, as usual, fall on Thursday evenings, and the time of beginning is 8 o'clock. The programs will be made up of the most important works played at the Boston concerts. The subscribers to last season's series of concerts may reengage their seats of last year by making application to George H. Kent, University book store, Harvard square, before Wednesday, Oct. 13. On Saturday, Oct. 16, all tickets which have been unclaimed by last year's subscribers will be placed on public sale.

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The American composers will not be as well represented this season on the Symphony programs as last year.

The two new symphonic poems of Charles Martin Loeffler, the Boston composer, will be the sole American productions used, although Mr. Fiedler says that he is ever ready to do everything to bring American composers before the public, and that with the greatest pleasure. He expects to find many American compositions awaiting his perusal today when he resumes his work.

"I rejoice in the enthusiasm shown toward the work for this season, and I believe that the program is better than last year's, because of the larger number of soloists, among whom are several never heard before in Boston," said Mr. Fiedler.

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The orchestral numbers of the first Boston program, to be given next Friday afternoon and Saturday evening, will be the overture, "Consecration of the House," Beethoven; symphony No. 2, Brahms; "Kettle-Drummer's Betrothed," Saint-Saens; "Don Juan," Strauss. The soloist, Mme. Louise Homer of the Metropolitan Opera Company, will sing three songs; and these will have accompaniments adapted to orchestra by Frederick Stock. The first, Liszt's "Loreley," will call out all the brilliancy of her mezzo-soprano execution; the second, the "Sapphic Ode" of Brahms, will disclose the tonal wealth of her contralto; the third, Schubert's "Almighty," will show what her expression is in its moments of grandeur.

RECORD,
OCTOBER 2, 1909

MUSICAL MATTERS

FIRST SYMPHONY CONCERT.

The first symphony public rehearsal and concert of the season will be given in Symphony hall on next Friday afternoon, Oct. 8, and Saturday evening, Oct. 9, respectively. The soloist will be Madame Louise Homer, the contralto of the Metropolitan Opera house, New York. The programme includes Beethoven's Overture, "Die Weihe des Hauses;" Brahms' Symphony No. 2; Saint-Saens; "La Fiancee du Timballer;" Strauss' "Don Juan."

Songs with orchestra—Liszt's "Die Loreley;" Brahms' Sapphische Ode; Schubert's Die Allmacht.

CAMBRIDGE SYMPHONY CONCERTS.

Following the custom established last year, the Boston symphony orchestra will, during the coming season, give eight concerts in Sanders theatre, Harvard university. The dates for these are Thursday evenings, Oct. 21, Nov. 18, Dec. 16, Jan. 20, Feb. 10, March 3, March 31 and April 28. The concerts will begin at 8 o'clock.

FARRAR-SAMAROFF CONCERT.

The first of the large special concerts of the season will be given in Symphony hall on the afternoon of Oct. 16, by Geraldine Farrar of the Metropolitan Opera house, New York, and Olga Samaroff, the pianist.

These two artists are making a short tour together previous to the opening of the opera season in New York under the management of C. A. Ellis, of this city, and the concert in Boston is the first of seven similar ones.

TRANSCRIPT,
OCTOBER 2, 1909

MUSICAL NEWS

The First Symphony Concerts Next Week —The Arrangements for the Symphony Orchestra in Cambridge—Miss Farrar and Mme. Samaroff in a Joint Concert

The first rehearsal and concert of the Symphony Orchestra season will take place in Symphony Hall on next Friday afternoon, Oct. 8, and Saturday evening, Oct. 9, respectively. The soloist will be Madame Louise Homer, the contralto of the Metropolitan Opera House. The following is the programme:

Beethoven: Overture, "The Dedication of the House."
Brahms: Symphony No. 2.
Saint-Saëns: "La Fiancée du Timballer."
Strauss: "Don Juan."
Songs with orchestra:
Liszt: "Die Loreley."
Brahms: Sapphische Ode (orchestrated by Frederick Stock).
Schubert: Die Allmacht (orchestrated by Frederick Stock).

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The Symphony Concerts in Cambridge

Following the custom established last year, the Boston Symphony Orchestra will, during the coming season, give eight concerts in Sanders Theatre, Harvard University. The dates for these are Thursday evenings, Oct. 21, Nov. 18, Dec. 16, Jan. 20, Feb. 10, March 3, March 31 and April 28. The concerts will begin at eight o'clock. The programmes will follow closely those of Boston and in effect Cambridge will get practically what Boston does. Mr. Fiedler was very well liked there last year and the prospects are that the usual crowded houses will be the rule. For each of the eight concerts a soloist of high quality has been provided. The list comprises three singers, two pianists, two violinists and one violoncellist. The singers are Miss Laura Combs and Madame Hissem de Moss, sopranos, and Janet Duff, contralto. The pianists are Mme. Olga Samaroff and Heinrich Gebhard. The violinists are Mischa Elman and Sylvain Noack, and the 'cellist is Heinrich Warnke. Laura Combs was comparatively unknown in Boston until she sang in Beethoven's Ninth Symphony at the close of last season and she made such a favorable impression that she was engaged for the Cambridge season of 1909-1910. Mme. Hissem de Moss is well in the front ranks of American concert sopranos. She has already sung several times with the Symphony Orchestra, and has been engaged for a number of appearances with that organization this year besides her engagement in Cambridge.

Janet Duff is the contralto who for two or three years has been singing in Boston. Olga Samaroff needs no introduction to Cambridge audiences, and Mischa Elman will be heard in Cambridge for the first time. The violinist, Sylvain Noack, is the second concert master of the orchestra. The 'cellist will be Heinrich Warnke, the leader of that choir of the orchestra. The subscribers to last season's series of concerts may renew their subscriptions and retain their old seats by making application to George H. Kent, University Book Store, Harvard square, before Wednesday, Oct. 13. On Saturday, Oct. 16, all tickets which have been unclaimed by last year's subscribers will be placed on public sale.

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SUNDAY GLOBE,
OCTOBER 3, 1909.

MUSIC AND MUSICIANS

Symphony Concerts Begin Friday.

Noted Artists to Appear Under Management of Mr Mudgett.

News and Gossip About the Coming Season.

Now that the auction sale of Symphony tickets is finished, and the results show that premiums have averaged about the same as usual, other announcements of the coming concert season will occupy a share in the attention of music lovers. The list of artists comprises many great names, and after the opening of the Symphony concerts there will be other claimants for the patronage of the public. But this week the home organization has first place.

Next Friday afternoon and Saturday evening bring, respectively, the first public rehearsal and first concert of the Symphony season. The soloist will be Mme Louise Homer, the popular contralto, and the program will be as follows:

Overture, Die Weihe des Hauses....Beethoven
Symphony No. 2.....Brahms
La Fiancee du Timbalier.....Saint-Saens
Don Juan.....Strauss
Songs with orchestra:
Die Loreley.....Liszt
Sapphische Ode.....Brahms
Orchestrated by Frederick Stock.
Die Allmacht.....Schubert
Orchestrated by Frederick Stock.
Soloist, Mme Homer.

BOSTON SUNDAY POST,
OCTOBER 3, 1909

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Eight concerts will be given in Cambridge this season by the Symphony Orchestra. The dates are Thursday evenings, Oct. 21, Nov. 18, Dec. 16, Jan. 20, Feb. 10, March 3, March 13, April 28. At each of these concerts a soloist will assist; Miss Laura Combs and Mme. Hissem de Moss, sopranos; Janet Duff, contralto; Olga Samaroff and Heinrich Gebhard, pianists; Mischa Elman and Sylvain Noack, of the orchestra, violinists; Heinrich Warnke, 'cellist. Subscribers to last season's concerts may renew their subscriptions and retain their old seats by making application to George H. Kent, University Book Store, Harvard Square, before Wednesday, Oct. 13. On Saturday, Oct. 16, all tickets which have been unclaimed by last year's subscribers will be placed on public sale.

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Next Friday afternoon and Saturday evening bring respectively the first public rehearsal and first concert of the Symphony season.

The soloist will be Madame Louise Homer, the popular contralto of the Metropolitan Opera House, New York.

The following is the programme:

Overture, "Die Weihe des Hauses"...Beethoven
Symphony No. 2.....Brahms
"La Fiancee du Timbalier".....Saint-Saens
"Don Juan".....Strauss
Songs with orchestra:
"Die Loreley".....Liszt
Sapphische Ode.....Brahms
Die Allmacht.....Schubert
Orchestrated by Frederick Stock.
Soloist, Madame Homer.

ADVERTISER,
OCTOBER 2, 1909

MUSICAL MATTERS

FIRST SYMPHONY CONCERT.

The first symphony public rehearsal and concert of the season will be given in Symphony hall on next Friday afternoon, Oct. 8, and Saturday evening, Oct. 9, respectively. The soloist will be Madame Louise Homer, the contralto of the Metropolitan Opera house, New York. The programme includes Beethoven's Overture, "Die Weihe des Hauses;" Brahms' Symphony No. 2; Saint-Saens; "La Fiancee du Timbalier;" Strauss' "Don Juan."

Songs with orchestra—Liszt's "Die Loreley;" Brahms' Sapphische Ode; Schubert's Die Allmacht.

CAMBRIDGE SYMPHONY CONCERTS.

Following the custom established last year, the Boston symphony orchestra will, during the coming season, give eight concerts in Sanders theatre, Harvard university. The dates for these are Thursday evenings, Oct. 21, Nov. 18, Dec. 16, Jan. 20, Feb. 10, March 3, March 31 and April 28. The concerts will begin at 8 o'clock.

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TRANSCRIPT,
OCTOBER 4, 1909

MUSIC AND MUSICIANS

THE SYMPHONY CONCERTS AND THE OPERA

Clear Proof Now That There Is a Willing Public for Both in Boston—Mr. Campanini Explains at Last Why He Left Mr. Hammerstein and Adds an Experience or Two—The Coincidence of the Lassalles—Better Progress with the Boston Opera House — Mr. Chadwick's "Symphonic Sketches" in London—Isadora Duncan's Return to Boston—"Lohengrin" at the Metropolitan

For a year at least the much-debated question of the effect of the Boston Opera upon the Symphony Concerts has been settled. For months conjecture and speculation have gone their busy and various way. Some prophets predicted generally that the keen interest in the opera and the large subscription to the first season at the new house would materially lessen the zest of the public for the Symphony Concerts and lower the premiums at the auction of the seats for them. An established opera in Boston was a new thing, reasoned these soothsayers, and a considerable part of the public would seize the new opportunity eagerly and keep its interest and its money for it. Other wise men predicted more specifically that the premiums for the tickets for the afternoon concerts of the orchestra would diminish. A considerable public, they averred, attended them more in deference to good form and to social pleasure and habit than from specific interest in them. To go to the opera house would be as pleasurable and as "correct" socially, while the performances there might promise more entertainment to such folk. Others, still, forsaw that the public of the cheaper seats at the Symphony Concerts on Saturday nights would forsake them. At last, these prophets suggested, opera was within the modest means of these auditors. They could hardly afford both the opera house and Symphony Hall, and they would choose the theatre. A few, whom the outcome has proved to be the wisest of all, believed that the opera would have no material effect upon the concerts. Clearly the management of the Symphony Orchestra felt this atmosphere of doubt and conjecture, saw the predicted perils and took wise precaution accordingly. It chose its "assisting artists" with sedulous regard for their quality and for the public interest in them; and it announced its concerts more widely and insistently that it has in years.

The tickets for the Symphony Concerts have been sold, and the sum of the fixed prices and the premiums is larger than it was in the sales of last year, when there was no competing opera house. The premiums for the seats for the afternoon concerts ran higher than they did last autumn; and more of the cheaper seats for the evening concerts were sold, and at better prices. At every turn the prophets were refuted, while by every sign, like the disposition of the purchasers at the sales and the orders to the ticket brokers, the public of the Symphony Concerts was unaffected by the opera, or, if affected at all, had become only the more numerous and generous. For the current musical year, presumably, interest in the opera house is at its highest. Never again can it and the performances within it be a new thing. Of course, the opera house will attract a wider public than orchestral concerts can ever win. Yet, as clearly, a considerable part of the public of the opera and of the Symphony Concerts will be identical. To go to the opera more or less regularly through the winter will lay many new expenditures upon it, of which the mere subscriptions may be the smallest part. It will tax, no less, its time and its energy. Yet this public, socially and artistically significant, has in no way abated its liking or its support for the Symphony Concerts. A less, but as essential a public has seemingly kept and even increased its interest in the concerts, and its willingness to prove its interest by its works. In a word, the establishment of an opera house in Boston has increased rather than diminished the audience for the Symphony Concerts. Unquestionably some have forsaken them, but more have stoood ready to take their places. Whatever the fortunes of the opera—and surely, whatever changes time and experience may counsel, it will remain a permanent institution—the fortunes of the Symphony Concerts seem secure. They have come through the first and the gravest test of competition with an opera not only unscathed and undiminished, but actually magnified. As Munich, for example—to make an apt German comparison—supports and attends its opera and its orchestral concerts in equal measure, so Boston promises to maintain its lyric theatre and its orchestra. And each, as in Munich again, will be the stronger, and give the more pleasure for the other.

H. T. P.

TRANSCRIPT,
OCTOBER 7, 1909

MUSIC AND MUSICIANS

THE CONCERT AT HARVARD LAST NIGHT

The Symphony Orchestra Bears Notably Its Part in the Inaugural Ceremonies—Music That Reflected the Spirit of the Day—Mr. Anthony's Piano Recital, with a Little "Caprice" by Reger—Munich, Wagner and Scenery—Note and Comment of the Hour

When the Emperor Napoleon was holding one of his congresses of European potentates, he carried Talma, the most distinguished actor of his time, to the little German city in which the company was assembled, "to play before a parterre of kings." Last evening, as a part of the inaugural ceremonies for President Lowell at Harvard, Mr. Higginson sent the Symphony Orchestra, likewise, perhaps, the first orchestra of its time, to play before a parterre of professors. There were, indeed, others in the audience; but the benches of the theatre were sprinkled with the presidents of American universities, the delegates from foreign and the faculty of Harvard and its schools itself. The new president, with a group of the chief guests of the university about him, faced the orchestra for the first time from the place of honor in Sanders Theatre; across the aisle was the retiring president; and everywhere in the concert-room were men, whose distinctions, at each pause in the programme, their fellows named one to another. Audiences for orchestral concerts at Cambridge usually come to them in work-a-day garb. That of last night, since the concert was a part of the inauguration, wore an unusual and a becomingly ceremonious aspect. If only the managing committee had exacted academic dress, with all its diverse colors, the theatre would have been brilliant. As it was, the Symphony Orchestra, like Talma before it, had the most distinguished audience, in kind, of its existence.

Brahms, Bach and Beethoven made the programme—Brahms for the "Academic Festival Overture" that he wrote in acknowledgment of his degree from the University of Breslau, that he has filled with quotations from German student-songs, and that, the world over, is appropriate to high academic occasion; Bach for the Suite in D minor, music of ceremonious and courtly aspect, and at least in modern orchestral dress large of voice in its various moods; and Beethoven for the Symphony in C minor, the Fifth, of the might and majesty, the beauty and the power, the thought and the emotion that have won music its place among the great and the fine arts that universities honor and foster. Mr. Fiedler heeded the word "Festival" in Brahms's title to his overture; took the music at a pace that made it joyfully animated and not solemnly plodding, set his men to the warmest and brightest of their tonal coloring, and so kept the piece reflecting a mood and aspect of the day. Later in the evening it almost seemed, as well, fitting prelude to the students' own songs in the Stadium. The dignity of Bach—the dignity that is in even the lively Bourrée and the Gigue of the Suite in D minor—spoke in the performance of the music; but in both it was a dignity under which was deep feeling, and the deeper because it was so decorously ordered. Thus again piece and performance were of the occasion and its emotions. As for the power, the splendor, the passion of the music of the Fifth Symphony, and in singularly puissant and glowing performance, in it might have spoken—for it is old—all the spirit of the aspirations, the struggles, the great achievements of the Harvard of the past and—since the music is ever new and vital—all the life and the eagerness of the new Harvard that was beginning almost with the hour. Presumably the parterre of kings fired Talma, and, certainly, the parterre of professors—which was surely the more distinguished—kindled the Symphony Orchestra last night.

H. T. P.

Globe-Oct. 17, 1909

First Cambridge Symphony.

The first symphony concert in Cambridge will be given in Sanders theatre next Thursday evening, beginning at 8 o'clock. The soloist will be Miss Laura Combs, soprano, who made so favorable an impression in Boston last spring at the performance of the "Choral Symphony." The program is as follows: Beethoven, overture, "Coriolanus"; Haydn, aria, "With Verdure Clad"; Brahms, symphony in D major, No. 2; Bizet, aria, "Je dis que rien ne m'epouvante"; Strauss, tone-poem "Don Juan."

Transcript-Oct. 18, 09

News From Philadelphia—The Boston Symphony Orchestra, which opened its twenty-ninth year with a performance of Ponchielli's "La Gioconda" last Friday in Boston, will have its customary season of five concerts during the winter at the Academy of Music.

BOSTON HERALD,
OCTOBER 9, 1909

1000 IN LINE FOR SEATS.

Women, as Usual, Predominate at First Symphony Rehearsal.

The first rehearsal of the Boston Symphony orchestra for a Friday concert brought out the usual rush of those who wished to secure gallery seats at 25 cents. Before the performance began fully 1000 people were in line and nearly half that number had gone away knowing that only the first 505 in line would receive tickets.

The first ones in line arrived at 9 o'clock and before noon there was probably the full quota of those who would receive seats on hand in line. Nevertheless, nearly as many more stood in line hoping against hope that some of those ahead would leave the line. The line extended up Huntington avenue to Gainsboro street and around the corner of that street.

People who arrived early in the forenoon sat comfortably down upon the broad steps to await the opening of the doors. Many brought books or magazines with which to while away the intervening hours and some brought simple luncheons.

No one in line is allowed to bring even a small camp-stool on which to sit out the time, for the management could not very well permit stools to be carried into the hall. Women predominated by far over men, in the long line yesterday, as is usually the case. Every one of the reserved seats throughout the hall for these rehearsals has been sold and it will not be possible for music lovers to purchase at the box office any seat for even a single performance.

MONITOR,
OCTOBER 9, 1909.

The eight Cambridge Symphony concerts will be given on Thursday evenings as follows: Oct. 21, Nov. 18, Dec. 16, Jan. 20, Feb. 10, March 3, March 31 and April 28.

The assisting solo artists will be Miss Laura Combs, soprano; Janet Duff, contralto; Mary Hissem de Moss, soprano; Olga Samaroff, pianist; Mischa Elman, violinist; Heinrich Gebhard, pianist; Sylvain Noack, violinist, and Heinrich Warnke, violoncellist.

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One of the most important novelties of the coming season will be presented by Mr. Fiedler at the Symphony rehearsal of next Friday afternoon and at the concert of Saturday evening. It is Max Reger's "Symphonic Prologue to a Tragedy," op. 108, which will have its first performance in this country. Mr. Fiedler announced this for last year, but was unable to get the score until late and he decided to defer the production until this fall. No work of Reger's so important as this "Prologue" has been performed in Boston since Dr. Muck gave the "Variations and Fugue" two years ago. With Reger will be heard Tschaikowsky in the Symphony No. 4, F minor, and Grieg in two selections from the Peer Gynt Suite, No. 1 and No. 2.

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MONITOR,
OCTOBER 16, 1909.

CAMBRIDGE SYMPHONY CONCERT.

The first symphony concert in Cambridge will be given in Sanders theater on Thursday evening, Oct. 21, at 8 o'clock. The soloist will be Miss Laura Combs, who as soprano of the quartet in Beethoven's choral symphony was heard with the orchestra in Boston last spring. The two chief numbers of the first Boston concert of this season, the Second symphony of Brahms and the "Don Juan" of Strauss, are on the program, which in detail is as follows: Beethoven, Overture "Coriolanus"; Haydn, Aria "With Verdure Clad"; Brahms, Symphony in D major, No. 2; Bizet, Aria "Je dis que rien ne m'epouvante;" Strauss, Tone-poem "Don Juan."

* * *

At the symphony concerts of Friday afternoon, Oct. 22, and Saturday evening, Oct. 23, Mr. Fiedler will perform Beethoven's eighth symphony and Granville Bantock's comedy overture entitled "The Pierrot of the Minute." This work, by an English composer new to the symphony concerts, is based on some fantastic verses by the English poet, E. Dowsen. The verses deal with the love of Pierrot for the moon, and the overture is said to be written in as fantastic and sentimental a vein as the verses themselves.

The soloist at these concerts will be the concert master of the orchestra, Prof. Willy Hess. At the request of many of his friends he will play the work in which he first appeared as soloist with the orchestra in the fall of 1904, Joachim's Hungarian concerto.

[16]

BOSTON EVENING RECORD,
OCTOBER 9, 1909

SYMPHONY SEASON OPENS

A very good programme for the start. No novelties in it, but plenty of music that is unhackneyed and that even the veteran musician loves to hear. There was once a time, in the paleolithic age (when these concerts began,) that Mr. Henschel used the "Dedication of the House" overture as a sort of Grace before Music, and began every season with it. It was the first piece that the Boston symphony orchestra ever played. But it always suits well to begin a season with this, and we are sure that no more dignified number could be found to usher in a musical series.

Mr. Fiedler was enthusiastically greeted when he came out (as usual a little behind time) to begin the concert. Mr. Willy Hess was also cordially welcomed. The full hall, the character of the audience, and the remembered fact that the tickets brought higher prices than ever, were good evidences that our conductor is appreciated here.

The Beethoven overture was given with much dignity. It leaned a trifle to unnecessary slowness, but it was effective throughout. The trumpet passages (the longest that Beethoven ever wrote for this instrument) were in good contrast with the chief theme.

But Mme. Homer was at her very best in Schubert's "Die Allmacht" which she gave with superb power and expression. There was beautiful melody here, side by side with noble dramatic effect. Mr. Stock again furnished the orchestral accompaniment, which was very fitting and more in place than in the Brahms number. Mme. Homer's chief success was in this finale to the concert.

There was much applause all through the afternoon, in spite of the close atmosphere of the hall which militated against much enthusiasm; all through the concert there was Air without Variation, and hot at that.

BOSTON SUNDAY GLOBE—OCTOBER 10, 1909.

Cambridge Symphony Season.

The last day on which subscribers to last year's symphony concerts in Sanders theatre, Cambridge, may secure the seats they had then is Wednesday, Oct 13. Application must be made to George H. Kent, University book store, Harvard sq. The unclaimed seats will be offered for sale Saturday morning, Oct 16, at 8 o'clock.

There will be eight concerts on Thursday evenings, Oct 21, Nov 18, Dec 16, Jan 20, Feb 10, March 3 and 31 and April 28.

The assisting solo artists will be Miss Laura Coombs soprano, Janet Duff contralto, Mary Hissem de Moss soprano, Olga Samaroff pianist, Mischa Elman violinist, Heinrich Gebhard pianist, Sylvian Noack violinist and Heinrich Warnke 'cellist.

Second Symphony Program.

One of the most important novelties of the season will be played at this week's Symphony rehearsal and concert. It is Max Reger's latest contribution to symphonic literature, his "Symphonic Prologue to a Tragedy," op 108, which will then have its first performance in this country. Mr Fiedler announced this for performance last year, but was unable to get the score until so late in the season that he decided to make it one of the chief novelties of 1909-1910.

The work has had a number of performances in Germany, and like all the music of this master, has excited an enormous amount of controversy among critics and laymen.

The symphony will be Tschaikowsky's fourth, which has not been played at a symphony concert here since Mr Gericke's last year. The final number will be selections from Grieg's "Peer Gynt," suites Nos. 1 and 2.

BOSTON SUNDAY POST
OCTOBER 17, 1909

CONCERTS

The programme of the third Symphony rehearsal and concert of Friday afternoon and Saturday evening will consist of the Joachim concerto, soloist, Mr. Willy Hess; Granville Bantock's comedy overture, "The Pierrot of the Minute," to be given for the first time in America; Beethoven's 8th Symphony.

BOSTON SUNDAY GLOBE
OCTOBER 17, 1909.

Third Symphony Program.

The soloist at the third rehearsal and concert of the Boston Symphony orchestra this week will be Prof Willy Hess, the concert master of the orchestra. At the request of many of his friends here, Prof Hess will play the Joachim Hungarian concerto. When Prof Hess made his debut with the orchestra in the fall of 1904 he played this concerto, and made a most profound sensation at the time.

The first number on the program will be a comedy overture by Granville Bantock, entitled "The Pierrot of the Minute." Granville Bantock is a new name on Symphony programs, and belongs to that group of younger Englishmen who have been winning much praise in the last few years. He is professor of music in the Manchester, Eng, conservatory, and is regarded as one of the best of the younger English composers. The final number will be Beethoven's eighth symphony.

BOSTON POST,
OCTOBER 9, 1909

Symphony Crowd Welcomes Fiedler

PHOTO BY POST PHOTOGRAPHER SHOWING PART OF THE WAITING LINE AT THE FIRST SYMPHONY REHEARSAL YESTERDAY AFTERNOON. WOMEN SAT FOR HOURS ON THE CURBSTONES WAITING FOR THE DOORS OF SYMPHONY HALL TO OPEN IN ORDER TO OBTAIN THE EARLIEST CHOICE OF "RUSH" SEATS.

BY OLIN DOWNES

The applause which greeted Max Fiedler when he appeared in Symphony Hall yesterday afternoon, for the first time this season, said more than volumes for the position which he gained last winter. And Mr. Fiedler's personality, his unmistakable sincerity, his wholehearted enthusiasm, have made their way as truly as his musicianship.

The hall was packed, and the majority of the sex which is commonly supposed to uphold standards of tact and courtesy came surmounted by voluminous headgear. What about the statement of the management toward the end of last season? Is this nuisance to continue?

The concert commenced with Beethoven's overture, "Dedication of the House." This is one of the poorest of the great man's orchestral works. The introduction is a string of platitudes worthy of Haydn when dull, suggesting instantaneously gilt furniture and rows of red liveried flunkeys. The explosive aforzandos of later pages, a basic passage for the lower strings, and the coda betray the forgery. There is more motion and genuine festivity toward the end. The performance was brilliant, and everybody was happy.

But the title of a piece is no excuse for its dulness. The Second Symphony of Brahms, instead of following, should have come first. It was not less glorious than the fine day outside. Indeed, every note of that joyous work comes direct from the prodigal lap of nature. Mountainous! Pastoral! There cannot be many who do not associate the lovely motif of the horns with green valleys, who can fail to be impressed by the dark and majestic chords of the brass—a towering cliff—which precede the radiant entrance of the violins with the second melody. Could the sweeping, golden climax of the finale have been conceived in any less a moment than that of a heart-shattering sunrise in the Alps? These inherent things were fully appreciated in an interpretation which did justice to the reflecting, contemplative mood of the slow movement as to the lilt of the pastoral that follows. And the slow movement was not, for a rarity, taken too slowly. In the first measures the horns slipped and there were slight angularities in this movement, doubtless owing to a first performance.

Louise Homer sang Saint-Saens' setting of verses by Hugo, "The Drummer's Betrothed," Liszt's "Die Loreley," Brahms' "Sapphische Ode," Shubert's "Allmacht," the last two songs with orchestral accompaniments by Frederick Stock of Chicago. Saint-Saens may be said to have written incidental music to a scene by Hugo. The orchestra is skillfully suggestive of the passing of the troops before the stricken woman who looks in vain for her drummer. It has a rarer virtue, reticence, making no attempt to achieve what is beyond the composer, while here and there it suddenly and successfully reveals emotion. Thus a full-voiced, intelligent contralto is given opportunity of creating a role, so to speak. Mme. Homer took advantage of these opportunities and she made her effect.

Stock's Setting Unsatisfactory

Liszt's song is unquestionably inflated, but it is rather gorgeous all the same. Instead of an earnest and simply credulous peasant, we have here a high-flown and impassioned actor, treading the boards, declaiming in costume and with a wealth of gesticulation the doings of the fate-ridden Loreley. This always interests an audience. Brahms' "Sapphic Ode" is a very artistic song, as originally constructed by the composer. The orchestration of Mr. Stock is an absurdity. Why in heaven's name an orchestra? If,

JOURNAL,
OCTOBER 9, 1909.

SYMPHONY OPENING DRAWS BIG CROWD

Women in Line Waiting for Tickets at 9 O'Clock, Five Hours Ahead.

MAX FIEDLER GETS A WARM GREETING

Mrs. Louise Homer, Soloist of the Day, Proves Particularly Charming.

At 9 o'clock yesterday morning a line, composed mostly of women, began to form around Symphony Hall, and that was the beginning of the musical season of 1909-10.

By the time the doors were thrown open the demand for the 505 "rush seats" for the Symphony matinee or rehearsal was considerably larger than the supply. So it can be said that the Symphony season—the 29th, by the way—started with the usual enthusiasm.

A little after 2.30 Max Fiedler made the first appearance of his second season here, and got a friendly greeting from the big audience. With this the customary kicking began over the hats. Last year's vigorous campaign did little good. The number of offenders against the unwritten law of unselfishness and also against the city ordinance has not perceptibly diminished. It was predicted by certain victims that the 1915 movement will effect the now despaired-of reform. Fortunately for some one, the biggest hat of all appeared on the stage—on the queenly head of Mrs. Louise Homer.

Season's First Soloist.

The first symphony of the season, Brahms' No. 2, full of sweetness and softness, was a good match for the afternoon. Mr. Fiedler conducted it with his characteristic zest and sympathy. He gave the same loving, intelligent care to the interpretation of Beethoven's "Dedication of the House" overture, which led the program, and to Richard Strauss' tone poem, "Don Juan." All these numbers were new on Mr. Fiedler's Boston programs. So, too, were the songs sung by Mrs. Homer, who had the honor of being the first soloist of the year, and who, though a Westerner by birth, has through her long and successful work here, come to be known as a Bostonian. In these song numbers there was further evidence, in the effective orchestral backgrounds of the rare skill and judgment of the conductor.

Mrs. Homer Charming.

Mrs. Homer, gowned in shimmering green and altogether looking fit to be painted by a Sargent or Abbey, proved anew her right to be regarded as one of the greatest contraltos of the day, especially in Hugo's tragic ballad, "The Drummer's Betrothed," set to music by Saint Saens, and in Schubert's powerful "Allmacht." Her other selections were Liszt's "Loreley" and Brahms' "Sapphic Ode," which she was pleased to sing in English.

The rehearsal, as a whole, gave much pleasure. The same program will be repeated at tonight's concert. Next week will see the first big novelty, Max Berger's "Symphonic Prologue to a Tragedy."

MONITOR,
OCTOBER 15, 1909.

THE first announcements about Serge Rachmaninoff gave it that he would conduct his symphonic poem, "The Rocks" at the Symphony concerts of Oct. 29 and 30; now the work announced is the "Todteninsel," a symphonic picture after Boecklin's painting of the same name. The work is in manuscript and has never yet been performed in this country.

At one of the February concerts of the Symphony Orchestra, Ernest Hutcheson and Harold Randolph are to appear together in a performance of Mozart's E flat concerto for two pianos and orchestra. This work has not been on a Symphony concert program since 1883, when with Georg Henschel conducting it was played by Miss Obrion and Olga Radecki.

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BOSTON GLOBE-
OCTOBER 16, 1909.

SEASON'S SECOND SYMPHONY CONCERT

First Time in America of Reger's Prolog.

Brilliant Reading of New Work by Conductor Max Fiedler.

Although apparently offering two indisputably unequal works for the brunt of his symphony program yesterday afternoon, in making Tschaikowsky's familiar Fourth symphony succeed Reger's Symphonic Prolog to a Tragedy, which in this instance received its first performance in America, Mr Fiedler revealed and emphasized the relative value of both.

The two works spring from composers of different schools with different ideals, traditions and methods of workmanship—the one, the Slavic Tschaikowsky, to whom deep or strong seriousness is generally cast in the mold of morbid melancholy, and to whom light fancy or caprice must frequently shade into the grimly fantastic,—the other, the German Reger, whose tendency or final province has as yet defied analysis or prediction—the puzzle maker of music, the iconoclast, the technician for whom counterpoint is a plaything, the creator, the revolutionist.

Notwithstanding the divergence in character of the composers and their works, a similarity in the purpose and "program" of the two pieces may be discovered. Mr Reger is said to have given no hint of what tragedy his work is prolog to, or what such tragedy's existing or probable content may be. The fact that the prolog precedes a tragedy of some kind presupposes at least a presagement and exposition of the spirit of tragedy. A hearing discovers unmistakably personal elements embodied as musical themes, which are set to play and react one upon the other as a dramatist weaves his characters through the counter and allied relationships of his plot. By so much may Reger's prolog be said to possess high dramatic significance, as indeed, what strongly contrasted or stressful music does not?

Tschaikowsky frankly avers, in his correspondence with the widow, Nadejda von Meck, who was largely the inspiration for the work, and the one to whom it is dedicated, that the "program" of his symphony was an expression of the fixed and inexorable power of fate over man's life. It reminded his hearer of this fatalist belief by a threatening and bodeful theme with which the first movement begins, as proclaimed by brasses and bassoons, and repeated as a reminiscent warning during this movement and again in the last.

By way of conclusion Tschaikowsky does not leave his subject gloom-shrouded in this symphony as he does in his fifth, but gives him the alternative in the last moment of listening to a folk-tune of peasant and of learning from their rustic gayety which if crude is nevertheless spontaneous and sincere, that there is yet joy in the world.

In possessing a narrative of a combat of forces with powers within or without a man's life, the two works may then be said to contain an elemental similarity of purpose. It was in the essential differences in telling the narrative that comparison of the works was of interest.

Reger is positive, masterful, convincing, cumulative, monumental. He never indulges in truism nor platitude, in apologetic or inconsequential commonplace. He is consecutive, logical, incessant. The balance of power between the warring elements of his imagery as he has led it in the progress of this piece, remains to the end. There is no momentary or spasmodic dissolution of its force. The battle is on and Reger wages it gloriously with an opulence of contrapuntal device which employs his several choirs in a seething, surging mass of virile, impassioned tone, illumined by a wealth of color derived both from the marvelous blending of his orchestral tints and his unsatiated thirst for the last drop of blood in the momentary passion which drives him an onfaring roamer through tonality.

Climax building in itself is not so difficult for a well-equipped composer, but to recede from a climax and to keep the thread vital requires an impelling force from within which constitutes that keenest, most potent and transforming inspiration which human nerves, blood and intelligence can know.

ADVERTISER,
OCTOBER 9, 1909.

SYMPHONY SEASON OPENS WITH SPLENDID PROMISE

"DEDICATION OF THE HOUSE" FIRST NUMBER PLAYED

Programme of Music Everyone Loves to Hear—Mme. Homer in Songs—Afternoon of Applause.

By Louis C. Elson.

Programme.

Beethoven—"Dedication of the House." Overture.
Brahms—Symphony in D major. No. 2.
St. Saens—"The Drummer's Betrothed." Ballad.
Mme. Louise Homer.
Strauss—"Don Juan." Symphonic Poem.
Liszt—"Die Lorelei."
Brahms—Sapphic Ode.
Schubert—"Die Allmacht."
Mme. Louise Homer.

A very good programme for the start. No novelties in it, but plenty of music that is unhackneyed and that even the veteran musician loves to hear. There was once a time, in the paleolithic age (when these concerts began,) that Mr. Henschel used the "Dedication of the House" overture as a sort of Grace Before Music, and began every season with it. It was the first piece that the Boston symphony orchestra ever played. But it always suits well to begin a season with this, and we are sure that no more dignified number could be found to usher in a musical series.

Mr. Fiedler was enthusiastically greeted when he came out (as usual a little behind time) to begin the concert. Mr. Willy Hess was also cordially welcomed. The full hall, the character of the audience, and the remembered fact that the tickets brought higher prices than ever, were good evidences that our conductor is appreciated here.

Not very long ago a New York critic voiced the opinion that if Mr. Fiedler led our orchestra for a couple of months it would play like a beer-garden band. He is leading it for the second year, and the suggestions of Gambrinus are still very far distant. We wonder how much such swash-buckler criticism really affects an artist's position.

The Beethoven overture was given with much dignity. It leaned a trifle to unnecessary slowness, but it was effective throughout. The trumpet passages (the longest that Beethoven ever wrote for this instrument) were in good contrast with the chief theme.

What a popular work Brahms' second symphony is getting to be! There are still some who believe that Brahms is too phlegmatic to rank with the great masters, but to us the absolute surety with which he makes his effects reminds us strongly of Bach. Bach, too, was not over-emotional, but there was a sweet coolness in his melody and harmony in which one could bathe and be refreshed. Such work is the opposite, the antithesis, of the fevered efforts of the modern experimentalists, and will be appreciated more and more when the present sickness shall have run its course and we return to the belief that music should be symmetrical, beautiful and intellectual, as well as emotional.

At first the horns, in their important theme, were rather vague; but they amply redeemed themselves before the end. This is a horn symphony, in so far that these brass instruments have prominence in almost every movement. There was a vivid orchestral contrast on the programme. Strauss is the acme of orchestral splendor, Brahms the most conservative of scorers. It was pleasant to note, therefore, that content is more than tone-color, in music, for the Brahms' symphony was greater than "Don Juan" with all his instruments.

Everything is so naive and direct in the thematic material of the first three movements that it might almost seem a higher development of Beethoven's Pastoral Symphony. The third movement, with its reed effects, is almost an eclogue, a bucolic. But the wonderful figure development that is omnipresent prevents the impression of simplicity, and the finale is more complex than the other movements. As above intimated, the horns were especially excellent, after the first half-dozen measures. We found an exaggeration of contrast in the third movement, which would have gained by a simpler reading. But the finale was most effectively read and became the true climax of the work, deservedly arousing the most enthusiasm. The triumphant end was especially magnificent.

"Don Juan" grows upon the auditor with repeated hearing, as most of Strauss's works do. It is a strange compound of Love, Liquor, Fury and Ennui. The oboe and the horn both had tangible themes and played them beautifully. Here violent contrasts were quite in place, and the sharply drawn difference between the crash of fury and the subsequent utter desolation, at the end, was something that Mr. Fiedler read gloriously, and this was abundantly appreciated by the audience. Our conductor has won his spurs in all his Strauss performances in Boston.

We were not much impressed with "The Drummer's Betrothed." Its dramatic points and contrasts are too obvious. At first there is a coquetry which reminds of Schumann's "Soldaten-braut," and which did not suit Mme. Homer's style very well. Of course there is much drumming, which was chiefly given to the kettle-drums as an organ-point. Equally of course, there was a March, (a miniature touch a la "Lenore" symphony) as the soldiers marched by. Of course there was sorrow, fainting, and general dissonance, when the singer does not find her lover in the procession.

Mme. Homer was best in the later, more intense, parts of the ballad, but at the best it was an unequal work, unequally sung. Carl Loewe might have made something out of the subject, but St. Saens merly presents a lot of routine work which many could manufacture to the palpable suggestions of the poem.

If anything were needed to emphasize the fact that Brahms is beautiful as well as intellectual, the Sapphic Ode would have done this. Short and simple as this work is, it is thoroughly original in its treatment of both melody and accompaniment, and it is as beautiful as a Greek statue. Mme. Homer did wisely to choose such a work as this, especially when it was provided with a good orchestral accompaniment, as in this case. The accompaniment to this and to the Schubert selection was made orchestral by Mr. Frederic Stock, who has proved his good musicianship in many ways. He has taken the position of Theodore Thomas, in which an ordinary man would have rattled around, and has filled it to everybody's satisfaction; he has given out a string quartette which is entirely beyond "Kapell-meister Musik"; and in the orchestration of these two masterpieces he has managed to adorn without distortion.

Yet we like the "Sapphic Ode" best in its original state, with piano accompaniment. Much of the syncopation sounds more effective as Brahms wrote it. Mme. Homer sang it rather too slowly, but otherwise finely. Liszt's "Loreley" was very finely sung. It is more vocal in its orchestral part than in the melody allotted to the singer. Heine has much music to answer for. His statement to a young lady (in two verses) that she was like a flower, has caused over 400 songs to be written, and this poem beginning:—

I know not what sorrow hangs o'er me
That makes me so sadly inclined

is sung by all Germans on every jovial occasion, just as the Teuton generally sings "In tiefen Keller sitz sich hier" when he is on a mountain top! "Die Loreley" ranges from Silcher's simplicity to Liszt's symphonism.

RECORD, OCTOBER 16, 1909

THE SYMPHONY.

From Mr. Elson's review in the Advertiser.

Programme.

Max Reger—Symphonic Prologue to a Tragedy.
Tschaikowsky—Symphony in F minor. No. 4.
Grieg—"Peer Gynt" Suite.

This time the programme was entirely orchestral, and we can again say that we do not find the absence of a soloist to make any perceptible gap in the list. To hear our great orchestral organization in three large and well-contrasted works is glory enough for one afternoon. Max Reger's work was heard for the first time in America. It is quite evident that Reger is to be reckoned with as one of the great influences of the present, even if we do not accord him the rank of a Brahms in fluency of development, or of a Strauss in orchestration. Spite of the giants, such men as Reger, Mahler, Hausegger and Weingartner, make their mark and mould their epoch in some degree.

"Prologue to a Tragedy"! At once one thinks of two other works on the same scheme—Brahms' "Tragic Overture" and Chadwick's "Melpomene." The latter is one of the greatest works of our native repertoire and may well stand comparison with the other works in this majestic field.

Thanks are due to Mr. Fiedler and the orchestra for the pains which they have taken with this work. And to think that it was first performed in Cologne in March of this year, and here we have it in Boston in October! Bravo, Mr. Fiedler!

We may close our review with a contribution to Musical History. The Hat War is over! The hall management has been routed—horse, foot and dragoons. The ladies have won the victory and are doubly Hattractive in consequence. They fought unitedly behind the "White Plume of Navarre," and mere man will continue to sit behind that plume at concerts, and dodge, and squirm, and ineffectually try to see the conductor.

HERALD, BOSTON,
OCTOBER 10, 1909.

SYMPHONY SEASON OPENS BRILLIANTLY

Familiar Works Enthusiastically Applauded; Mme. Homer Sings a Little Known Ballad of Saint-Saens.

WARM WELCOME FOR FIEDLER AT FIRST CONCERT

BY PHILIP HALE.

The 29th season of the Boston Symphony Orchestra began last night in Symphony Hall. The program was as follows:

Overture, "The Dedication of the House" ..... Beethoven
Symphony No. 2, D major ..... Brahms
"The Drummer's Bethrothed," ballad of Victor Hugo for voice and orchestra ..... Saint-Saens
"Don Juan," tone poem (after Lenau) ..... R. Strauss
Songs with orchestra:
a. "The Loreley" ..... Liszt
b. "Sapphic Ode" ..... Brahms
c. "The Almighty" ..... Schubert

The season opened brilliantly, although the compositions for the orchestra and for the singer, Mme. Louise Homer, were, with one exception (Saint-Saen's music to Victor Hugo's superb ballad), familiar. The ballad had been heard here only once with orchestra, nine years ago, when Mme. Brema declaimed it vigorously.

The audience was expectant and enthusiastic. There was applause for Mr. Hess when he took his seat, and Mr. Fiedler was welcomed back with a fervor that showed how highly he is esteemed as conductor and as man by the frequenters of these concerts.

It has long been a custom to speak charitably, some times even apologetically, of the orchestral performance at the first concert, when the players have had only a few rehearsals after the diversions or the scattered labors of the summer. No apology was needed last night, nor was there need of charity, for with the occasional exception of a lack of precision in chord attach in the middle movements of the symphony, the performance was technically brilliant as well as euphonious, spirited, glowing.

No doubt the revival of Beethoven's overture, "The Dedication of the House," reassured some who were startled by the list of novelties announced before the auction sale. They said to themselves that the old masters would not be wholly neglected. It is possible that some even rejoiced in the opportunity of hearing this inferior and tedious overture, for there are believers in the plenary inspiration of Bach, Beethoven, Mozart and Haydn.

Now that the overture has been taken from the shelf and dusted, may it be put back to remain there for many years! It was a piece for a special ceremony, and it might now serve for academic purposes, for the dedication of a university building, with a mock-modest speech from the benefactor, whose name will be preserved by brick and mortar, and with a gushing speech of thanks from the grateful president.

The mere fact that Beethoven admired Handel and wrote the main body of the overture "in the style of Handel" does not console us. Handel was an immortal melodist, and he composed some gigantic choruses; but Handel as a writer of instrumental fugues was not an inspired being.

The overture might well have been omitted, by reason of its inherent dulness and because its introduction lengthened the concert unreasonably. Any concert that lasts over an hour and three-quarters is too long; a concert that dismisses the audience after an hour and a half is in respect of duration ideal.

The second symphony is one of Brahms' most genial and spontaneous works. The first movement would be perfect in its beauty were it not for the Mendelssohnian theme. Mendelssohnian in the most sentimental manner of that master, and the sentimentalism is incongruous, for the word is seldom associated with the music of Brahms, whose emotion is deep, or sturdy, or tender, or shy and restrained, not whining, not saccharine.

The other movements are thoroughly delightful. The symphony has not the strength, the demoniacal intensity, the tragedy of the one in C minor, nor has it the defiant swing of the first movement of the third symphony, but it is a companion to the first, and far above the fourth.

It might be said that Mr. Fiedler in his reading of Brahms is inclined to fan the smouldering fire of that composer, whose passion seldom, if ever, blazes, on account perhaps of an innate discretion, a dislike of even the suspicion of sensationalism. There are whispers of Brahms that, repeated by Mr. Fiedler, become stentorian cries.

It is certain that the temperament of Mr. Fiedler is in full sympathy with that of Richard Strauss, so that the performance of "Don Juan" last night and Mme. Homer's singing of Saint-Saens' ballad and Listz's "Loreley" were the chief features of an excellent concert.

The tone poem itself does not lose in effect by repeated performances; on the contrary, with each it seems more vital, more vivid, magnificent in its amorous insolence and its defiance of conventionalities, an insolence and defiance that are to be compared only with a great episode in fiction, the behavior of Lovelace in the ballroom.

It matters not whether this Don Juan is Lenau's hero or the traditional rake belly Don of legend, opera and pantomime; the music is the expression of "Don Juanisme," of the pursuit after the ideal by the proud and reckless male, to whom all that is expected of heaven or feared of hell is as nought when weighed in the balance with the sensual gratification that at last is as Dead Sea fruit. The music is as dazzling, chivalric, audacious as the hero who was mourned by the women he had wronged.

Saint-Saens set picturesque music to Hugo's ballad. The expectation of the woman, her hopes and fears, her exultation in the return of her drummer, her superstition, the ominous words of the gypsy, the stir and crush of the crowd, the pomp of the procession—and then the cruel disappointment are expressed chiefly by the orchestra, and with good reason; for a voice, however dramatic, can hardly paint such a pageant and such a tragedy.

Mme. Homer, no doubt realizing this, wisely did not enter into vain competition with the orchestra so admirably treated by the composer; but there are poignant moments for the voice, and Mme. Homer was quick to recognize them with tragic intensity, so that the effect of the whole performance was irresistible. She distinguished finely between the mere narrator and the suffering woman.

She also gave a poetic reading of the familiar "Loreley." Mr. Stock has arranged Brahms' piano accompaniment to the "Sapphic Ode" for a small orchestra. His arrangement is modest, but the song is better with the piano. The violas and 'cellos too often deadened the rare beauty of the singer's lower tones. Yet the introduction of a piano in a symphony concert merely to accompany a singer is an intrusion, and the concert itself is suddenly turned into a disturbing song recital.

Mr. Stock also arranged an orchestral accompaniment for Schubert's "The Almighty," which, if it must be sung at all, should be sung by a man.

TRANSCRIPT, OCTOBER 14, 1909

Reger's New Piece at the Symphony Concerts

Tomorrow afternoon, at the Symphony Concert, Reger's newest orchestral piece, a "Symphonic Prologue to a Tragic Play," will be performed for the first time in America. A hard-worked reviewer of music once said that he distrusted all pieces, the "opus number" of which exceeded one hundred; a year ago and more the fertile Reger passed that figure in the enumeration of his compositions and the Prologue stands as "Opus 108" in the Peters edition of the music. The composer finished the piece last autumn; a few orchestras in Germany played it last winter; London heard it a month ago; and tomorrow Mr. Fiedler brings it to America. In its original estate, it was very long, and the full score fills no less than ninety-one pages, even thicker with notes than Reger's compositions usually are. Of his own motion, after the hearing of the music in actual performance, Reger himself made a considerable "cut" in it. Mr. Fiedler, in all probability, will make another, and thus the Prologue, which is exacting to hear, will fall within reasonable limits of time and attention. Reger has scored it for a full, but not a monstrous modern orchestra—he is content with six horns—but he conforms to current orchestral fashions in his incessant division of the instrumental choirs. Evidently his tragedy, of the identity of which, if it has a definite identity, he has never given a hint, seethes with emotion, and he would keep his orchestra seething accordingly.

Any sort of analysis of Reger's extremely intricate score is impossible without pages for the making of it, endless illustrations in musical type and an analytical faculty that must be tireless and fertile as is Reger's synthetic ability. In general outlines the music follows orthodox symphonic form, as is his custom, and the Prologue in its entirety is almost a symphony in little. The themes out of which the music springs emerge at moments clearly enough, but in the development, the combination and the general interplay of them Reger has plied his contrapuntal invention and skill, monstrously, almost satanically, and there are passages of "working-out" that make even Strauss's polyphony seem almost elemental. Reger is as fond as ever of his abrupt transitions, his snapping pauses, his sudden leaps into new tempi and new tonalities; his large climaxes fusing and swelling the voices that he has long divided. On the emotional side, the Prologue seems to have distinct atmosphere—restless, sombre, ominous, remote, superhuman, certainty of some grave, mighty and heroic tragedy, charged and surcharged with grim passions. The instrumental coloring is oftenest as dark as is the mood, but through both pierce often, swift and lurid high lights, like those of wintry twilights. Evidently Reger himself wrote the Prologue with abundant and excited feeling, be it of the actual composition or of the images and the emotions behind. He has strewn his score indeed, in a new fashion of his own, with excited parenthetical directions to conductor and orchestra, each of which ends with an exclamation point. "G nach F umstimmen!" or "Non troppo Allegro!" or "Nur die Hälfte Kontrabasse," or "Hörner seben stark hervortretend!" he shouts to the performers. It is easy, almost, to hear his shrill voice and to see his little pig-like eyes, cutting and gleaming through the semi-darkness of a rehearsal.

POST, SATURDAY,
OCTOBER 16, 1909

Max Reger's "Prologue" at Symphony Rehearsal

BY OLIN DOWNES

There was further proof of Mr. Fiedler's popularity yesterday at the second Symphony rehearsal of the season, when some hundreds of those who occupy the upper gallery on these occasions waited more than an hour on the steps outside in the rain.

Inside, Max Reger's "Symphonic Prologue to a Tragedy" was played for the first time in America. This is a colossal work. If the machinery of construction is too apparent in Reger's smaller efforts, it only serves to fill immense outlines, portray great ideas, when he sits down to write tragic music, or, say, the "Variations on a Merry Theme by Ferdinand Hiller." Given a big canvas, and, as far as we have seen in Boston, he is a big man.

In the composition heard yesterday, despite themes and counter themes, he could be called an impressionist. The man who waits a dominant ninth on the air and sets a tune for the flute, with a Grecian outline, above it, is no more a free painter of moods, necessarily, than he who employs all the instruments ever invented, with a vociferous motif for each. The accomplishment is the thing, the means are the concern of the workman, not ours.

In this prologue are a number of short themes, of very positive character and quickly recognizable, which are treated and often combined with a limitless wealth of inspiration and counterpoint. There is—there might be perceived on closer acquaintance with a luxuriant forest of notes—the elements of overture form, and all that. Much music—most music—unfolds itself, feature by feature, to the ear, as a landscape might pass by a traveller in a vehicle. If this prologue were a classic overture it would have some such introduction as it has, a first theme, a sister theme, both themes putting out leaves and branches, perhaps intertwining, and finally flowering into an appropriate "coda."

Reger is concerned with one thing: the contemplation of tragedy. There is the portentous minor chord, the glooming phrase for the lower strings, the outcry of the brass—this, repeated, and from that time on it is as if the one was enwrapped in the age and the scene of some sublimely terrible Electra. This endures to the last note, elemental, overpowering, of unspeakable grandeur. Well has the composer made no definite peg upon which to hang ideas which are too tremendous to be confined to any one mould. Tragedy itself is there.

Afterwards one recalls vaguely the mighty brooding of the introduction, the striving, contending figure for the strings which opens the allegro, the theme that followed—the forerunner of solemn and majestic and mysterious harmonies that welled up from the very basis of creation, just before the return of the energetic theme—the Titanic outcries of the brass in the development, accompanied by drumbeats that knocked at the bottom of the heart, and finally, the unspeakably uplifting conclusion.

I think that it would be necessary to return to the Greek tragedians to parallel such art as this. The harmonies generally employed are Gregorian in their bare, dark mightiness. No hand today but Reger's would have had the strength to wield such emotions and such visions, hold them in a firm grasp, follow them so far away from anything personal or smaller than themselves. Memory of a single performance does not supply details sufficient to describe minutely the many wonders of workmanship and instrumentation which are so marvellously in consonance with the prevailing spirit. One defect may soon appear with better, more familiarity. That is, too much material too lavishly handled. Even with the cuts sanctioned by the composer, and made by Mr. Fiedler, there is, perhaps, over-richness.

Mr. Fiedler and his men gave an amazing performance of this extremely difficult work, a performance which suffered not one of multifarious details to lack due weight in the scheme of things, and which as well carried one irresistibly along with its utter conviction.

To be pleasantly reiterative, this was followed by the best reading of Tschaikowsky's fourth symphony which has been given here in years. The contrast of this and the preceding work was very striking. Where Reger's hand never trembles, Tschaikowsky goes mad with despair. Yet his sincerity, speaking through such a medium as yesterday's, was as moving, in its intense humanity, to the emotions, as was Reger's summons to the spirit. Each phrase, and, it seemed, each instrument, had its poignant individual voice. This is, perhaps, a weakling's version of life and destiny, but he would be crabbed, indeed, who would fail to respond to its intense appeal.

The concert came to an end with three excerpts from the second Peer Gynt Suite, of Grieg, and the four movements of the first. The performance proved that these well-known pieces have been unnecessarily neglected of late years. Each has a fine, artistic idea as its basis; ideas which are beautifully instrumentated and felicitously developed. Joyous or otherwise, there is the eternal melancholy of the North underlying the measures. Some composers use a drama as an excuse for thin music. Grieg wrote his with the sincere intention that it accompany the scenes of Ibsen's masterpiece. The music is truly "incidental," yet so perfectly constructed that most of it has stood, thus far, a set of perfect and indivisible units. The audience was very applausive. At the end of the pizzicato movement of Tschaikowsky's symphony the men rose with their leader to acknowledge its approval.

TRANSCRIPT.
OCTOBER 18, 1909

Grieg at the Symphony Concert

Reger—and Mr. Fiedler and his men as well—had their due applause at the end of the "Prologue to a Tragic Play" at the Symphony Concert of Saturday, not as hearty as that which rewarded his Variations and Fugue eighteen months ago, but sufficient to the first hearing of music that turns no inviting face to its hearers and sometimes seeks almost deliberately to baffle them. Tschaikowsky of the Fourth Symphony and Tschaikowsky of the Scherzo Pizzicato was covered with plaudits, and the listeners of Saturday night showed no weariness of seven-fold Grieg. Surely one element of the appeal of Grieg's music is its surprise. Until the hearer has heard too much of it too often, its tra[illegible] idiosyncrasies in interval and rhythm, its pervading exotic and short-breathed moods, please and hold him. Now, the audience of the Symphony Concerts on Saturday nights, however diligent it may be with its own pianos, has not often heard the Suites from "Peer Gynt" in their orchestral dress or listened to the torturing of them by unskilled conductors and orchestras. Perhaps, thus, it came almost freshly to the wildness of the lament of the violated and forsaken Ingrid, to the tonal verity—Grieg knew his Norwegian seas and coasts—of the shipwreck, to the exotic murmur of Solvejg's song, turning and re-turning upon itself, half of the woman's dream, half of the reality of the Northern summer, always haunting. So it came, too, perhaps, to the fitful music, now bright, now shadowed, now stilled and again quivering with stirring life of the beginning of a northern summer's day, or to the homely lament—here Grieg is a master of rhythm—of the music for Aase's death. Aintra's dance is too brief, after all, to cloy with the sugary Eastern syrup that the violoncellos administer and the Troll music is only a momentary gust. The little pieces of a little master—of fancy, if not of emotion; of sensitive technical skill, if not of orchestral variety, range and breadth. Reger and Tschaikowsky had proffered enough of the other thing.

H. T. P.

BOSTON JOURNAL.
OCTOBER 16, 1909.

Reger's Prologue At The Symphony

Boston Music Lovers First in America to Hear the Composer's Work.

Max Reger's "Symphonic Prologue to a Tragedy" had its first performance on this side of the Atlantic at the Symphony matinee yesterday. Reger is a young German, now living in Leipsic, whom some regard as the greatest of living composers. Others prefer Debussy, and still others favor Sousa. There is no absolute accounting for tastes and opinions in such things.

Suffice it to say that this long-winded work was received in Boston yesterday respectfully, discreetly, as if the audience had not quite made up its mind whether it was worth while. A second hearing will settle the matter for better or for worse. The prologue is complex, if not incoherent; it is suggestive of dark and trouble moods; and possibly some, listening to it, would think of the ocean on a black and stormy night.

MUSIC DIFFICULT TO ANALYZE OR UNDERSTAND

It is music difficult to analyze, to understand and appreciate, and so it was taken by the Symphony audience yesterday. There was no feigned rapture. The faint applause conveyed respect for the composer and for the conductor. Mr. Fiedler did his best to make the performance effective.

It was not until the orchestra played the scherzo of Tschaikowsky's fourth symphony that the audience showed genuine pleasure. After all, the general taste is for things not too-high flown. The relief from the perplexing and plaintive preliminaries was evident in the prolonged applause that brought the whole orchestra to its feet. But there was a compliment also for the remarkable playing—an exhibition of virtuosity such as the musical public expects only of the Boston Symphony Orchestra.

CONCERT OF CONTRASTS, TRAGIC PREDOMINATING

The symphony was beautifully done, skill and sentiment vying to produce something like perfection. The finale was performed with dazzling brilliancy but that playing of the scherzo will long be remembered. The second part of the program was devoted to the "Peer Gynt," music written by Grieg, three parts of the first suite being given and all of the second. The audience was delighted, and so the concert closed successfully. It was an afternoon of contrasts, with the tragic note predominating.

Next week there will be another novelty on the program, an overture by Granville Bantock, a young English composer, and Professor Willy Hess will play the Joachim violin concerto called "In the Hungarian Manner." The symphony will be Beethoven's eighth.

FARRAR-SAMAROFF CONCERT

Geraldine Farrar and Olga Samaroff will open their tour at Symphony Hall this afternoon. The concert will begin at 2.30. An orchestra of Symphony players, conducted by Gustav Strube, will assist. The particular features of the entertainment will be Miss Farrar's solo, "Bel raggio," from "Semiramide," and Mme. Samaroff's performance, with orchestral accompaniment, of a fantasia by Widor which was never before heard in this country. The full program is as follows:

Overture, "Fingal's Cave".....Mendelssohn
Fantasia for piano and orchestra.....Widor
Madame Samaroff and Orchestra.
Aria, Bel Raggio from "Semiramide"..Rossini
Miss Farrar.
Prelude, "Lohengrin".....Wagner
Soli for pianoforte:
a—Prelude, G minor.....Rachmanioff
b—Love Song.....Stojowski
c—Concert Study.....MacDowell
Madame Samaroff.
Songs:
Nocturne .....Franck
Papillon.....Faure
Phydile .....Duparc
Oh, quand je dors.....Liszt
Miss Farrar.
Soli for pianoforte:
a—Nocturne..... Chopin
b—Hungarian Rhapsody No. 12.....Liszt
Madame Samaroff.
Songs:
Komm wir wandeln.....Cornelius
a—Verborgenheit .....Wolff
b—Ich hab' in Penna.....Wolff
Susses Begrabnis.....Loewe
Liebesfeier .....Weingartner
Miss Farrar.
Slavic Dance.....Dvorak

The finale was ambitious again, over-ambitious, like the first movement. The opening figure of Fate returned again and seemed to intimate that all struggle was in vain.

Mr. Fiedler made much out of the finale. The canonic work was very well balanced and the Coda was worked up with phenomenal power. To the brilliant reading the work owes its cordial reception. Intrinsically it is inferior to Tschaikowsky's two later symphonies, although Tschaikowsky, even at his second-best, is superior to many composers who are ranked high at present. In the first movement we cannot help thinking that the cook put some Saur-kraut in the Bortzsch—the Russian themes are plated with German Silver.

ADVERTISER
OCTOBER 16, 1909

GLORIOUS PROGRAMME, ENTIRELY ORCHESTRAL

SYMPHONY GOERS TREATED TO THREE LARGE WORKS

First Performance in America of Max Reger's Symphonic Prologue to a Tragedy.

By Louis C. Elson.

Programme.

Max Reger—Symphonic Prologue to a Tragedy.
Tschaikowsky—Symphony in F minor. No. 4.
Grieg—"Peer Gynt" Suite.

This time the programme was entirely orchestral, and we can again say that we do not find the absence of a soloist to make any perceptible gap in the list. To hear our great orchestral organization in three large and well-contrasted works is glory enough for one afternoon. Max Reger's work was heard for the first time in America. It is quite evident that Regcr is to be reckoned with as one of the great influences of the present, even if we do not accord him the rank of a Brahms in fluency of development, or of a Strauss in orchestration. Spite of the giants, such men as Reger, Mahler, Hausegger and Weingartner, make their mark and mould their epoch in some degree.

"Prologue to a Tragedy"! At once one thinks of two other works on the same scheme—Brahms' "Tragic Overture" and Chadwick's "Melpomene." The latter is one of the greatest works of our native repertoire and may well stand comparison with the other works in this majestic field. Reger's work is, in some degree, the opposite of these. They express emotion without discarding form; Reger throws form to the winds. They give clear and logical development; Reger gives figure treatment that can scarcely, in its disjointed vein, be called Development. Being modern the work is complicated and also heavily scored, but it is not too long.

A single broad note of brasses ushers in the composition. Then come alternate layers of unisons and dissonant harmonies, of very soft and very loud passages. In such programme-music without a "programme" (i.e., a definite story) there is considerable danger of the auditor dilating with the wrong emotion. We gathered from the music, however, that the hero and heroine were at times uncomfortable. That much was evident even to the most conservative analyst.

Combats there were also; what Shakespeare would have called "Excursions and Alarums," in which the kettle-drums and the brasses had work to do. There was, as in Wagner's "Faust" overture, but little of the feminine element in the work. The hero was almost constantly to the front. Occasionally there was a suspicion of tearing a passion to tatters, but this was not often.

None the less Reger's overture impresses the reviewer with a sense of its greatness. He cannot take it all in at one hearing, but there is a vague sense of power, and of beauty, too, left after it. It is a work that we should like to hear again. It did not arouse the audience to great applause; but that means nothing, for a "Sugar-plum Fairy," played on the Celeste, would gain more noisy laurels at any time than a Beethoven Symphony. But such a work deserves an attentive hearing and a repeated one. The continuous melody at the close of the work is ineffably beautiful and gives us hopes of Reger. He is beginning to cease to be the apostle of ugliness. Thanks are due to Mr. Fiedler and the orchestra for the pains which they have taken with this work. And to think that it was first performed in Cologne in March of this year, and here we have it in Boston in October! Bravo, Mr. Fiedler!

It is well, once in a while, to remember that Tschaikowsky wrote other symphonies besides his "Pathetique." It was well, too, to have the melodic Russian and the still more melodic Norwegian come after the abstruse German. Yet we were somewhat out of touch with the Tschaikowsky work. The points which we always associate with the Russian master are present; the Muscovite folk-songs bubble up at frequent intervals; the deep woodwind growls; the piccolo scintillates; but there is a palpable effort to be grandiloquent, which is not present in the sixth symphony and which is more exciting in the fifth.

In the first movement ambition o'er-leaps itself. There is a fanfare of brasses which is like a challenge to fate; but Schumann has done this better in two of his symphonies. The kettle-drums give a ground-bass in this movement, an effect which Tschaikowsky made still better use of in his sixth symphony. But it is always refreshing to hear good melodies in a classical form, and this work had tune enough to supply some of our modern dissonancers for a life-time. But the effect of the first movement was rather weak after the Reger Prologue. One felt that the first was much the greater movement.

The tunes were at their best in the slow movement, in which a beautiful oboe melody was beautifully played at the very beginning, and the bassoon was also agreeably prominent at the end. The Scherzo, however, is the most popular movement of a work that is a little too popular throughout. Here there is peppery piccolo work and some effective pizzicato sweeps upon the strings. It was excellently performed and both conductor and orchestra were compelled to acknowledge the applause at its end.

TRANSCRIPT
OCTOBER 16, 1909

THE SYMPHONY CONCERT

REGER'S NEW PIECE FOR THE FIRST TIME

The "Prologue to a Tragic Play," as Mr. Fiedler Condensed and Concentrated It—A First Impression of Its Form and Manner, Substance and Emotions—Reger's Power of Tone—The Tschaikowsky of the Fourth Symphony in Comparison—The Grieg of "Peer Gynt" and to Surfeit—Another Striking Concert

Whenever the public of the Symphony Concerts has heard Reger's orchestral music, it has warmly applauded it. The local Methuselahs of music—and some of younger years—shook wise and doubting heads when they first heard his Serenade less than two years ago, but the naive mood of the piece, that masqued much intricate invention and limitless scholarship, the charm of it, and Reger's delight in tonal beauty for its own sake, won more receptive hearers. Our audiences thrilled to the emotional intensity of his Variations for orchestra and the resplendent tonal power of the fugue that ended them. At the Symphony Concert of yesterday, when Reger's new "Prologue to a Tragic Play" came to first performance in America the audiences—as audiences on Friday afternoon go, and with allowence for the nature of the piece—was as hearty in its applause. The music runs long and intricately; it is exacting to follow and emotionally searching to hear. Yet not once did the audience give sign of waning attention. Musical opinion in Germany, which loves controversy over composers as Scots love it over theology or Americans over business, is sharply divided between the "Straussites" and the "Regerites." You cannot hold neutral and find stimulating interest and pleasure in the music of both. You must rail at the one and cherish the other. The men, said Reger's publisher curiously last summer, are oftenest for him; while the women are as frequently and ardently on the side of Strauss. Here in Boston there is no such division of the sexes or of musical opinion. We are more equable and catholic minded, and as the two Symphony Concerts that have begun the season have proved, we take our pleasure in both Reger and Strauss. Certainly the orchestra plays the music of each understandingly, gladly, thrillingly.

Tschaikowsky—the Tschaikowsky of his first mastered and individual symphony, the fourth, in F-minor—followed Reger's Prologue. The music had not been played here for almost exactly four years; the novel sound and aspect, the ear-tickling phrases and rhythms of the sustained pizzicato for the strings at the beginning and at the end of the Scherzo are sure to win it applause; the passages of "ballet music" that Tanéieff resented in the score have similar fascinations and similar results; the whole is eloquent of Tschaikowsky, Slav sentimentalist and Slav melodramatist, on his way to the passion and the tragedy of his two final symphonies; Mr. Fiedler's performance was large and orotund rather than nervously sensitive and racking; and the result again was an engrossed audience and applause so insistent that the conductor brought the orchestra to its feet at the end of the Scherzo. Grieg ended the concert and Grieg to surfeit. There are eight pieces in the two Suites that he made from his incidental music to Ibsen's "Peer Gynt." Mr. Fiedler played seven of them—all but the "Arabian Dance" of the second Suite. It was good to hear the music played with beauty of colorful tone, with fineness of detail, with supple rhythms. The first Suite, hackneyed as it is, deserves such rescue, on occasion, from the torments of popular performances; the second in comparison is genuinely unfamiliar. But Grieg was a "little master"; he had but one vein, —the vein of the "Morning Mood" and of "Solvejg's Song"—manfully as he tried to assume others; and seven courses of him, albeit diversified, were sure to cloy even an audience as eager as that of yesterday.

Reger is only thirty-six year old, his music, again according to his publisher, finds a wider sale than that of any other living composer; 108 is the "Opus Number" of the Prologue of yesterday, which is barely six months old; and "Opus 109"—a string quartet—already lies in the music-shop. Pictures of Reger, especially in the shape of the head and about the nostrils, look like engravings of Bach; and thus prompted, to see Reger himself is to note the resemblance. Reger professes Bach as his master; and he is as clearly the descendant of the long line of purely symphonic German composers, as Strauss is the child of Berlioz, Liszt and Wagner, the dramatizers of music. One quality, perhaps two, distinguishes Reger among all the rest of the swarming brood, and even from his musical forefathers themselves. Above almost any other composer Reger loves tone for its own sake, not for what it may express poignantly or graphically, but for the sensuous satisfactions that it may give to him who creates and to them that hear it and for the intellectual delight, again to him and to them, of the manipulation of it. No such ear for shadings of tone, no such imagination and invention in them, no such superhuman and almost diabolic ability to make notes expressive of these subtleties exist in our time. Like many another contemporary composer, Reger often writes music to be seen rather than heard. The ear, at the moment, cannot differentiate its interweaving or the mind follow its threads; they must be read somewhat as the eye and the mind follow the diagrams and the equations of a geometer in the solution of an intricate problem. (The omitted passages of the Prologue—and there were two such yesterday—are full of such music.) Any chord makes Reger almost monstrously fertile in invention. He modulates so incessantly, insistently and variously that his pieces may not properly, like Giordano's operas, bear any key signature. The range, the fertility, the intricacy, the pliancy of his polyphony are almost superhuman, an elephantiasis—were it not often so fine and subtle—of an intellectual faculty. These means serve the one dominant end—the sensuous beauty and the emotional appeal of tone in itself and the imaginative and expressive manipulation of it. The first impression, thus, of Reger's pieces, even of those in the smaller forms, is oftenest of a vital and resplendent mass of tone. Recall, for the supreme impression of it, thus far, in Reger's orchestral music, the Fugue that ends his Variations.

So considered, the "Prologue to a Tragic Play" seethes with tonal intensity and tonal power. It matters little what tragedy suggested the music. Perhaps there was none at all; and quite as probably Reger himself invented his own tragedy in tones as he wrote. The tragedy, in emotional significance, is unmistakably large, heroic, remote and luridly lit, full of swift and fateful vicissitudes, of superhuman deed, of racking passions that now blaze and now turn sombre, that are mighty and are tender—a tragedy of large and vivid external action and of intimate and intense emotions, that comes to shadowed yet triumphant close, to a kind of spiritual apotheosis, rare in the somewhat earthly minded Reger. "Now cracks a noble heart. . . . Proud death, what feast is toward in thine eternal cell." As Reger has written his music, he makes this tragedy a tragedy in tones and nothing else. His melodic thoughts, in bare statement, are short-breathed and in their narrow selves neither impressive nor significant. They suffice because they kindle Reger's imagination to the writing of his tragedy. None may excel him, when he chooses, in the dividing and the subdividing of melodic ideas and the worrying to the last gasp of the last strip of them. Reger can turn musical essayist, dessicate his ideas, and expatiate almost upon each atom of them. (He has done so in some of the omitted passages of the Prologue.) But Reger can also turn tragic poet and tragic dramatist in tones, and he is so oftenest in the condensed and concentrated version of his overture that Mr. Fiedler made yesterday.

The voice of fateful and heroic tragedy is eloquent throughout the music, now large and high, now leaping into fury, now dying to whispered and dolorous accents, rising again to mighty proclamation and then softening to a deep and still longing or to the mood of tender and eager vision. (There softenings may be a little Wagnerian, a little suggestive of the first act of "Die Walküre," but the Prologue is Reger's first venture into tonal drama and it is hard to escape the most puissant of its influences.) Always the tonal tragedy seethes and struggles—the strings over the other instrumental choirs—or shudders breathlessly, shatters itself upon itself, rekindles its fires of passion, combat and desire, and mounts anew in inexhaustible climax. Black darkness shrouds the mutterings and murmurings of the music, or lurid lights play over its expanses, softening their gleam to its sighs and longings. There are no images such as Strauss likes to summon in and with his music; no explicit tale unfolds itself; there are no psychological expositions and subtleties. There are only, in the true estate of dramatizing music outside the opera house, the chain of emotions that tones of themselves may impart and intensify and the engrossing and the penetrating atmosphere that tones of themselves may weave. If only Reger were such a master of large tonal design as he is of mighty tonal emotion. Too often, his form of expression, in the large sense, repeats itself—the long ascent, the gradual gathering of the divided voices, the climax that first concentrates and then shivers them, the moaning pause, the piercing single voice, and the multiplication, the ascent, and the gathering again. None the less, Reger, by the clear proof of this Prologue, is a puissant orchestral dramatist—and by the power of tones alone.

Was it the fault of Tschaikowsky himself or was it the contract of Reger that made the Russian's symphony sound rather tame and sentimental and akin to the "modulated melodrama" of the current threatre, after the heroic and truly tragic Prologue. Tschaikowsky could be tragic enough in his fifth symphony and in the "Pathetic Symphony" that Mr. Fiedler played last year, which in the fifth, his masterpiece, he is as fateful and seething, as longing or as portentous as is the new and dramatizing Reger. The symphony of yesterday is of another fibre, mood, intent and expression. In the fifth and in the "Pathetic," Tschaikowsky wrestles with overwhelming fate, wrestles now in agony and now in exaltation of spirit. The music that he has written in them is the deepest of all his music and he is poignantly moving. He is concerned with his individual temperament and emotional experiences, and not with such impersonal passions as though of Reger's Prologue, but the burning intensity of his expression, the frenzy of struggle, elevation, or despair make them universal.

The fourth symphony, each time that it comes to hearing, and not always in such a perilous vicinage as that of yesterday, seems the more to lack such intensities. In it, Tschaikowsky sentimentalizes over the struggles with fate that so often are the springs of his music, and takes a kind of perverse and melancholy joy in the process. Werther-like, he loves—he even craves—his haunting and torturing moods. He does not express them irresistibly, alike for himself and for his hearers, as he does in the two final symphonies. He dallies with them, even "prettifies" them—recall the passages in the first and the slow movement that begin and end in charm. He consciously seeks and achieves such "effects" as those that have popularized the Scherzo. He makes musical "copy" of his sleep-chasings and dream visions and writes an explanatory note to the insatiable Mrs. von Meck. The inspired, the tragic, the truly and universally expressive Tschaikowsky indeed speaks in the sustained passages of thundering fate in the introduction, and in the moment of emotional desolation that cuts the riot of the Finale. Elsewhere he is Tschaikowsky finding a kind of sentimental balm—and an æsthetic use—in his own restless melancholy, or Tschaikowsky, the modulated musical melodramatist.

H. T. P.

TRANSCRIPT
OCTOBER 21, 1909

MUSICAL NEWS

A New Concerto by Mr. Strube at the Symphony Concerts Next Week—Additional Music for "The Tempest"—Subscriptions at the Opera—Mr. Mahler Returns—Mme. Carreno and MacDowell's Music—Mr. Hammerstein Revives "The Bohemian Girl"

Mr. Rachmaninoff, the Russian pianist, who was expected to play one of his own concertos at the Symphony Concerts of next week, has been constrained by sickness to defer for a time his visit to the United States. Accordingly for the concerts of Oct 29 and 30 Mr. Fiedler announces a new concerto for violoncello and orchestra written by Mr. Strube, of the band, and with Mr. Warnke, its first 'cellist, to play the solo part. New concertos for violoncello are rare in these days, and new pieces by Mr. Strube, especially after his masterly symphony of last spring, have their particular interest for the public of the Symphony Concerts, which have long fostered his talents. Later in the season, perhaps in a few weeks, Mr. Rachmaninoff will make his promised appearance.

TRANSCRIPT.
OCTOBER 16, 1909

CONCERTS NEXT WEEK

Bantock's Music for the First Time at the Symphony Concerts—The Beginning of the Cambridge Series—George Hamlin's Song Recital

Joachim's Hungarian concerto, rarely played by virtuosi, presumably on account of its almost superhuman technical demands, will be given at the third public rehearsal and concert of the Symphony Orchestra next Friday afternoon and Saturday evening. The soloist, as on the occasion of its last performance here, in 1904, will be Professor Willy Hess, the concert-master of the orchestra. The Hungarian concerto is the work of a great violinist and a great technician; it is the work of a musician as well, in which it differs from the run of virtuoso pieces. Its testing of the whole range of the instrument's capacities suits it peculiarly to Professor Hess, and the performance may be expected to be a notable one. The first number of the programme will be Granville Bantock's Comedy Overture, "The Pierrot of the Minute." Bantock's name is new to the symphony programmes; he belongs to that group of younger Englishmen who have been the hope of that country for delivery from the reign of oratorio in recent years. He occupies a post as professor of music in the Manchester, England, Conservatory. His work follows the theme of some fantastic verses of the poet Dowsen, dealing with the love of Pierrot for the moon. The concluding number will be Beethoven's Eighth Symphony.

The programme of the first Symphony concert in Sander's Theatre, Cambridge, next Thursday evening, Oct. 21, will be—

Beethoven; Overture "Coriolanus."
Haydn; Aria, "With Verdure Clad."
Brahms; Symphony in D major, No. 2.
Bizet; Aria, "Je dis que rien ne m'épouvante," from "Carmen."
Struss; Tone-poem, "Don Juan."

The soloist will be Miss Laura Combs, soprano, remembered favorably for her singing in the performance of the Choral Symphony in Boston last spring.

MONITOR,
OCTOBER 18, 1909.

SYMPHONY CONCERT.

The Boston Symphony Orchestra, Max Fiedler conductor, gave on Saturday evening the first American performance of Reger's Symphonic Prologue to a Tragedy, opus 108. Besides that they played the Fourth Symphony of Tschaikowsky, three movements from Grieg's second "Peer Gynt" suite and all of the first suite.

The only thing to say about the Reger prologue is that it is much like all other good music and so far is it from being revolutionary that it is very conservative. It tells of an individuality, of course; of a modern individuality, and of a very different one from that of Richard Strauss. Reger, as he appears in this work, is a more self-contained man than Strauss; he sticks persistently to the point. His undulations may shift but his theme has a way of being always in evidence.

The Prologue is built around a motto of three notes and this is never for long at a time absent from the music. The tragedy is certainly not one of unrestrained violence. It is a tragedy perhaps of one who goes along smoothly through the greater part of his life and is surprised at last by fate. Its leading character is not one who plots somebody's destruction only to bring about his own. It may be the tragedy of an Oedipus, it cannot be that of a Macbeth.

There is a dignity and a restfulness about this work that seems to indicate that modern music has come to master its great resources and is no longer going to be mastered by them. Here is none of the reveling in technique which characterizes Strauss; and here is none of the Strauss triviality. Reger's inspiration is not so rich as that of Strauss; consequently he has to fall back on thinking. But he is the more logical man; his unity is not a unity of tumult but a unity of related ideas.

Perhaps never since Mr. Fiedler has been conducting the symphony concerts has he had a program with which he was so entirely pleased as he was with the program of the second concert. He conducted it all equally well and with equal interest in its subject matter. Evidently he chose this program without feeling obliged to do something big and the result was as satisfactory a concert as he ever gave.

There have been moments in the first two Saturday evenings of this season when Mr. Fiedler has put some of the old time Gericke precision into the conducting of the simpler and more rhythmical pasages of the music. It is surprising to see how readily the orchestra responds to any indication on the part of the conductor that neatness of phrasing is desired. A little classic dryness is not a bad thing to have manifest itself in these days when humanizing influences are running away with hi[illegible]

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ADVERTISER,
OCTOBER 27, 1909

TSCHAIKOWSKY'S "TEMPEST" GIVEN IN SYMPHONY HALL

Symphony Players Disclosed the Music to Be Brilliant in Contrasts—Acting Not Altogether Good.

By S. C. Williams.

Unusual circumstances justify commencement of a dramatic criticism with comment on music accompanying the performance. It is no disparagement of the Greet Players to say that many present in Symphony hall last night were more interested in hearing the first Boston performance of Tschaikowsky's fantasia, "The Tempest," than in seeing another performance of Shakespeare's play of that title.

Tschaikowsky's work was written in 1873, and was suggested by Vladimir Stassof, the art critic and literary champion of so-called "younger" Russian composers. After hearing a performance conducted in St. Petersburg by Nepravnik, Stassof wrote to the composer, lauding it as "a marvel of marvels. Caliban, Ariel, the love-scene, what passion, what languor, what beauty!" Laroche, on the other hand, said the storm was "chiefly remarkable for noisy orchestration." He wondered "by what technical means the composer succeeded in concocting such a pandemonium."

As in most cases, truth lies between two extremes. Last night's performance by 50 Symphony men under the baton of Gustav Strube disclosed Tschaikowsky in characteristic contrasts,—in superbly graphic touches, in tumultuous passion and melting appeal. It is brilliant music, not one of his great works, but still the work of a great composer. One wonders whether Laroche, who could not understand how the composer "succeeded in concocting such a pandemonium," ever heard "Francesca" or the "1812" overture. And what would he think of Richard Strauss' strenuous outpourings?

Sir Arthur Sullivan's music to "The Tempest" gave orchestral support to the performance. Written at Leipsic when Sullivan was only 19, it is unfailingly graceful and apposite. The playing of Mr. Strube's men awakened enthusiasm.

In comment upon the acting one cannot wax warm. A majority of the cast seemed a bit shaky in their lines, and, being deeply impressed by the size of the hall, became stilted in straining after audibility. In this respect Frank McEntee was the most conspicuous offender. His Prospero had heavy pulpit manners.

Mr. Greet's Caliban exhibits sardonic quality he summons easily, but is not really very savage. Violet Vivian was a Miranda whose persistent immaturity of manner surpassed belief. Two who acted with real gusto were Trinculo and Stephano, respectively played by Percival Seymour and George Vivian.

It is reported that before long the Greet players will have a permanent home in New York. That would be good fortune for them, and for the playgoing public. So situated, they could give more satisfactory performances than they are able to under present circumstances. That Mr. Greet, given ample resources, would be a strong influence in stimulation of intellectual interest in the stage no one familiar with his achievements can doubt. He has fought a good fight against heavy odds. It is matter for regret that he has not been able to sustain the early standard of his company.

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HERALD, BOSTON, OCTOBER 17, 1909

SYMPHONY PLAYS REGER'S PROLOGUE

First Performance in America of This Composition; Spirited Production of Tschaikowsky's Symphony No. 4.

SECOND OF SEASON'S CONCERTS IS GIVEN

By PHILIP HALE.

The second concert of the Boston Symphony orchestra, Mr. Fiedler conductor, took place last night in Symphony Hall. The program was as follows:

Symphonic Prologue to a Tragedy.....Reger
Symphony No. 4.....Tschaikowsky
Music to Ibsen's "Peer Gynt".....Grieg

Reger's Symphonic Prologue to a Tragedy, his latest orchestral work, was played for the first time at Cologne last spring. The performance last night was the first in America.

It is not known whether the composer had any particular tragedy in mind, whether one of Pelops' line, one by Shakespeare or one by some German author. It matters not. In its original form the prologue was long enough for a trilogy. Reger, for he is not wholly merciless, by a footnote in his score allows a conductor to make a liberal cut. Mr. Fiedler took advantage of the permission, and also cut for himself.

Reger is a prominent figure in the contemporaneous musical life, by reason of his bulk, his contrapuntal mazes, his defiant attitude, his pretensions, and the claims made for him by his friends. It was only meet and proper that Mr. Fiedler should give us the opportunity of hearing another of Reger's swollen orchestral compositions, the opportunity of seeing and hearing the composer weltering again in counter point.

It is not easy to speak patiently or calmly of this preposterous music; music that is not music, as there are books that are not books. The Regerite may answer with a provoking smile: "You should not judge from one hearing; you should hear the prologue often; it will grow on you; it is a gigantic work, not readily grasped and comprehended."

But the prologue is not unendurable by reason of some strangeness in the proportions of an unfamiliar harmonic scheme, daring modulations, bizarre instrumentation. It is unendurable because it is prodigiously dull. There is complexity, there is technical skill of a kind not to be encouraged when the results are so barren, there is a din; but where is strength, where is beauty, and, above all, where is tragic intensity or suggestion of bodement? Notes galore; themes without distinction; climaxes that do not thrill, that are in boresome succession; music that is jejune and futile.

Tschaikowsky's fourth symphony has been a stumbling block to some who find the first movement both blatant and trivial and the finale rowdy, yet it is doubtful whether the composer ever wrote a more thoroughly characteristic work, a franker confession of his views of life and death. Tschaikowsky's best music is usually a revelation of himself, of his mood at the time of composition. He is the most autobiographical of all composers. He screams his disappointments and sorrows; he is now childlike in his joy and now in doleful dumps.

His program of the symphony written for his friend Nadejda von Meck is one that might be applied, in part at least, to his fifth symphony and to his sixth. There was always in his mind the thought of Fate that would not allow Mankind, i. e. Tschaikowsky, happiness. Last night the brass was more than once overblown in the first movement, so that the accusation of raucous coarseness seemed not unreasonable. There is filagree work for the wood-wind instruments that is trivial. Yet when all is said, this first movement is strangely impressive. There is a tragic atmosphere about it that is not as a Regerian fog or storm, for the persons in the tragedy are clearly seen.

The second movement is one of the most melancholy episodes in the literature of music. The oboe solo with which it opens, played with exquisite feeling by Mr. Longy, is not sadder than the forced gayety of the middle part. The scherzo is unique—a succession of sleep-chasings, to use Walt Whitman's word—fantastical thoughts, grotesque, amorphous, vulgar, with touches of superb insanity. As for the Finale, it is the expression of unthinking, unreasonable, animal joy. Fate watching cynically sounds its warning, but in vain.

Yes, this symphony is at times coarse, vulgar, trivial—but it is highly imaginative and at the same time elemental. The composer stripped himself, and the world sees and hears a man, not something disguised to outward view as a man, with smug, hypocritical mask, but a man, a mixture of divinity and the beast, confronted with the eternal problems, bludgeoned by fate.

The performance was spirited and impressive. The coarseness was not sandpapered; that which is inherently trivial was not hidden. On the whole, the performance was by far the best that has been given here.

Grieg said of his music to "Peer Gynt" that it gained when it was played in the theatre and in connection with the play. This is undoubtedly true of the two movements (1 and 3) in the second suite. In the concert hall they are not effective, nor is the transcription of Solveig's song so beautiful as the song when sung. On the other hand, Anitras Dance is probably more effective as music when it is heard without the distraction of the dancing woman and Peer Gynt's singular comments on her personal appearance. "In the Hall of the Mountain King" is frankly theatre music and excusable only for that reason.

HERALD, OCTOBER 21, 1909.

RACHMANINOFF ILL.

Russian Composer and Pianist Will Not Join Symphony Until Nov. 8.

Serge Rachmaninoff, the distinguished Russian composer, conductor and pianist, who was engaged to make his first appearance in America with the Boston Symphony orchestra in Symphony Hall Oct. 29, 30, was prevented by sickness from taking the steamer that would enable him to fulfil the engagement. He will join the orchestra, however, on its trip to New York, Philadelphia and other cities, the week beginning Nov. 8.

The program of the concert here Oct. 30 has, therefore, been changed. As now arranged, it will include Schumann's symphony No. 2; a new concerto for 'cello and orchestra by Gustav Strube (Ms.), and Richard Strauss' tone poem, "Till Eulenspiegel." Mr. Warnke, first 'cellist of the orchestra, will be soloist.

Mr. Rachmaninoff will appear at a later concert of the Symphony orchestra in Boston.

SERGE RACHMANINOFF.

BOSTON GLOBE—OCTOBER 23, 1909.

MUSIC AND DRAMA.

"A Midsummer Night's Dream" at Symphony Hall This Afternoon—Current and Coming Attractions.

The Ben Greet company, assisted by an orchestra of Symphony men, Gustav Strube director, will present "A Midsummer Night's Dream" this afternoon in Symphony hall. Mendelssohn's music will be performed.

The cast is as follows: Theseus, Walter Beck; Lysander, Eric Blind; Demetrius, Alexander Calvert; Philostrate, John B. Astley; Egeus, Philip Golden; Quince, Frank McEntee; Snug, Charles G. Barney; Bottom, Ben Greet; Flute, Percival Seymour; Snout, Charles R. Hopkins; Starveling, P. J. Kelly; Hippolyta, Grace Halsey Mills; Hermia, Keith Wakeman; Helena, Violet Vivian; Oberon, George Vivian; Titania, Ruth Vivian; Puck, Millicent Evison.

Next Tuesday evening "The Tempest" will be presented, with Sir Arthur Sullivan's incidental music played by the orchestra.

MONITOR, OCTOBER 22, 1909.

SYMPHONY AT CAMBRIDGE.

MAX FIEDLER is so much at home when he is with the academic folk who throng Sanders theater to hear the Cambridge Symphony concerts that he makes them feel as though the orchestra were their own instead of a company of visiting musicians from Boston. He seems to feel that he is in a place where the German musical ideal is perfectly understood, in a place where the apologetic and controversial attitude is unnecessary. He knows that Brahms and Strauss are welcome there because all German thinkers are welcome there; and knowing this, he interprets these composers for the Cambridge audiences with peculiar freedom and power. And the Cambridge audiences have a historic sense which gives Beethoven a welcome on their programs, and Mr. Fiedler can make a work of that composer acceptable to them by giving it the straightforward, unpretending interpretation he deems it should have.

The Cambridge symphony season began Thursday night with the following program: Beethoven, Overture to "Coriolanus"; Haydn, Aria from "The Creation"; Brahms, Symphony No. 2; Bizet, Aria, "Je dis que rien"; Richard Strauss, "Don Juan." The soloist was Miss Laura Combs.

Sanders theater was filled, and applause, though given with academic discrimination, was enthusiastic. The conductor read his scores with such freedom and at the same time with such care that the audience were brought close to the thought of the composer. They liked the overture; they liked its simple outlines, they liked Beethoven's contrasting moments of argument and persuasion; they liked being startled by his bursts of quick temper, they liked being calmed again as his mood softened.

The spell of Brahms, Brahms of the Second symphony, joyous and serious by turns, and restrained always, was no less powerful over them; and Strauss in "Don Juan" spoke with sincerity and directness.

Miss Combs, the soloist of Thursday evening, appeared in Boston last spring as the soprano of the quartet in the Ninth symphony of Beethoven, and won all the praise that is to be won from taking that difficult and rather thankless part. Her voice had a better chance this fall in the Worcester festival, when she took the lead in the quartet of Liszt's Missa Solennis. Here the blend of her soprano with the other voices was most satisfying. But her singing in quartets was an incomplete test of her powers. In Cambridge Thursday evening she showed what manner of voice she really has and what purposes of art it can serve. The notable thing about it is its purity of tone throughout its range. It is by no means a dramatic voice; and if a soprano can thrive in these days without singing in the dramatic manner she does well. It is perhaps not such a militant voice as it ought to be, even for singing the aria "With Verdure Clad," but for Bizet's music, wherein the voice part is written to blend with the orchestral colors, nothing better than Miss Combs' light and pure soprano could be desired.

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With Mr Bantock's reputed facility in oriental color, there might have been expected in this work a more potent suggestion of the spell of soft fragrance and subtle thraldom of sense which the lines apparently breathe forth.

As an anathema upon even so cold and chaste a kiss the composer pronounces an empty disillusionizing fifth in the dull-colored lower register of the flutes, and Pierrot's dream is over.

It was good to hear Beethoven's symphony played with the dignity and understanding inherent in Mr Fiedler's readings of that master.

BOSTON GLOBE—OCTOBER 23, 1909.

SYMPHONY CONCERT

Joachim Concerto Played by Willy Hess.

First American Performance of Bantock Overture.

For the third pair of Symphony concerts Mr Fiedler chose his two orchestral numbers, in the one instance the ultra-modern romantic literature, and in the other, from the fountain head, classicism.

The first was "The Pierrot of the Minute," a comedy overture to a dramatic phantasy of Ernest Dowson's by Granville Bantock, which received in the concert of yesterday afternoon its first performance in America. The second was Beethoven's symphony in F major, the eighth.

Dividing the two came the soloist of the week, Prof Willy Hess, the concert master of the orchestra, in the highly exacting concerto by Joachim, who styled his work "in the Hungarian manner."

It is a triumph for the orchestra itself that from its first desk should come an artist who, beside possessing in exceedingly large measure the technical surety and broad musicianship so capably to fill his chair, should also combine with that routine dependability an artistry which can cope with the seven-leagued stride of this concerto. It is one of the longest, severest and most crucially testing pieces in all violin literature. Prof Hess finds an additional reason for regarding it highly in that Joachim was his teacher.

Prof Hess played the concerto upon his debut with the orchestra on Oct 22, 1904, just five years ago to a day. Yesterday he played it again with sovereignty over its multiplied technical difficulties and a reading more to be remarked for its breadth and dignity of style than for excessively Hungarian bravura and abandon.

The allegro was a well-balanced piece of virtuosity. The Hungarian theme, with its love of the minor, and the resultant augmented step in its melody, was played with a reverence and a tenderness rather than with the show of fire which a younger and more impetuous player might have given it. The dazzling rapidity of tones did not seem mere display. They went with remarkable facility, and with both a firmness and elasticity of bowing which made the intricate phrase intelligible. Prof Hess did the rapid chromatic octaves, the terrific double stopped voices in duet, and the other well-nigh incessant feats of executive skill with apparent ease.

The series of diversions in the second movement, beginning with the "Romanze," were memorable for much beauty in tone and phrasing. Particularly enjoyable was the fluent embellishment by the solo violin of a sustained singing melody in the 'cellos.

The true Hungarian love of rubato and well-contrasted accent and staccato note came more noticeably in the third and closing movement. The lightness, brilliance and well-measured surety of Prof Hess' spiccato bowing in this movement were somewhat marred by a slight but perceptible tardiness in the orchestra. Otherwise the accompaniment, which is highly engaging in and of itself, was most admirable.

The concerto is unquestionably too long and taxing a work when considered in the light of comfort either for hearer or performer. An artist of other than great power of concentration and prolonged nerve tension would do well to chose some less severely searching medium for his ability.

It is to be noted that, save for the first few notes of the solo instrument's entrance in the first movement, which, by the way, seems an illogical and unwarranted means of introduction, Prof Hess' intonation was practically impeccable throughout the work.

At its conclusion the soloist was summoned again and again to the platform by the continued applause of the audience, in which Mr Fiedler and the members of the band joined most heartily. It was a justly deserved ovation.

The New Overture.

It is an achievement that, in two of the first three pairs of concerts thus far given this season, Mr Fiedler has presented novelties which in both instances have received their initial performance in America.

Comparison between the Reger "Prolog to a Tragedy," heard last week, and the "Comedy Overture to a Dramatic Phantasy," by Granville Bantock, heard yesterday, is like an attempted comparison between one of Shakspere's monumental tragedies, as "Hamlet" or "Lear," with something written considerably less well than one of his lesser comedies. However, Mr Fiedler deserves our gratitude for keeping us abreast of the times in the way of novelties, and a little in advance of the patrons of the Symphony society in New York or of the Thomas orchestra in Chicago.

The new overture was something of a disappointment. Its workmanship is dainty, fantastic, elegant, quaint and too crudely realistic by turns. In its formal structure a constant irregularity in rhythm and tempo break up the movement into frequent episode, incident and excursion into some new caprice.

There is noticeable economy both in the use of thematic material and of counterpoint, indeed the tonal treatment at times is so meager that the thread of development seems insufficient. The instrumentation dismisses six members of the usual choir of brass and percussion. There is no marked novelty in harmonic device.

As to the work's relation to the composer's "program," in which the "Pierrot," in his dream of the fateful "minute," begs a kiss from the immortal moon-maiden and is doomed by her to thereafter love in vain, its whimsical vagaries might aptly be summoned by Ernest Dowson's phantasy to the mind of a fanciful composer.

As a poetic conceit the story possesses the charm induced by subtle and beautiful imagery. The musical work mirrors well the lightness and elusive grace of its fairy romance, but keeps it under the cold, scintillating light of a northern moon.

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ADVERTISER.
OCTOBER 23, 1909

BANTOCK OVERTURE GREATLY ADMIRED

SURPRISE OF THE WEEK'S SYMPHONY PROGRAMME

Great Reception Given Prof. Hess, Who Plays Joachim's Hungarian Concerto.

By Louis C. Elson.

Programme.

Granville Bantock—"The Pierrot of the Minute." Overture.
Joachim—Hungarian Concerto, for Violin.
Soloist—Prof. Willy Hess.
Beethoven—Eighth Symphony.

A programme of but moderate length that vibrated pleasantly between the old and the new, the classical and the radical. The eighth symphony does not pall, although Beethoven's odd numbers (excepting the first) are all greater than his even ones in the matter of symphonies. But there are still many matters that modern composers can study from this symphony. First, conservatism in scoring, for it is not at all ambitious in its orchestral forces. Second, melody, for its themes sing themselves. Third, good humor, for there is not an atom of the bitter woe which is now becoming fashionable in its measures. And lastly, brevity, for it is one of the shortest of symphonic works and stops when the composer has nothing more to say.

This last quality is most refreshing, for your true modern goes on long after he has told you all his thoughts and would by no means give you a symphony of less than an hour's length. He would probably regard this as a Sinfoniettina. Yet it was good to listen to, all the same, and the sparkling themes lost nothing in the interpretation.

We feel like giving the chief praise to the bassoon and contrabass, for this is emphatically a symphony for these instruments, and they are very often to the fore, sometimes with themes of ponderous comicality, sometimes in funny duet touches with the kettledrums. We may remember that Beethoven loved the bassoon and always used it when he was in the free mood which he called "aufgeknoepft." Just as the horn was Weber's pet, and the clarinette Mendelssohn's, so the bassoon exhibits Beethoven in his best humor. But his playfulness always had something leonine in it, like the humor of Aristophanes.

But when composing this symphony our lion was in love. It is astonishing how often Beethoven fell in love and then fell out again. But the world was always the gainer by his passions and may thank Amalia Seebald for the joy of the seventh and eighth symphonies.

The reading was a good and unaffected one, and Mr. Fiedler did not try to give more to the work than Beethoven intended it to express. But the spirit of the development of the first movement, the dialogue between violins and cellos in the second, the beautiful horn passages in the Minuet, and the manner in which the contrabasses bit the flute's head off in the finale, were all points to enjoy, while the frenzy of happiness at the end was brilliant in the extreme. When Beethoven was joyous he painted the whole orchestra red, as witness the end of the ninth symphony, the end of the "Leonore, No. 3," and the Coda of this work.

When the Hessian Willy stepped to the front he was most cordially greeted; and certainly he deserved the tribute, for Prof. Hess has been the best of concertmeisters to the best of orchestras. But he immediately set about earning this "pay in advance" applause by giving a splendid display of technique and of musicianship. We cannot say that we are intensely moved by Joachim's concerto. His head was moved by thoughts of fingers and bow far more than his heart was moved by emotion when he wrought this work.

But the work is shapely, its themes are well defined and form good foils to each other, and the concerto has the merit of growing steadily better up to its close. Its first movement is its least effective. The work is of course thoroughly violinistic, or fiddlesque, (the reader can take either horn of this etymological dilemma) and was bound to be a little too long. One can alter Goldsmith in describing Joachim's composership and say that even his failings leaned to virtuosity's side.

There was a long Tutti at the beginning of the first movement, affording an excellent opportunity for the artist to get as nervous as anyone waiting in a dentist's side-room. But there is no nervousness (in the fidgetty sense) in Mr. Hess. He gave the most brilliant exhibition of violin technique that we have heard in a long time. Everything was there: skips, harmonics, double-stopping, G string work, and the final Coda was a perpetuum mobile of wonderful power. Amid all this there was not the slightest swerving from intonation (although at first a little lack of breadth) and the performance was a masterly one in every way.

Mr. Hess was recalled again and again and his playing rather than the content of the work deserved the great tribute.

The surprise of the concert was the Bantock overture. There was a time, only a few years ago, when Bridge, Mackenzie, and a few others of the conservative type, thought of founding a new English school of composition; with about as much chance of success (as Ernest Newman put it) as an ambitious hen would have in hatching out hard boiled eggs. And now, lo and behold! there is an Elgar building hour-long symphonies with tremendous orchestras, there is Delius plunging into the most modern radicalism, and here we have Granville Bantock evolving a most difficult orchestral work, with all kinds of complexities yet with a modern spirit and verve that carries the auditor along with quickened pulses.

In the first place the overture has a glow of tone color that is still unusual in England. Then also it has a delightful freedom of form that gives an added charm. It is the story of an enchanted Pierrot who stakes his life in a fairy dell for the sake of love. Although it is always risky to tell the tale of programme music without the composer's authorization, yet we found a suggestion of the fairies in the passages with tambourine and Glockenspiel (tinkling bells) in the earliest part, while Pierrot himself was suggested by a clear motive, rushing spasmodically to and fro on contrabasses, celli or bassoons.

Then came the most gentle of lullabies which cradled him to sleep. Then followed the most tender of love-scenes in which the horns had some exquisite work, while distant tinkling seemed like sounds in a dream. The strings, part of them bowing and part pizzicato, gave further ecstatic touches.

The reawakening was hinted at in a return of the Pierrot theme and the fragmentary passages that accompany it. If we do not find much coherency in the first part of this, the slumber-song and the love-scene noble additions to the modern repertoire, much more promising than the recent work of Elgar. It is a matter of congratulation that Mr. Fiedler is educating us in the advances that are being made abroad. It is only about a year ago that this work had its first performance in England.

We may not admire all of the novelties as much as we do this overture, but at least we ought to have a chance to hear them and form our own opinions. If Bantock has gone much further into this delicate school of work he may be characterzed as an English Debussy—at least in delicacy of orchestration.

BOSTON SYMPHONY ORCHESTRA.

Word has been received from Dresden that Rachmaninoff, who was to have been the soloist of the Symphony on Friday afternoon, Oct. 29 and Saturday evening, Oct. 30, is ill and will be unable to sail on the date he intended, so that his appearance here with the Symphony Orchestra has been postponed to later in the season. His failure to arrive on time will bring into this programme a new work by Gustav Strube, a concerto for violoncello and orchestra, which is still in manuscript, and has never had a public performance.

"THE TEMPEST."

The second and last performance by the Ben Greet Company, assisted by an orchestra of Symphony players under Gustave Strube, will be given in Symphony hall next Tuesday evening at 8.15. The play will be Shakespeare's "The Tempest," and so far the public has exhibited uncommon interest in it. The performance will be preceded by Tschaikowsky's fantasia, "The Tempest," and during the performance the incidental music written by Sir Arthur Sullivan will be played.

TRANSCRIPT, OCTOBER 23, 1909

CONCERTS NEXT WEEK

The Season Actively Begun—Mr. Strube's New Concerto for Violoncello at the Symphony Concerts—Mr. Kreisler's and Mme Schumann-Heink's Recitals—Tilly Koenen for a New and Noted Singer—Dr. Wuellner Again

Despatches from Dresden bearing the information that Rachmaninoff has been prevented by illness from sailing to begin his American tour, will bring to performance sooner than was expected Gustave Strube's new concerto for the violoncello. It will be played by Mr. Heinrich Warnke on Friday afternoon, Oct. 29, and Saturday evening, Oct. 30. The work, which was written last spring, has never had a public performance and will be played from manuscript. The initial key is E minor, and though following the conventional form, the concerto is played without pauses between the movements. Concertos for the violoncello are many, but the playable and the unfading concertos are few. In adding to the literature of concert pieces for this instrument Mr. Strube has sought to contribute music which should be suited to its best capacities, the lower strings in cantilena, the middle upper registers for the brighter passages, with a discreet avoidance of the altitudes of the "humb p sitions." His first movement aims at conciseness—two contrasted themes for subject matter, with a rhapsodic development rather than a formal working out. This leads without pause into a slow movement in the mood of an intermezzo. The finale is so fashioned as to give unity to the work by building on the main theme of the first part, but with this subject so changed in rhythm as to bring it to a new mood.

The orchestration, as might be expected of the composer, is subtly disposed to important participation in the first and last movements, reduced to accompaniment in the second. The work will have all the advantage of Mr. Warnke's sympathetic warmth and his rich and varied intonation. Strauss's "Till Eulenspiegel's Merry Pranks," of the grotesque idiom, and Schumann's Symphony No. 2 in C major, complete the programme.

TRANSCRIPT. OCTOBER 23, 1909

THE SYMPHONY CONCERT

WILLY HESS PLAYS JOACHIM'S CONCERTO

The Place the Violinist Has Won with the Public of the Concerts and Its Reward—The Mastery of His Playing Yesterday and the Glamor That He Gave It—The Drawbacks of Joachim's Music—Mr. Fiedler and Beethoven—An Example and, Perhaps, a Moral.

In spite of Bantock's new overture that began the programme yesterday afternoon at Symphony Hall; in spite of Beethoven's symphony in F major that ended it; in spite, even, of Joachim's "Hungarian Concerto" that Mr. Hess had chosen for performance, the concert belonged primarily to the violinist. The audience listened eagerly to Bantock's overture, found seeming pleasure in it and rewarded it with the light applause that the vein of the music asks. It listened attentively to Mr. Fiedler's somewhat labored and mannered Beethoven—the conductor is less fortunate with him than with any other classic composer, because he will not let the music go its own way—and gave the eighth symphony the coolly grateful applause that usually on Friday afternoons deferentially acknowledges such pieces. For most of the audience the chief interest of the concert lay plainly in the annual appearance of Mr. Hess, in a solo piece.

Little by little the violinist has made for himself a distinctive place with the public of the Symphony Concerts. In spite of his habit, Mr. Hess has not needed to come to the concert-master's chair after the rest of the orchestra is seated, to persuade his audience that he is a man of clear individuality, finely and highly strung. Those audiences may not know his virtues as the leader of the string choir that successive conductors from Mr. Gericke through Mr. Fiedler, and many a watching and listening musician, have warmly praised. They may not know that many a fellow violinist counts Mr. Hess as the most distinguished and characteristic perpetuator of the German school of violin playing that began with Spohr and flowered for years in Joachim, and that these same violinists wonder that such a master as they hold Mr. Hess should divide his skill and energy between an orchestra and a string quartet, between teaching and incidental appearances, when he might go up and down the world as an eminent virtuoso. He has chosen his lot as he wished, and one of the rewards of it is a public that now knows him intimately as such relations go; that surmises, if it does not fully realize his worth as a concert-master; and that is ready each year to hear and to applaud him as one of the remarkable virtuosi of the violin in our time. It welcomed him heartily yesterday; it heard him intently for forty minutes—for Joachim is long-breathed—and at the end of the concerto it brought him back again and again to the stage now for acknowledging bows to his listeners and now for warm hand-shaking with Mr. Fiedler.

Moreover, it was as the virtuoso, pure but hardly simple, that Joachim's Concerto—the Concerto "in the Hungarian manner" that the violinist wrote in the fifties in the first flush of his fame—was bound to exhibit Mr. Hess. It is very long; even after fifty years it is a monument of technical exactions, difficulties and felicities; it has its succeeding moods—now gravely rhapsodic, now wistfully songful, and now alert with rhythmic and pulsing energy that curiously recall the emotional sequence of Paderewski's symphony; it is stoutly made music; but it is the music of creative meditation rather than of creative imagination; the Hungarian matter and manner of it seem pale and cold and rather Germanized to a generation that likes its "nationalism" hot and exotic to the ear; while its Hungarian voice, accent and emotion are steadily subordinated to the more imperative and emotional voice of the violin. Joachim, even when all the fictitious halos that now blur his true lineaments have dissolved, may prove a composer of a sort; but he was surely a master violinist. To play the violin was not only his profession, but the expression of his spirit. If he was priest of the classics, as the English shibboleth still runs, he was high priest of his instrument. To play the Hungarian concerto is, then, a feat not merely to test the technical resource, surety and felicity of a violinist, but to disclose, so to say, his intimate understanding of the secrets of his instrument, his emotional sympathy for it, and his spiritual devotion to it.

It was this aspect and quality of the Concerto that Mr. Hess steadily kept uppermost. There was reason again for the delight of the ear in the fineness of his tone, in its edgeless contours, its singular luminosity, its undulating flow, its delicate and penetrating warmth, its sensitiveness to every melodic curve, to every play of rhythm, to every little efflorescence of ornament. And the grave, the elegiac or the energetic mood in which Joachim wrote kept this tone clear of the sweetness with which it sometimes cloys. Not less was there cause for admiration in the design of Mr. Hess's playing. He comprehended the concerto as a whole; he assimilated each division of it to a clear musical and emotional plan; he wrought its details and its contrasts, like that of the meditative passage that interrupts the rhythmic whirl of the finale, with discriminating and sensitive felicity; he lead clearly each of the intertwining lines of the music; and his moments of climax, be they melancholy or energetic, were persuasive culminations of long maintained and modulated mood. The grace of phrase, when the music asks elegance, the weight of phrase when it asks gravity, the incisiveness of phrase when it bids accent, were all within Mr. Hess's familiar and established powers.

The distinction that clothed these separate powers and that clothed Mr. Hess's playing of the whole concerto was the summoning of the true and the irresistible voice of the violin. To hear was to take little thought of what Joachim would have it do or of the skill with which Mr. Hess made it answer unfailingly and almost spontaneously to his bidding. The thought that quickly became emotion, as musical thoughts should become, was of the perfect voice of an instrument that has a shimmering loveliness of tone, a sensuous quality that now penetrates and now intoxicates, that summonses and marshals its own vague images that clothes them with its own glamors, that pricks the fancy and sways the emotions as does no other voice. Joachim shut the violin fast and hard in his Concerto. Do this or do that, he said, at my will. Mr. Hess by the sheer emotion for his instrument that kindled him, by the sheer spiritual devotion to it that for the time absorbed him, set it free. It gave back not only its willing submission to his and to Joachim's will, but its unique and compelling voice. For once a Concerto written as Joachim wrote was the apotheosis of an instrument and not a player. The "Hungarian Manner" might go hang. The universal violin as it was played yesterday needs no such "national" fripperies.

It is nearly superfluous grumbling to quarrel at this late day with Mr. Fiedler's playing of Beethoven's symphonies. A harsh cynic once declared that the conductor was too eager to make them sound as though Richard Strauss had written them and that the reason by which he succeeded so well with the Choral Symphony was its likeness to ultra-modern music. Such judgment overshoots clear justice, but it gives, perhaps, the true clew to it. Mr. Fiedler spends tireless pains upon the preparation for performance of whatever music he undertakes. He brings to each piece his own eagerness and intensity of spirit. He would make almost every phrase of the music speak with its particular voice; he would miss never an accent, a contrast, a salient harmony, a subtly marshalled or a swiftly leaping climax. He would have effect and yet again effect. Now this method serves him to admiration in romantic and in highly dramatic music and in the pieces of the pictorial and restless moderns and ultra-moderns. The classics, especially the lighter and the more lyric classics—and of these the symphony in F-major of yesterday, is a shining example—are another and a different matter. Beethoven, Schubert, Mozart—whoever the composer may be—wrote them to flow of themselves, to weave their own tonal web, and to color it with their own changeful light and shadow. The music, and nothing but the music, is often its own best and truest emphasis.

Did Beethoven, in this eighth symphony set such store by "inner instrumental voices" duly and graphically disclosed as Mr. Fiedler did yesterday? Did he meditate the accentuation—and often the detached accentuation—of so many details? Did he care for such variously modified tempi and for a speed in the "tempo di minuetto" that surely blurred its graceful outline? It is easy to suspect that he did not. There is good reason to believe that he wrote the eighth symphony with unusual spontaneity that was almost creative elation. It surely can speak of and for itself, and to exhilarating pleasure. A conductor's hand should be as light and easy upon it as a rider's upon a thoroughbred in joyous mettle. Mr. Fiedler's was not. Yet Beethoven would surely have rejoiced in the glow of rich, warm and pulsing tone that the orchestra gave to his music. And this time he had a horn as well as clarinet to sing the little song of his Trio with its true voice.

H. T. P.

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BOSTON JOURNAL-
OCTOBER 23, 1909

HESS AT BEST AT SYMPHONY MATINEE

Appears in Same Concerto in Which He Made Debut Five Years Ago.

WORK BRINGS FORTH REPEATED RECALLS

Novelty of the Program an Overture by English Composer, Granville Bantock.

A Bostonian pro tem. was the big figure at yesterday's Symphony matinee. Professor Willy Hess, the concertmaster of the orchestra, played Joachim's "Hungarian" violin concerto with all the power and brilliancy entitling him to be known as the foremost living exponent of Joachim's style and music.

Mr. Hess played this same concerto when he made his debut as a Symphony soloist just five years ago yesterday. It is apparently his favorite piece. Few violinists attempt it nowadays, and, in fact, Mr. Hess' performance of it is the only one with which the new generation of Bostonians is familiar. Mr. Hess studied with Joachim back in the middle '70's, some years after he had appeared here as a juvenile phenomenon; and unquestionably he has made a more memorable impression with this concerto than with other selections. It has difficulties that arouse all his well-known energy and that, surmounted as he surmounts them, afford a brilliancy hard to match. But, technique aside, the sentiment of the concerto is of the sober, deeper order which Professor Hess expresses with marked felicity.

Mr. Hess at His Best.

Yesterday, surely, Mr. Hess was at his very best. The fluency and the purity of his style have never seemed more agreeable. The brilliancy of the first and third movements was finely balanced by the charming romanza that characterizes the second movement, in the interpretation of which the soloist showed his mastery over crystal tones and tender moods. The audience was enraptured, no mistake, for when the concerto was over Professor Hess was recalled several times, though the promenade was then in order.

The novelty on the program was an overture by a young English composer, Granville Bantock; an overture called "The Pierrot of the Minute," written to introduce a dramatic phantasy by Ernest Dowson.

Fantastic Music.

The music pictures Pierrot in the park of the Petit Trianon asleep and dreaming of an adventure with the Moon Maiden. It is truly fantastic music, which pleases the ear and tickles the fancy, and at the same time proves the composer's cleverness. Mr. Bantock, by the way, came to Boston some years ago as musical director of an English show, "A Gaiety Girl," but now he is a professor in the University of Birmingham, the successor there of Sir Edward Elgar. The overture was well received. It did not call for any great enthusiasm. The rehearsal ended with a delightful performance of Beethoven's eighth symphony.

Rachmaninoff, the famous Russian composer and pianist, who was down for soloist next week, has cabled that he cannot come until later. His place will be taken by Heinrich Warnke, the solo 'cellist of the orchestra, and the substitute number will be a new work, a concerto for 'cello and orchestra by Gustav Strube, the well-known member of our great Boston band.

BOSTON GLOBE-
OCTOBER 27, 1909.

SHAKSPERE'S "TEMPEST."

Produced at Symphony Hall by Ben Greet's Players—Orchestra Plays Tschaikowsky's Fantasy.

At Symphony hall last evening, in conjunction with a performance of Shakspere's "Tempest," a band of 59 Symphony men, Mr Strube conducting, played as overture Tschaikowsky's fantasy, written upon this comedy, and the incidental music of Arthur Sullivan, both of which received at this time their first public pedformance in Boston.

Tschaikowsky's music is strangely uneven. Fortunately, Mr Strube cut one rendering of the tedious passage which the wind choir makes against an interminably reiterated accompanying figure in triplets in the divided strings. Much of the middle portion of the work is strong and clear in its related suggestiveness of the character and trend of the plot.

Of the two, the Sullivan music seemed more unfailingly apt and spontaneous. It grew out of the situation, or rather last evening it seemed to create the illusions and light fancy which the lines and, more often still the craft of the stage are intended to produce.

In the excessive short and isolated phrases which attend the movements of Ariel in the second scene of Act 1 the effect seemed incomplete and fleet-

The preludes to Acts 3 and 4 contain a freshness and charm of melody, a glow of color in their orchestration and a dramtic intensity in enriched harmonization which denote marked maturity for a youth of 20.

It is little wonder that the young Sullivan was held by this work to be a lineal descendant of Mendelssohn. The music accompanying the masque and the dances is of exquisite cast. Its dainty rhythms, sprightliness and melodic charm breathe the essence of light fancy with quite as perfect illusion as Mendelssohn's elfin-like scherzo, which was heard on Saturday afternoon.

In the consideration of Mr Greet and his colleagues, it must be borne in mind that of all Shaksperian comedies, this, his last, to make a convincing appeal to the eye, needs most the aid of an investiture and resourceful stage appliance, which Mr Greet's very dramatic creed forbids. Without this aid, all the greater exaction must fall upon the players.

Last night, with the exception of Miss Violet Vivian as Miranda, Miss Ruth Vivian as the sprite Ariel, and at times, Mr Proctor as Ferdinand, her lover, whose name and character the program omitted even to state, this demand for illusion received but scant response. The performance upon the stage was badly cast, indifferently rehearsed and shabbily put on. It is an affront to the melody of Shaksperian verse to retell it with such dilated, empty and pompous diction as offered by Frank McEntee as Prospero. His action was no more convincing.

Mr Greet himself, from his makeup, evidently makes Caliban half man, half lizard. His portrayal of the character oftenest aroused disgust. There is a certain elemental animalism about this creature which has an aspect of authority, even of dignity, until Prospero's greater power again subdues him. Mr Greet made scant recognition of it.

Mr Seymour as the Tester has an instinct for comedy, but he as the monster and the drunken butler indulged in coarse brawling unworthy of the play, their audience or the boards they trod.

BOSTON POST,
OCTOBER 23. 1909

"Pierrot of the Minute" at Symphony Rehearsal

BY OLIN DOWNES

Willy Hess, concertmeister, was soloist at the public rehearsal of the Symphony Orchestra yesterday afternoon in Symphony Hall; Granville Bantock's overture, "The Pierrot of the Minute," after Dowson's poem of the same name, was performed for the first time in America; Beethoven's Eighth Symphony brought the concert to an end.

Of late we have been hearing a great deal about Bantock—his originality, his Orientalism, his modern attitude toward the symphonic poem and literature as a basis for musical fantasy, etc. As an Orientalist — Bantock's most ambitious work, it appears, is his setting of "The Rubaiyat"—he may be all that is fantastical and atmospheric. In this overture we have Bantock, the Englishman, who, saving some passing measures of pleasing fancy and exoticism, seems to verge disappointingly near the conventional.

"The Pierrot of the Minute," a dramatic fantasy in one act, was published in 1897. The personages are Pierrot and a Moon Maiden. The scene is the famous Parc du Petit Trianon, where the air still vibrates with the music of forgotten loves. Pierrot appears, having obeyed a mysterious summons to enter this glade, if he would know the passion. He wonders why, of all people, he should be filled with this wistful longing, pours out a libation to Cupid and falls asleep. The Moon Maiden warns the saucy intruder to return before, in exchange for perilous happiness, he shall have lost his soul. But gayly, recklessly, the adventurer offers all for the priceless moments and is soon overcome with love for the unattainable fairy, whose lips are "more cold than I could dream." He begs a kiss and they talk of love. He tries to embrace the Moon Maiden, but she makes sport of him and eludes his grasp. Pierrot sulks. He is still entreating and she hesitating as morning breaks. He sinks into sleep and the Moon Maiden makes her farewell.

Dowson, like Pierrot, sought dreams. He passed the greater part of his life in the mud, was shyly and passionately devoted to a woman who ultimately married the waiter, and finally died from sorrow and poverty.

Bantock has not found sadness in the beautiful poem, nor, at least, attempted depiction of what is so touchingly apparent between Dowson's lines.

There is no illusion about that introduction, which is couched in the terms of one who might be well acquainted, for instance, with Dukas' crackling scherzo, "The Sorcerer's Apprentice." The whimsical sporting of the fairy and the mortal is well suggested, and one other passage appeared at a single hearing to have genuine fancy, if not imagination. The ending is painstakingly calculated, like the obvious sophistication, the labored coquettishness, of an elderly belle.

Mr. Hess played the Joachim concerto, which is a fine work, despite great length and over-elaboration, with fire and intrepid virtousity, which have always been his; with warmth and depth of sentiment, which have not always been so evident in his playing. He was enthusiastically recalled.

SUNDAY POST,
OCTOBER 24, 1909

It is possible to anticipate pleasure from Mr. Strube's violoncello concerto, which will be given for the first time next week at the Symphony concerts, because Mr. Strube states that he has attempted nothing "deep," "psychological," or otherwise. He has only tried to write good and agreeable music, playable on the 'cello. For eight years he has been studying the idiom of the instrument, and after numerous experiments, including another concerto wherein he failed to achieve the effects he desired, he believes that he has solved the problem of simplicity without sentimentality or passages that are as a vain thing for the performer. The first part of this concerto is in free rhapsodic form. The chief theme is at once stated by the solo instrument. There is a sub-theme for the wind instruments, then a second broaded theme for the 'cello. Mr. Strube has taken thought, after repeated hearings of many 'cello concertos, and the felicitous work in that form, by Saint-Saens, and has avoided the customary "Andante" or "Adagio." A fanciful intermezzo connects the first part with the final section, which is built upon the first theme of the first movement, now rhythmically transformed, and partaking of the character of an old gavotte, the harmonies continually interspersed with notes foreign to the chords. This movement is in regular sonata form.

The first theme of this concerto might have been conceived in the spirit of some old French folk-song. In his symphony given last season for the first time Mr. Strube, in certain respects of style and color, could be said to have equalled the modern Frenchmen in their own genre. Yet he does not consider himself a disciple of the French school. He is a warm admirer of the clearness and transparency which usually distinguishes the writings of these men, but he considers Richard Strauss the present musical leader, while deploring what, in his estimation, betrays a certain lack of taste in that composer.

TRAVELER,
OCTOBER 30, 1909.

Pension Fund Concert.

The first concert for the benefit of the pension fund of the Boston Symphony orchestra will be given in Symphony Hall on Sunday evening, Nov. 21. There will be two soloists, and the programme will consist chiefly of selections by these artists. Mme. Olga Samaroff has kindly volunteered to play a concerto and a group of solo pieces for piano, and Prof. Willy Hess, the concert master of the orchestra, has also offered his services in like manner. The entire force of the orchestra will be employed, and Max Fiedler will conduct.

Symphony Concerts.

The last programme which the Boston Symphony Orchestra will play before it leaves on its first monthly southern trip will bring as soloist Miss Geraldine Farrar, who has already appeared in Symphony Hall at her own concert with so much success. This programme will be played on next Friday afternoon and Saturday evening.

Miss Farrar will sing two selections which will be new to Boston audiences. One is an air from Gretry's one-act opera "Sylvain," "Je ne sais pas si ma soeur aime," and the others is a recitative and air from Debussy's "L'Enfant Prodigue."

Won Wide Popular Approval.

It was doubtless owing to the fact that Sullivan wrote his "Tempest" music in much the same melodious, cheerful vein which had endeared Mendelssohn to Englishmen that it gained the instant popular approval which it did. From this time Sullivan was looked to by his friends as a sort of second Mendelssohn in embryo.

Unquestionably he did possess both the workmanship and esthetic sense to have created serious musical works which would have compelled larger recognition than the comic operas which he later gave to the world. Joseph Bennett, the veteran critic, who at one time knew Sullivan intimately, ascribes in his "Forty Years of Music" this decline in Sir Arthur's later achievement to his activities in a social life which usurped his time and diverted his interests.

This music to "The Tempest," however, created a vast stir. Sir Alexander Mackenzie found a spontaneity, a virility and a refinement in the work which he contended was comparable even to that of Mendelssohn's overture to "A Midsummer Night's Dream," which was played yesterday afternoon at the performance by the Ben Greet company. This, too, was the mature work of a youth. Mendelssohn was but 18 at its writing, yet Sir A. Mackenzie considered Sullivan's work to be equally mature in its invention and technique.

In his "Shakspere in Music" Mr Louis C. Elson states that "The Tempest" has been set as an opera 14 times. Purcell and Dr Arne composed one setting, part of the text of which was from Dryden.

Ariel's song, "Where the Bee Sucks," as set by Dr Arne, was considered by one London reviewer of Sullivan's music still to be quite as preferable, if not more so, after hearing the young composer's newer version. Later in his career Arthur Sullivan wrote incidental music to the "Merchant of Venice," "Henry VIII" and "Macbeth."

TRANSCRIPT,
OCTOBER 30, 1909

CONCERTS NEXT WEEK

D'Indy and Miss Farrar Mated at the Symphony Concerts—The Apollo Club's Public Concert with Mme. Gadski—The Pianists and Their Programmes—Minor Recitals

For the last programme of the Symphony Orchestra before it leaves on the first of its winter tours Miss Geraldine Farrar, heard recently in Symphony Hall in a concert of her own, will be the soloist. Her two numbers will be an air from Grétry's one-act opera, "Sylvain," "Je ne sais pas si ma soeur aime," and the other a recitative and air from Debussy's "L'Enfant Prodigue." The symphony will be d'Indy's, in B flat major, which has not been heard here since it was conducted by the composer three years ago. For a novelty comes Tschaikovsky's "Reve d'enfant," a movement of his second suite, and the programme will conclude with Smetana's overture, "The Bartered Bride."

GLOBE-
OCTOBER 24, 1909.

MUSIC AND MUSICIANS

Incidental Music to "The Tempest."

Won for Arthur Sullivan His First Recognition as a Composer.

Interesting Recitals of the Current Week.

The performance of "The Tempest" at Symphony hall next Tuesday evening by the Ben Greet players, assisted by a band of Symphony men conducted by Gustav Strube, will, by all creditable accounts, be the first presentation in Boston of this comedy with Arthur Sullivan's incidental music. There have often been performances of Shakspere's "Tempest" at our theatres, but apparently the play has never before had in its Boston presentations the accompaniment of Sullivan's score.

This music marks a significant point in Arthur Sullivan's career. Indeed, the great success which attended its production at the Crystal palace concerts launched the young composer at once into the favor of both laymen and critics in London.

A letter writeen in 1860 to his father from the young Sullivan while a Mendelssohn scholarship student at Leipsic, adds by way of postscript: "I am writing music to 'The Tempest.' A year later in a letter dated Feb 10, he again writes his father: "Very much occupied with my 'Tempest.' I have completed two entr'actes, two dances and a song, besides parts of the melodrama and the overture. I have come to grief, I cannot get it into form to please me. At first it may sound rather harsh, but you will soon grow accustomed to it."

Sir Alexander Mackenzie, who lectured on Sullivan at the Royal institution, was of the opinion that the "harshness" alluded to would occasion but slight discomfort to modern ears, although seemingly violent to a public attuned only to Mendelssohnian harmonies. Under date of April 11, 1861, Sullivan writes: "My 'Tempest' was performed with great success in Leipsic last Saturday."

London Production in 1862.

On his return from Leipsic to London Sullivan added several numbers to the work, which was then produced in its completed form under the direction of Dr Manns at the Crystal palace concert April 5, 1862.

Instantly the young man of 20 was confirmed in the thought of the English people as the nation's coming composer from whom larger things were to be expected.

The critics as well as his audience were highly enthusiastic. Sir George Grove, also a director of the Crystal palace concerts, and Dr Manns, who conducted, decided to repeat the performance on the following Saturday. "All musical London was present" and the music was played to a reading of Shakspere's text as before. This second rendition brought a greater demonstration of approval than its predecessor.

Charles Dickens attended and after the performance waited with H. F. Chorley, the eccentric critic of the Athenaeum, for a word with Sullivan. When the young composer appeared the great novelist grasped his hand and said: "I don't profess to be a musical critic, but I do know that I have listended to a very remarkable work." This was the beginning of a warm friendship between them, which was severed only by death.

Nothing had previously come from Sullivan's pen to foretell this sudden leap into acknowledged success. It was an opportune moment for him. He dated his career as a composer to April, 1862. After this public confirmation of his ability he felt sure grasp of himself, as he afterward expressed to a friend: "I was ready to undertake everything that came in my way."

One might say there appeared then to be an "opening" in England for a young composer. Balfe and Wallace were writing their last operas. At the moment, John Hatton and George Macfaren were the only popular composers. Schumann was gaining headway slowly in England. Mendelssohn's vogue was well-nigh supreme.

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TRANSCRIPT,
OCTOBER 25, 1909

PLAYS AND PLAYERS

"A MIDSUMMER NIGHT'S DREAM" AGAIN

A Performance in Which Only Mendelssohn's Music Wrought Illusion — The Shortcomings on the Stage—Mr. Collier the International—Mr. Archer Surveys the Recent Progress of the American Stage—"Antony and Cleopatra" at the New Theatre—"The Great Divide" Succumbs in London—Miss Genee's Epilogue

Some time, somewhere, in some ideal state of the theatre and its allied arts, "A Midsummer Night's Dream" may come to performance with the acting, the music, and the decorations, so imaginatively mated to Shakspeare's comedy and so exquisitely fused in each other that they will bring, as nearly as human ingenuity can, the suggestion and the illusion of its fantastic romance, its fantastic humor and the fairy glamor that plays behind and about them both. Mendelssohn's music has become an integral part of the performance of the play. Where human heaviness and material things must stop short or clumsily fail, it can weave the atmosphere of the imagined scene, echo the accents of the verse, make its images as light and vaporous as they are in the answering fancy of the spectator when the finest of acting —because perforce it is a thing of flesh and blood—leaves it but luke-warm. There are phrases and figures, and blended or single instrumental voices in that wonderful music that are as the lamps of will-o'-the wisps to light the fairy scenes; and phrases, too, and the voices of the bassoons in particular, that strike the true note—and it is not of rude and crude clowning—for the humor of Bottom and his crew. They are diverting or they should be diverting to modern audiences not because they are deliberately and boorishly extravagant, but because they are so ignorantly earnest and well-intentioned. When they played to Theseus and his court, they may have been painfully and ludicrously conscious of themselves, but they were not, as their modern impersonators are, painfully and obviously aware of their audience. Mendelssohn's music can beguile the ear and the fancy so that the fairy folk of the play seem gossamer beings, airy-footed, and not the humans of flesh and blood and dancing steps that the eyes must perforce see. It, too, can bring on due occasion, the romantic air and the romantic pomp that glamor the quarreling lovers of the Athenian woods whom the young Shakspeare chose to see only as the masquerading hoydens of the Stratford fields and thickets. And the decorations should be decorations, and no more. Scenery stifles "A Midsummer Night's Dream." A background and a frame that only suggest may illuminate and rarefy it.

In one respect only did the performance of the comedy on Saturday afternoon in Symphony Hall attain these happy conditions. Fifty men from the Symphony Orchestra under Mr. Strube played Mendelssohn's music and gave to it, especially in the wind choir—horns, oboes, flutes and clarinets—its soft and haunting loveliness of tone as of the light voices of old forests, heard across fairy greens and suffusing the still night air. It was a performance throughout that caught at once the exquisite lightness, imagination, aptitude and economy of the music. The voice was the voice of Mendelssohn; but the spirit was the spirit of Shakspeare's fantasy, its romance and its poetry, its rhythm of fairies and its rhythm of clowns. Illusion, oftenest, sprang from the orchestra pit and not from the stage, and an instrument oftener than a player laid the spark to kindling fancy. On the stage, the acting version of the play cried out against Mr. Greet's whilom devotion to the Shakspearean text and the Shakspearean succession of characters and incident. It kept even old tags in the scene of the mock tragedy from sorry and silly old prompt books. Often the diction of the players was barely intelligible; very seldom did it attain any rhythmic or poetic felicity of speech. The mere histrionic mechanics of some of them were as deficient as their declaration, and the few that were experienced manifestly suffered from inadequate rehearsal. Illusion of the romantic figures of the play there was none, and illusion of the fairy personages sprang chiefly from the pleasant youth and innocence of some of the more childish performers. The "rude mechanicals" clowned valorously, though not quite so cheaply and superfluously as they did last year, and Mr. Greet as Bottom was their leader—and seemingly their satisfied leader—in the deed.

H. T. P.

MONITOR,
OCTOBER 25, 1909.

SYMPHONY CONCERT.

THE third Symphony concert was one of Mr. Fiedler's lucky examples of program building. Bantock's "Pierrot" overture, played for the first time in America, Joachim's violin concerto, with Prof. Willy Hess as the soloist, and Beethoven's eighth symphony had novelty, virtuoso brilliancy and placid classicism all in their right proportions.

Chronologically it was an upside down arrangement, but chronology seems to be a less important consideration with the builder of programs orchestral than with the builder of programs pianistic or vocal. Suffice it that the three works of Saturday evening, played in the order given above, had a unity of esthetic effect; yes, whether a historian could be persuaded of it or not, there seemed to be a growth in artistic purpose from the first piece to the last. For if Beethoven had known all that Bantock's generation knows of orchestral color, if he had known all the varieties of tone expression that composers of Joachim's day knew, he would not have needed to make the eighth symphony different in a single note.

Bantock's work is called a comedy overture and rightly so, because it has a clear course of dramatic action which runs along pleasantly through various incidents and situations until it comes to a satisfactory artistic conclusion. No music ever justified its program better.

While it does not attempt to tell literally the story of Pierrot's love for the Moon Maiden it does relate the hero's twilight adventures so that the listener knows when and where everything happens. The music abounds in originality of detail though in its main traits it resembles the work of other composers whom there is no difficulty in naming. Its whimsical and fantastic descriptions are all after the manner of the "Nut Cracker" dances of Tschaikowsky; its love scene is plainly in the style of Richard Strauss. Bantock owes nothing to Tschaikowsky but his technique of description; his rhythm is all his own. The overture is remarkable for its adaptation of orchestral color to specific program uses; the piece has structure, firmly joined structure; but detail of color is its main resource of expression.

The Joachim concerto was played by Mr. Hess in a manner that displayed the intellectuality of the music without coldness and that disclosed all it contains of the romantic and passionate without exaggeration. The music is very formal, the balance of orchestral accompaniment to the solo part rigorously correct, yet the music has geniality and earnestness, and when interpreted by the faultless tone and the restrained execution of Mr. Hess, its appeal was not to be resisted.

Mr. Fiedler's conducting of the eighth symphony must have banished from everybody's mind the idea that the present conductor of the symphony concerts is not interested in Beethoven. Neither in the old days of the orchestra nor in its latter days has that composer been interpreted to better emotional purpose than on Saturday evening. And it was not merely a performance of the alegretto with the other movements dutifully played through, because they happen to be the setting of that pretty bit of inspiration; the whole work was taken up in Mr. Fiedler's best manner and given a unified, vigorous reading.

BEN GREET PLAYERS.

On Saturday afternoon in Symphony hall, the Ben Greet players presented their version of Shakespeare's "Midsummer Night's Dream." Added to the unique value of Mr. Greet's method of production was the performance of Mendelssohn's music for the comedy by Mr. Strube and 50 Symphony players. The nocturne and the well-loved "Spring Song" were interpolated for full measure.

All that need be said about the quality of this music has been said generations ago. Suffice it that here Mendelssohn is reflected as in a mirror. His refined and gentle art, with its purity of atmosphere and flawless workmanship, was peculiarly fitted for this sweet comedy of fairyland. All was played under Mr. Strube's unobstrusive hand with exact balance and beautiful tone.

Discussion as to whether this interesting revival of old time theatrical methods is the best way to produce Shakespeare is properly within the province of our colleague of the dramatic column, as is also any technical criticism of the acting. But the illusion achieved without scenery or lighting effects as now understood is at once a marvel and a delight.

The Athenian costume must have been as trying as the modern dress suit. One must have found it hard to distinguish the respectable citizen from the tramp—did they have the latter in those days? Yet one could not deny the effect produced by the manly presence and beautiful voice of Eric Blind as Lysander. Imposing, too, was the Demetrius of David Proctor. And it is a pleasant thought that the true descendants of these Greeks are with us today in prosaic America — albeit sometimes of humble station, but kings in appearance, and rejoicing in the noble names of their native folk lore.

Ruth Vivian as Titania was a charming, if somewhat too substantial, queen of the fairies; and in an excellent ensemble praise is due to the Puck of Millicent Evison, Violet Vivian as Helena, Keith Wakeman as Hermia, and George Vivian as Oberon, not forgetting the most excellent comedy of Mr. Greet as Bottom, an impersonation which evoked both laughter and applause.

JOURNAL—
OCTOBER 27, 1909.

Sir Arthur Sullivan's music for Shakespeare's "Tempest" had its first public hearing in this city last night at the performance of the old romantic drama given in Symphony Hall by the Ben Greet players. The music was played by an orchestra made up of Symphony men and conducted by Gustav Strube. Cuts were made to suit the measure of the play as prepared for special presentation by Mr. Greet. Cuts were also made in the Tschaikowsky overture, named "The Tempest," which introduced the performance, and which proved exceedingly dull. In fact, there was not the faintest applause when the prolonged monotonous strife was over.

The "Tempest" music was the first that attracted general attention to Sir Arthur Sullivan's gifts. It was performed in 1862 at the Crystal Palace in London. A dainty theme recurs from time to time—a haunting melody, more distinguished in character than any other feature of the music. Ariel's first song, "Come unto these yellow sands," familiarly known as the watchdog song, was prettily set. It was also poorly sung by Ruth Vivian. Miss Vivian shines in action rather than in speech or song. The same might fairly be said of most of the Greet players. Mr. Greet himself took the part of Caliban. With his weird accent he made the poor creature seem doubly disagreeable. There was some pretty dance music, but the dancing itself was so ludicrously unpoetical that the effect was utterly spoiled.

The program announced that "The Tempest" is Shakespeare's last play, thus deciding a point that critics have raved over for long, weary years. It also declared the play to have been "written as a tribute on the discovery of the new world." So was squashed for the time being the man who discovered that it was written around the Isle of Lampedusa.

The performance was witnessed by a large audience.

BOSTON HERALD,
OCTOBER 27, 1909.

SCENES FROM 'THE TEMPEST'

Performance Given in Symphony Hall by the Ben Greet Company.

BY PHILIP HALE.

Scenes from "The Tempest," beginning at scene 2, were performed last night in Symphony Hall by the Ben Greet company. An orchestra of members of the Boston Symphony orchestra, led by Gustav Strube, played Tschaikowsky's fantasia, "The Tempest," for an overture, and incidental music for the play by Sullivan.

There was a large audience, which applauded often, laughed at the pranks of Caliban, Trinculo and Stephano, and giggled in one of the most beautiful scenes of the play, the one in which Ferdinand wooes and wins Miranda. Miss Violet Vivian as Miranda charmed by the quality of her voice and by her simple innocence. The name of the actor who played Ferdinand was omitted on the bill, but he played in manly fashion and discreetly.

Miss Ruth Vivian was a graceful Ariel. Little could truthfully be said in praise of the others in the company. Mr. McEntee as Prospero was an ordinary necromancer who juggled with his voice and turned the poet's noble lines into singsong. Mr. Barney's conception of honest Gonzalo was grotesquely wrong, and he spoke in piping treble. Mr. Greet's Caliban lacked the elemental qualities, among them the superb vulgarity of nature. The others that took part were extremely amateurish.

Tschaikowsky's fantasia was played here for the first time. It would be unfair to judge of it from the performance of last night. It should be played in a symphony concert by a full orchestra and as the composer wrote it. No doubt it would then be found out that it would not add to Tschaikowsky's fame. He himself was disappointed in the work and expressed his disappointment with characteristic frankness and modesty.

The music of Sullivan has a Mendelssohnian flavor, as is natural, for Sullivan wrote it when he was a student at Leipsic, where Mendelssohn's name was as a fetish and his influence, surviving him, was great and pernicious. In spite of this flavor, the music is pretty and fanciful, and there are hints of the greater Sullivan, the writer of the operettas.

MONITOR,
OCTOBER 27, 1909.

"THE TEMPEST."

IN Symphony hall Tuesday evening the Ben Greet players gave the chief scenes of Shakespeare's "Tempest," with Ben Greet as Caliban, Frank McEntee as Prospero, Violet Vivian as Miranda, Ruth Vivian as Ariel, Philip Golden as the King and Charles R. Hopkins as Sebastian.

The performance was given in the same manner as that of "A Midsummer Night's Dream," with an open stage having as background a curtain painted decoratively to represent a woodland scene. The actors were given musical assistance by Gustav Strube and his orchestra of 50 Symphony men, who played by way of prelude the "Tempest" fantasia of Tschaikowsky and followed the course of the action with the interludes, song accompaniments and other orchestral comment of Sir Arthur Sullivan's "Tempest" music.

The fantasia filled a real need in the economy of the drama because it supplied a realistic picture of the storm which brought the King of Naples and his retinue to shipwreck on Prospero's island. It also gave indication of the haunting, inescapable spell of enchantment under which the island and all who visited it were held. M. Strube conducted the fantasia with a vigor not always characteristic of him; he obtained a pure, massive tone from his string players such as is not often heard even at the regular Symphony concerts, and he worked up the crescendo of the storm in a way that gave an effect of grandeur without noise.

The music of Sullivan did not consort altogether well with that of Tschaikowsky, because it is written in wholly different style. Sullivan's music is appropriate enough, but it is not, like Tschaikowsky's, symphonic and illustrative. Tschaikowsky's was meant to tell the story of the play; Sullivan's seems meant to create a diversion from it. The greatest opportunities for illustration are allowed by Sullivan to pass, and during a great part of the play he is silent altogether. He wrote for a theatrical band and he intended that the music should be subordinate to the drama; Tschaikowsky wrote for the concert stage and intended that his music should tell everything that could be translated out of the language of drama into tone.

The ruling of the action was almost entirely in the hands of Frank McEntee and Ruth Vivian, who as Prospero and Ariel were almost constantly on the stage. They had to produce the illusion of the enchanted island and keep it. They had to make the drama progress without letting its progress seem too logical, too much like the actual. And they needed Ben Greet to help. He as Caliban, with his heavy, lumpish wriggling and grovelling, offset the light stepping of Ruth Vivian and made her by contrast sem a veritable sprite where she might have seemed just an ordinary, prettily arrayed dancer. With music, intelligent acting, careful reading of lines, with costumes and background of richly blending colors which were now heightened and now subdued by play of light, the Ben Greet performance of the "Tempest" succeeded in making its main point with the large audience that attended it; it created and sustained the illusion of an enchanted island.

MADAME SCHUMANN-HEINK.
Next Saturday afternoon she will give song recital in Symphony hall; later she will appear with Symphony Orchestra.

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RECORD,
OCTOBER 30, 1909

A GERMAN SYMPHONY CONCERT

From Mr. Elson's review in the Advertiser.

A German programme almost from first to last, although the older and the more modern Teutonic schools were in strongest contrast.

The programme would have gained, however, by not preceding the symphony with a Cherubini overture. "Les Abencerrages" overture is not so great a work as the overture to "The Watercarrier" or even that to "Anacreon," yet it has a strong kind of simplicity, very different from the naivete of a Haydn, and the work made its due effect.

Between these two (the Schumann symphony and "Till Eulenspiegel") was wedged Mr. Warnke with Mr. Strube's concerto for violoncello. There are so few useful cello concertos that a new one of even medium merit would be welcome, and Mr. Strube's is a good work. Mr. Strube conducted his own composition and those who know his steadiness upon the directorial stand need not be told that the orchestral points were well brought out. It was strongly scored. No modern can get along without the pepper of the piccolo, the tinklings of Glockenspiel and the explosions of bass-drum and cymbals. That is no fault, for the large halls of modern times demand more than in Beethoven's day.

Mr. Warnke's tone is light and is not at its best in a solo in Symphony hall. The first part of the work leaned more towards the expression than the technique of the instrument, but there was some broad work on the C string, which must receive credit.

FIRST PENSION FUND CONCERT.

The first concert for the benefit of the pension fund of the Boston Symphony Orchestra will be given in Symphony hall on the evening of Nov. 21. There will be two soloists and the programme will consist chiefly of selections by these artists. Mme. Olga Samaroff has kindly volunteered to play a concerto and a group of solo pieces for piano, and Prof. Willy Hess, the concert-master of the orchestra, has also offered his services in like manner.

'MONITOR,
OCTOBER 30, 1909.

The last program which the Bostor Symphony Oorchestra will play before it leaves on its first monthly southern trip will bring as soloist Miss Geraldine Farrar, who has already appeared in Symphony hall at her own concert with much success. This program will be played next Friday afternoon and Saturday evening.

It will be a source of gratification to the many admirers of French music that Mr. Fiedler has chosen for this program d'Indy's symphony in B-flat major No. 2, which was played here by Mr. Gericke three years ago. The novelty on the program will be Tschaikowsky's "Reve d'enfants," taken from his Second Suite. The last orchestral number will be Smetana's overture "The Bartered Bride."

Miss Farrar will sing two selections which will be new to Boston audiences. One is an air from Gretry's one-act opera "Sylvain," "Je ne sais pas si ma soeur aime," and the other is a recitative and air from DeBussy's "L'Enfant Prodigue." "L'Enfant Prodigue" is the work by which Debussy won the Prix de Rome.

* * *

The first concert for the benefit of the pension fund of the Boston Symphony Orchestra will be given in Symphony hall Sunday evening, Nov. 21. There will be two soloists. Madame Olga Samaroff has volunteered to play a concerto and a group of solo pieces for piano, and Prof. Willy Hess, the concert-master of the orchestra, has also offered his services. The entire force of the orchestra will be employed and Max Fiedler will conduct. Details of the concert will be made public in a few days.

* * *

TRANSCRIPT
OCTOBER 30, 1909

THE SYMPHONY CONCERT

A New Concerto for Violoncello by Mr Strube, with Mr. Warnke to Play It—The Romantic Schumann and the Sardonic Strauss Help to Make a Diversified Afternoon

At the fourth Symphony concert yest rday afternoon Mr. Gustave Strube's concer o for violoncello came to its first performance for novel fare in a programme which began with Cherubini's overture to "The Abencerrages," included Schumann's second Symphony, in C major, and ended with Strauss's "Till Eulenspiegel's," from which Mr. Fiedler drew a rich store of whimsical and poetic fancy and added a shrewd stab of pathos at the close.

Granted Mr. Strube's conception of what the concerto should be—not a piece for the uttermost display of the instrument, but one which shall employ its finer powers of expression without inviting extreme technical feats—the composer has, in his concerto for the violoncello, in much the same vein as his violin concerto, achieved the virtues of the former. He has written a charmingly pretty piece. It ran so smoothly, so evenly under the fairly jointless bowing of Mr. Waruke, yesterday afterno n, and withal so quietly that the assemblage might have forgotten that it was listening to what is traditionally regarded as a "show" piece, and supposed the composition to be something in the mood of Volkmann's serenade. The orchestration, where it falls to accompaniment, is subdued in color, and attuned to the mellow autumnal hues of the solo part; for the interludes it is often brilliant and close packed with ingenious effects. It is, like the strain of the solo instrument, never other than melodious, if it drone wood winds to a wande ing recitative, hammer its bells to a high, prolonged trill, or catch and freak the rhythm with something rich and strange as in the finale. In the solo part Mr. Strube most seeks the open resonance and the clear, high tones of the upper registers of the 'cello, where the instrument is most songful. He wanders for a few excursions into the altitudes where the thumb plies its cunning; he employs more often the sonority of the lower strings, not with the top-to-bottom leaps of the old style of concerto, but rather he seeks the deeper notes for the broadening of an idea which has appeared above, as one might in discourse choose a grave illustration for a point of less seriousness. When the solo winds into rhapsodic passages the instrument still continues to sing; it is nowhere made to caper. There are, to be sure, the rocking arpeggios so grateful to its resonance, flurries of octaves, and the dearly beloved passages of fluid rise and descent over the four strings against an orchestra quietly hymning the themes, but its rhapsodies are always without the hint of display. Unity has been given the composition in an extraordinary degree, both by playing its three movements without a pause, and by reaffirming the thematic material of the first movement in the last, with a change of it into an irresistibly lively and tripping rhythm which comes close to making the feet tap. If Mr. Strube learned from Goltermann the effectiveness of clustering a melody about an insistent note, leaving it to resume it again and again for the close or his phrase, he has then excelled his master, besides avoiding that master's frequent lapses into the pitfall of monotony. The work, while it displayed the warmth and pliable texture of Mr. Warnke's tone, enjoyed all the advantages of his melodious and reposeful playing. He met its few technical intricacies with a mastery which made them what they were intended to be—the expression of a mood and not a season of ground and lofty tumbling. It is a concerto in the lyric mood; something soft-tinted and fragile, something in cream white and a special shade of blue, a concerto in Delft.

At its close the soloist and the composer, who had occupied the conductor's desk, shared the honors of several recalls.

Schumann's Symphony, under Mr. Fiedler' directing, put forth, with singular strength, its dominating mood of an almost churchly solemnity, as of a relig on without rites—if such a thing can be conceived. It is mood which springs from the pagan in the composer's mind, and one which is evoked when the leader brings to the performance of the work less of passion and more of intellect in the combination brought to its performance yesterday. Through the whole texture of the piece, gathering its designs into a unified pattern, runs the imperious trumpet call, like a thread of gold. It was summoned again and again to dominate the structure of the symphony, as spires and turrets the piled masses of a pagan temple. Nowhere was this feeling for form and design so manifest in Mr Fiedler's conducting as in the measures of the Sherzo, winding and turning to cross its own path, passing through transient moods, always to return to its master mood—the mental unrest, the disquiet of the queerly downward flurry of the main theme in the first violins, which is laughter with half a shudder in it, laughter of the nerves. The dominating intellectual quality of the interpretation was expressed in another quarter where the symphony has been called into account—the contrapuntal passage challenged for its presence in a romantic movement. It was transformed by the baton of Mr. Fiedler into something of almost pictorial outline. He clothed it with expressive nuance as leafage clothes the stark outlines of moors. He divined the character of the scene to be not bold featured but quiet and homely, and bent himself to express tints and gradations rather than rugged outlines. The chirp and twitterings, the clamors and grotesqueries of "Till Eutenspiegel" were still to come; Mr. Fiedler was to marshall them in vivid narrative with all his command of the piquant idiom which Strauss so peculiarly invites—one had almost said incites. Meanwhile, it was Schumann of the red horn calls and the intense cry of strings; and the music of intense subjectivity had grandeur and dignity.

SUNDAY GLOBE—
OCTOBER 31, 1909.

Pension Fund Concert.

The first concert for the benefit of the pension fund of the Boston symphony orchestra will be given in Symphony hall Sunday evening, Nov 21. There will be two soloists and the program will consist chiefly of selections by these artists.

Mme Olga Samaroff has kindly volunteered to play a concerto and a group of solo pieces for piano, and Prof Willy Hess, the concert-master of the orchestra, has also offered his services in like manner. The entire force of the orchestra will be employed and Max Fiedler will conduct.

Rachmaninoff Coming

Although Rachmaninoff has been delayed abroad for a few days, he will arrive in this country in ample season to make his announced appearance at Symphony hall on the afternoon of Nov 16. Few artists of the present generation enjoy the reputation which Rachmaninoff has gained in European cities as composer, conductor and pianist, and his appearance here as a solo pianist promises to make one of the leading events of the present season. He will be heard in a number of his own compositions which are unfamiliar to American audiences. The subscription sale continues until next Friday, when the box office sale begins.

Fifth Symphony Program.

The fifth and last program of the Boston Symphony orchestra before it leaves on its first monthly southern trip will bring as soloist Miss Geraldine Farrar, who has already appeared in Symphony hall at her own concert with so much success. It will be a source of gratification to the many admirers of French music that Mr Fiedler has chosen for the program d'Indy's symphony in B flat major, No. 2, which was last played here by Mr Gericke three years ago.

The novelty will be Tschaikowsky's "Reve d'Enfant," which is a movement of his second suite and which, although of his middle period, has never had a place on a Symphony program. The last orchestral number will be Smetana's overture, "The Sold Bride."

Miss Farrar will sing two selections which will be new to Boston audiences One is an air from Gretry's one-act opera, "Sylvain," and the other is a recitative and air from "L'Enfant Prodigue," the work by which Debussy won the Prix de Rome.

BOSTON JOURNAL—
OCTOBER 30, 1909.

SYMPHONY PLAYS CHOICE NOVELTY

New 'Cello Concerto by Gustav Strube Given With Fine Results.

HEINRICH WARNKE PLEASING SOLOIST

Strauss Rondo Is Notable Feature of Program Conducted by Mr. Fiedler.

When in doubt or difficulty, all that Conductor Fiedler of the Symphony Orchestra needs to do is to call forth the talent in his incomparable band.

There was a remarkable illustration of this at yesterday's Symphony matinee. The original program for this fourth rehearsal presented as soloists the distinguished Russian composer and pianist, Serge Rachmaninoff. But the Russian's departure from home has been delayed. This necessitated a change of program, only the Strauss number, "Till Eulenspiegel's Merry Pranks," remaining. In place of the Rachmaninoff piano concerto, Mr. Fiedler offered a new 'cello concerto by one of the brilliant members of the orchestra, Gustav Strube, and in place of the absent soloist came the 'cello leader, Heinrich Warnke. And the substitutes proved to be among the most delightful features of the entire performance.

The concerto, which is in the key of E minor, was played as one movement. It has three distinct sections, however, the first of which opens in the later polyphonic manner, but soon gives prominence to two themes introduced by the solo 'cello. The second theme is a cantilena or ballad of marked romantic character. The lovely song was finely performed by Mr. Warnke. Of skill there is always an admirable exhibition when Mr. Warnke plays, but on this occasion his playing was unusually sympathetic and stirring.

The second section of the concerto is a charming little intermezzo, with 'cello obbligato, and the third part is dance-like and leads in a brisk finale. This solo instrument is all the while engaged in presenting themes and then embroidering them elaborately. The work is one of the best, if not the very best, that Mr. Strube has written, and it was performed, by soloist and orchestra most delightfully. The composer himself conducted the performance, and when it was over he shared the long applause with Mr. Warnke. The concerto is by long odds the choicest novelty presented so far this season.

The other notable feature of the rehearsal was the performance of the Strauss rondo, which was the second that Mr. Fiedler has led since he came to Boston. The conductor is never happier, or the orchestra either, than when engaged with Strauss. The orchestra played brilliantly. But the playing was none the less impressive in the comparatively restful second symphony of Schubert's, which came on the program after the Cherubini overture, "The Abencerrages," the least interesting number of all. The concert was not a long one, yet the Cherubini piece would not have been missed.

Miss Geraldine Farrar will be the soloist next week and the symphony will be Vincent d'Indy's second, in B flat.

BOSTON SUNDAY POST.
OCTOBER 31, 1909

On Friday afternoon and Saturday evening the Boston Symphony Orchestra will play for the last time in this city before leaving on the first southern tour of this season. Mr. Fiedler's choice of D'Indy's Second Symphony in B flat will be of exceptional interest to many. Tschaikowsky's "Reve d'Enfant," a movement of his second suite, has never yet had a place on a symphony programme. Miss Geraldine Farrar, soloist of the occasion, will sing an air from Gretry's one-act opera "Sylvain"—"Je ne sais pas si ma soeur aime," and a recitative and aria from Debussy's early cantata "L'Enfant Prodigue." Smetana's overturn to "The Sold Bride" will bring the conclusion.

ADVERTISER.
OCTOBER 30, 1909

SYMPHONY CONCERT GERMAN THIS WEEK

SCHUMANN AND STRAUSS IN CONTRASTED NUMBERS

A Cherubini Overture as Introduction—A Strube 'Cello Concerto Played by Mr. Warnke.

By Louis C. Elson.

PROGRAMME.

Cherubini—"Abencerrages" Overture.
Schumann—Symphony No. 2, C major.
Gustav Strube—Violoncello Concerto.
Soloist, Mr. Heinrich Warnke.
Strauss—Till Eulenspiegel.

A German programme almost from first to last, although the older and the more modern Teutonic schools were in strongest contrast. Schumann never grows old. Schubert has become threadbare in spots; some of Mozart's symphonies tax the patience, but there is scarcely a movement in any Schumann symphony that we would willingly spare. And this is in striking contrast with the manner in which time has dealt with his opponent Mendelssohn. The lace-handkerchief, boarding-school grief of the slow movement of the Scotch symphony, for example, or the first movement of the Italian, no longer produce either enthusiasm or tears, while Schumann's earnest melodies still nestle in the heart as they have always done.

The English take exception to the statement that Mendelssohn was an enemy of Schumann, but it ought not to be forgotten that the most intimate friend of Mendelssohn in England was Chorley, who always sneezed whenever Mendelssohn took snuff; and the most brutal criticisms that ever were written against a modern composer were Chorley's reviews in the "Athenaeum."

But it must be confessed that Schumann's scoring begins to sound muddy to ears accustomed to the iridescence of the modern colorists. The first movements of the second symphony, and its introduction too, seem but crude when judged by the orchestration. But it is a totally different story when one examines the contents. Mr. Fiedler caused the trumpet signal, which is carried through other movements than the introduction (where it first appears) to ring out very clearly, and in almost every way gave a strong reading. Only in the Scherzo would we have desired a little less rapid pace, in order that the figures might come out more clearly. The Finale was very finely read and performed, even to its syncopated end on the kettle-drums. The Adagio is less effective than some of Schumann's other slow movements, and even good playing could not make this a very powerful movement. Altogether we do not quite rank the Schumann second symphony with its others. Even the "Cologne" symphony, almost the last ray of sunshine in the clouded end of the composer's life, is, on the whole, stronger than this. Yet Schumann's least strong moments are still powerful enough to keep his works welcome.

The programme would have gained, however, by not preceding the symphony with a Cherubini overture. "Les Abencerrages" overture is not so great a work as the overture to "The Watercarrier" or even that to "Anacreon," yet it has a strong kind of simplicity, very different from the naivete of a Haydn, and the work made its due effect.

It was a long stride from the earnest vein of Schumann, whose very Scherzo movements are serious (or at all events not playful), to the wild pranks of Richard Strauss in "Till Eulenspiegel." The story is mediaeval and Rabelaisian, and the music is quite as broad as the tale. Clear motives typify Till who can be traced from beginning to end. He "bobs up" (no other term can describe it) through every kind of repression and persecution; he is saucy and insouciant; he is comically repentant when at the last he is hanged, and his last faint squeak is very mock-pathetic.

This hanging is a deviant from the old story in which Till evades his doom and cheats the executioner. For some time the reviewers were in doubt as to whether Strauss had given warrant for the execution—which shows the weak point of "programme-music"—for no one ought to have had any doubts upon the subject after hearing the change of style from glibness to utter dejection at the end.

It is great fun to watch the hero (his chief figure can be best identified on the horn solo, near the beginning) squirming through the score, chased by the watchmen, pursued by anathemas, mocking the Philistines, parading as a priest, and upsetting respectability everywhere. The world will yet come to recognize this as a masterpiece of humor of its kind, and greater than some of the later orchestral works of its composer.

It is, however, German humor, and requires a German to appreciate it fully and a German to conduct it. We doubt if even so great a conductor as Colonne could lead "Till Eulenspiegel" to success, as Mr. Fiedler did on this occasion. The ponderous dignity of the Philistines, the mercurial trickiness of Till, were placed in excellent foil with each other.

The interpretation, in spite of a too early entrance at one point, was a brilliant one. Especially was the trial and condemnation of Till made dramatic. The thunders of accusation, the apologetic squeaks of Till, the final execution and the dying yelps of the old vagabond were excellently well done. It was one of the memorable performances of a very trying work.

Between these two (the Schumann symphony and "Till Eulenspiegel") was wedged Mr. Warnke with Mr. Strube's concerto for violoncello. There are so few useful cello concertos that a new one of even medium merit would be welcome, and Mr. Strube's is a good work. Mr. Strube conducted his own composition and those who know his steadiness upon the directorial stand need not be told that the orchestral points were well brought out. It was strongly scored. No modern can get along without the pepper of the piccolo, the tinklings of Glockenspiel, and the explosions of bass-drum and cymbals. That is no fault, for the large halls of modern times demand more than in Beethoven's day.

The concerto was not prolix, an exceptional virtue in these days. It was continuous, although the spirit and outline of three movements was present and homogeneity was attained by thematic transferences from the first to the last part. It might as well be called an "Oriental Reverie" for it leans decidedly towards eastern progressions and scales. The first two-thirds of the work give a heavy amount of pensiveness, so that at first we thought some Faun was taking another afternoon off. But the Finale was beautiful and the figure treatment always interesting.

Mr. Warnke's tone is light and is not at its best in a solo in Symphony hall. The first part of the work leaned more towards the expression than the technique of the instrument, but there was some broad work on the C string, which must receive credit.

In the matter of intonation also we can pay hearty tribute to the soloist, but yet more abandon might help so free a work. The applause at the end was deserved, and conductor, composer, and soloist, came forth twice and bowed a duet, in which, however, they did not keep as good time together as in the concerto.

The concerto deserves to be heard again. We believe that it will grow upon acquaintance, especially if the free recitatives of the first part are shortened.

BOSTON GLOBE
OCTOBER 30, 1909.

SYMPHONY CONCERT.

Strube 'Cello Concerto for the First Time.

Brilliant Performance of Strauss' "Till Eulenspiegel."

The program of the fourth Symphony rehearsal included the trite overture of Cherubini to his long defunct opera, "The Abencerrages," Schumann's serenely beautiful symphony No. 2, Mr Strube's concerto in E minor for violoncello and orchestra played from the manuscript in its first public hearing, and finally the merry and superbly impudent pranks on one "Till Eulenspiegel," who, "after the manner of ancient rogues," was most amiable when least penitent—as told in tone by Richard Strauss in his whimsical, gloriously capricious work of the name.

Mr Strube has written his 'cello concerto for a singer upon his instrument rather than a mere executant. He at once becomes mystical by flattening the seventh in the theme immediately given out by the wood-wind. Hints of the whole-tone scale are repeated later by the horns against the solo voice and enhance the elegiac quality of the work.

A broadly-flowing melody particularly fitting for the cello, because of a nobility in its pathos and its dignity, continues against a discreet but richly-scored accompaniment, which inforces a point in the principal voice from time to time, and upon its conclusion, carries the thought to more intensive hights in the tutti.

In the latter part Mr Strube has given the soloist a theme of more vivacious staccato notes, which must beg the concession of an element a little popular in nature, as compared with the cantabile portions of the work. Happily there are no long excursive and irrelevant cadenzas. One passage alone is given the soloist without orchestra, which allows him untrammeled scope for phrasing.

The quiet, intensive and at times plaintive cast of much of the solo voice gives a masterful artist in the "bel canto" of strings a large opportunity. In this regard Mr Warnke failed to recreate the beauty inherent in the work. His tone was thin and his phrasing often lacked breadth and fervor. Mr Strube conducted.

Schumann's symphony No. 2 is a perpetual fount of beautiful melody. The idealism and sweetness of the composer's spirit are everywhere apparent in it, particularly in the scherzo and the adagio. His voices converse amicably, spiritedly, charmingly. A happy comradeship pervades their speech, and, although it is untouched by morbid stress nor deep inwardness, its spell endures.

The adagio, as Mr Fiedler read it yesterday, was benediction. It is the pure essence of a romanticism, saved alike from sentimentality and musical neurosis. For a charming effect in the first trio of the scherzo, Schumann was indebted to his friend Mendelssohn.

Otto Dresel, a Boston musician, now dead, when, as a boy pupil of Mendelssohn, saw one day the score of this symphony in manuscript upon the master's table. The theme in triplets which begins this trio was given to the strings. Afterward in rehearsal at Gewandhaus he heard it as it still is, in the wood-wind, and attributed the change to the advice of his teacher.

Mr Fiedler and his men possessed the acme of alert and puissant virtuosity in the Strauss. Here was an incorrigible "Till Eulenspiegel" who committed wanton knaveries with shameless zeal, who impertinently upset the women's stalls in the market place, vowed vengeance on the world for his despised love, and at last wantonly outraged the sober court.

Mr Fiedler set this picturesque and imperturbable rogue of legend a merry pace and led the men from one escapade hot-footed into the next. This was the richly humorous but no less masterful Strauss.

At what time the Cherubini overture was not vapid and inane, it was stuffed with fustian.

BOSTON SUNDAY POST,
OCTOBER 31, 1909

Mr. Strube's 'cello concerto played for the first time at the Symphony concert of last week, is not one of that gifted composer's most successful works. It smacks of experimenting, which is always skilful and frequently beautiful and effective, as the second theme of the first part, the intermezzo, and the clever use of the continuous bass in the last part, a new version of the theme, which opens the work. All this is well, but still we do not believe that Mr. Strube has entirely solved the problem of the successful 'cello concerto. By reason of the nature of the instrument, it is difficult to invent themes which are at once playable and effective upon it, and yet have necessary contrast of character. The coquettish tune in the last section is rather common.

It is in his instrumentation that Mr. Strube triumphs, in the accompaniments of the solo instrument as well as the short but brilliant tuittis. As a whole, this work is far below the F sharp minor violin concerto. What one really listens for, more and more, as the piece goes on, is the glowing and transparent orchestra. Mr. Strube has what only a few composers in these days possess—themes, often truly distinctive themes, and his workmanship is beyond cavil. This 'cello concerto is always pleasing, and with the one exception above noted, in the best of taste; yet, at the first hearing its unity did not seem absolute, and some of the effects appeared rather calculated. The work was excellently played by Mr. Heinrich Warnke.

Mr. Fiedler gave a strong and characteristic reading of Schumann's greatest symphony—the second C major. The slow movement was far slower than it need have been. It is not necessary to subject its simple melodic phrases to the heavy, long-continued stress of 32 violins and the rest of an immense orchestra. This is only artless singing from the heart and should be accepted as such and permitted to speak for itself. Saving this, the performance was in many respects memorable. The scherzo, taken a trifle quicker than usual, had exactly the just rythm and accent. This symphony offers one of the clews to Tchaikowsky's admiration of Schumann, in its rather morbid introspectiveness, the impassioned reiteration of a short theme in the first movement, and in the scherzo, the middle section of which opens with a theme practically the same as the opening figures for the strings in the "Symphonie Pathetique." It is a pity that the last movement, with its noble triumphant march, like the winged victory, is not more brilliantly orchestrated, for, whatever his will, no conductor can make 10 instruments speak as 20, or 20 as 40.

Boston Public Is Free From Prejudice, Says Max Fiedler

Last season Mr. Fiedler visited Boston for the first time as Dr. Muck's successor at Symphony Hall. He was preceded by only a modest reputation, as present-day virtuoso conductors go. His audiences became acquainted with his fitness for the position through his performances, and they were an unknown quantity to him when he arrived. In this week's issue of the Boston Weekly Review he narrates his matured impressions of the city and his auditors.

"I have been asked to say something about Boston, not the Boston of the traveller with its diverse interests, but Boston as it seems to the conductor of its noble Symphony Orchestra. I was first asked how I liked Boston when I had only been here a few days, and of course I could not answer the question. But now I have been here longer. I have lived and thought and walked and known people in Boston; I have come back to Boston from other cities, and I have felt again and again the contact of a Boston audience, the impression that is almost like a wireless message from each auditor to the conductor of an orchestra, and that comes to him from any great gathering of listeners whether in one city or another.

"Boston, I think, is one of the best cities in the world for a musician to live in; and for a German musician it has an atmosphere in many ways strikingly like that of the German cities where the intellectual life of the people has been born and grown up in music, but more temperate, and I think more fair-minded. The Symphony audience must of necessity contain diverse opinions. There must be those whose souls and minds, listening together, respond to the wonderful expression of fine and almost impersonal emotion that often marks the classical composers. There must be those also who respond more heartily to the newer and the newest voices, finding their inspiration in the unrest of souls struggling with those human passions that are at once personal, wonderful, mysterious and terrifying. There is a pleasure in music that is almost wholly of the senses, the pleasure that is a mingling of both. In the German audience there is, shall I say, often the atmosphere of antagonism between schools, between opinions that in the Boston audience seems happily replaced by an intelligent and understanding forbearance. It is perhaps the Anglo-Saxon sense of justice added to thorough German comprehension of music. After an experience of many cities it seems to me a noble state of mind for an audience.

"But before I came to Boston I was told that the city was reserved, chilly! I was even jokingly warned to wear my overcoat at the conductor's desk. But I have found it quite different. There is not the boisterous kind of enthusiasm that one finds in some other American cities—but there is a warmth of understanding sympathy and appreciation that comes from audience to conductor only to be found in the most musically educated cities of Europe. It is a something, a sense of friendliness and the respect of many men and women to whom music is a living, beautiful thing, that warms my heart. It is no straw fire, this feeling for music, but rather a steady, well-founded, enduring enthusiasm."

And, apropos of the coming pension fund concert, it is of interest to consider Mr. Fiedler's final paragraph:

"I think that Boston fully understands and appreciates its great orchestra as a whole—but I sometimes wonder if it does not forget the individual musician. Among so many it is hard to realize that each is essential to the whole, and that each is a living man as well as a single instrument in a great harmony. I wish to see a time when the thought of advancing years shall have no terror for any man who gives his life and his soul to making that orchestra one of the very finest musical organizations in the world. I want to feel that no financial panic, no adverse conditions whatever can keep every seat in Symphony Hall from being filled on the night of a pension fund concert; and that, sooner or later, the beneficence that Boston so generously displays in other directions will provide for the old age of its splendid body of musicians."

THE SUNDAY HERALD,
OCTOBER 31, 1909—

First Pension Fund Concert.

The first concert for the benefit of the pension fund of the Boston Symphony orchestra will be given in Symphony Hall, Sunday evening, Nov. 21. There will be two soloists and the program will consist chiefly of selections by these artists. Mme. Samaroff has volunteered to play a concerto and a group of solo pieces for piano and Mr. Willy Hess has also offered his services. The entire force of the orchestra will be employed and Mr. Fiedler will conduct. Full details of this concert will soon be made public.

The Symphony concert this week is one of unusual interest. The symphony will be Vincent d'Indy's in B flat major, one of the few symphonies that are truly great in form, in expression, in imaginative and lofty poetic contents. It has not been played here since the composer led it. A movement, "Reves d'Enfant," from Tschaikowski's second suite will be played for the first time at these concerts. The suite itself is little known, although it was successful when first played. The third suite overshadowed it. The other orchestral piece will be Smetana's delightful overture to "The Sold Bride."

Miss Geraldine Farrar will sing for the first time at these concerts. Her airs are Lucette's girlish, naive song in Gretry's opera "Silvain" and an air, sung by the Prodigal Son, a tenor, in Debussy's cantata which won him the prix de Rome in 1884, a cantata that is more in the manner of Massenet, Gounod et al. than in that of the composer of "Pelleas and Melisande."

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POST, SATURDAY
OCTOBER 30

SYMPHONY CONCERT
BY OLIN DOWNES

After yesterday's public rehearsal of the Symphony Orchestra in Symphony Hall one fact stands out to the exclusion of most other things, namely, Mr. Fiedler's amazing conducting of Richard Strauss' tone-poem, "Till Eulenspiegel." It is not possible at this time to speak at any length of a very interesting concert, but to omit mention of that performance would be an injustice to Mr. Fiedler and the public.

"Till Eulenspiegel's Merry Pranks," in Rondo form, is one of the most amazing creations that have dropped from the pen of any composer since Beethoven. It is the psychology of an over-man who sees life and eternity in a degree and to an extent which is denied the average two-legged animal. It is inconoclasm, and the end of iconoclasm, writ large over the universe. And these things are voiced through the medium of a musical invention of a Mozart-like fertility and freshness, with a power of characterization which did not exist before Strauss.

There have been two interpretations of this orchestral piece in Boston, the first by Strauss himself, as the conductor of the Philadelphia Symphony Orchestra, in Symphony Hall, March 7, 1904, the second by Mr. Fiedler on the occasion mentioned. "Till Eulenspiegel" has often been upon the Symphony programmes, but it has not been interpreted. There was the sure grip of the master hand, the inexorable truth of every note, every phrase, every page. The entire psychology of that indescribably tender, ironical, fateful commentary on everything that is, with its intense cerebral energy and its boundless humanity, was exposed to the fragment of a thought; and if the entire work had been less than absolutely a part of the conductor's consciousness this mieroscopic depiction would have resulted in a series of etchings without unity. As it was, the whole thing was inevitable. In spite of Strauss' peculiar and exceedingly individual style, one thought measures ahead with certainty of what was to follow, and this cannot often be said even with those who have already a partial acquaintance with a work that will in years to come be as transparent as a Mozart sonata to the average auditor. Today there exist the majority who find it hard to get out of old musical formalities, and to these Strauss offers vexing problems, when he thinks out loud.

Mr. Gustav Strube's violoncello concerto was played for the first time. This, the overture of Cherubini, and the Schumann C Major Symphony, will be reviewed tomorrow.

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Boston Symphony Novelties

Max Fielder, the conductor of the Boston Symphony orchestra, who sails from Liverpool for this country on Sept. 25th, is bringing with him a great deal of new music which is to be played by the orchestra during the coming season. In a letter to Mr. Ellis, the manager of the orchestra, Mr. Rielder said that he thought that he had a number of novelties which would more than compare favorably with those that have been brought out in recent years. Noticeable on this list are four works by Frederick Delius; his "Paris," "Appalachia," "In a Summer Garden," "Brig Fair." The Finnish composer Sibelius is also represented by four works new to Boston at least and probably new to most of the country. They are the "Swahnevit" Suite, Opus 54, "En Saga," symphonic poem, "Night and Sunrise," symphonic poem, opus 55, and "The Swan of Tuonela." One of the interesting features of the season will be the performance for the first time here in Boston and probably for the first time in the East of Richard Strauss's first tone poem "Macbeth." It was played by Theodore Thomas in Chicago some years ago but has never been on a program in the East. Mr. Fielder also purposes performing "Don Quixote" which Mr. Gericke brought out some eight years ago. He also announces the "Sinfonia Domestica" which Dr. Muck did two years ago and the Suite for wood-wind instruments.

In general Mr. Fielder has marked out a very interesting season for the Boston series. He will do the first, second, fourth, sixth and ninth symphonies of Beethoven, the fourth of Brahms, the seventh of Bruckner, Goldmark's "Rustic Wedding," Haydn's Symphony in E flat major, Mozart's symphonies in E flat major, G minor, C major, Schumann's B flat major symphony and Tschaikowsky's "Manfred." It is planned for Boston to have fourteen soloists in the twenty-four programs, this to include the quartette needed for the performance of the Ninth Symphony.

Newspaper Cutting Bureau in the World

TRIBUNE

ess PROVIDENCE, R. I.

OCT 17 1909

BOSTON SYMPHONY ORCHESTRA.

Charles A. Ellis, the manager of the Boston Symphony Orchestra, announces that at the third concert of the orchestra in Providence to be given on Tuesday evening, Feb. 15, the programme will contain a most unusually interesting feature. This will be Mozart's celebrated double concerto for two pianofortes which will be played by two of the most eminent American pianists, Harold Randolph and Ernest Hutcheson.

The concerto has not been played more than two or three times in this country, and it is very many years since the last performance, so that it will be absolutely new to not only the symphony audiences in Providence, but those of Boston where Messrs. Randolph and Hutcheson are to play it on the following Friday and Saturday. Altogether this is one of the most interesting features that the orchestra has

Newspaper Cutting Bureau in the World

ess PROVIDENCE, R. I.

SEP 18 1909

MUSICAL NOTES.

Boston Symphony to Give Four Concerts in Providence This Winter

The Boston Symphony Orchestra is making more than usually extensive plans for the coming season, which is its 29th. Mr. Ellis, its manager, has so far arranged a total of 111 concerts and it is expected that at least two more will be added to this number. These concerts will be given between Oct. 8, when the first public rehearsal of the Boston series takes place, and April 30, when the last concert of the Boston series is played.

The orchestra will give its usual 24 public rehearsals and 24 concerts in Boston, its 10 in New York, eight in Cambridge, five each in Philadelphia, Baltimore, Washington and Brooklyn, four in Providence, three in Worcester, Hartford and New Bedford, while other cities in New England to be visited are Brockton, Springfield, Waterbury and Bridgeport.

The usual Western trip will be made in the week of Jan. 30, when concerts will be given on successive evenings in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse. Mr. Max Fiedler will again be the conductor.

Established and most Complete
wspaper Cutting Bureau in the World

Max Fiedler, conductor of the new Boston Symphony Orchestra, who sails from Liverpool for this country on Sept. 25, is bringing with him a great deal of new music to be played by the orchestra during the coming season. In a letter to Mr. Ellis, manager of the orchestra, Mr. Fiedler said he thought he had a number of novelties which would more than compare favorably with those brought out in recent years.

One of the interesting features of the season will be the performance for the first time in Boston and probably for the first time in the East of Richard Strauss's first tone poem "Macbeth." It was played by Theodore Thomas in Chicago some years ago, but has never been on a programme in the East. Mr. Fiedler also purposes performing "Don Quixote," which Mr. Gericke brought out some eight years ago. He also announces the "Sinfonia-Domestica," which Dr. Muck did two years ago and the suite for wood-wind instruments.

In general Mr. Fiedler has marked out a very interesting season for the Boston series. He will do the first, second, fourth, sixth and ninth symphonies of Beethoven, the fourth of Brahms, the seventh of Bruckner, Goldmark's "Rustic Wedding," Haydn's Symphony in E-flat major, Mozart's Symphonies in E-flat major, G-minor, C-major; Schumann's B-flat major Symphony, and Tschaikowsky's, "Manfred." It is planned for Boston to have 14 soloists in the 24 programmes, this to include the quartette needed for the performance of the Ninth Symphony.

NEWS, PROVIDENCE, R. I.,
OCTOBER 9. 1909.

Farrar-Samaroff Concert

Charles A. Ellis of Boston announces that on Friday evening, Oct. 29, a concert will be given in Infantry hall by Geraldine Farrar of the Metropolitan opera company, New York, and Madame Olga Samaroff, pianist. This is one of seven similar concerts that they are giving this fall under Mr. Ellis' management, the other cities so favored being Chicago, Milwaukee, Detroit, Buffalo, Boston and Worcester. Geraldine Farrar has never appeared in Providence, and unquestionably there will be an enormous audience to hear this extraordinary young American who, long before she is 30, has sprung into the front ranks of the prima donnas of the day.

Madame Olga Samaroff is known here, for she has appeared in Providence several times. She is back in America this year after a year of wonderful success in Europe, and those that have heard her play say that her art has grown tremendously.

Altogether this concert promises to be one of the most interesting events of the musical season. Full details will be made known in due time.

Boston Symphony Orchestra

At the concerts of the Boston Symphony orchestra in Providence this winter the musical public will hear the two leading American sopranos now before the public. At the first concert Madame Corinne Rider-Kelsey will be the soloist, and the soloist at the fourth concert will be Madame Hissem de Moss. These two artists stand quite in a class by themselves, and much pleasure will be had from their singing. Madame Corinne Rider-Kelsey had a remarkable success in Covent Garden last year when she made her debut in opera. Again the attention the musical public is called to the ct that there will be four concerts in- ad of three, the dates being Tuesday enings, Nov. 23, Jan. 4, Feb. 15 and pril 5.

HAMPSHIRE GAZETTE
OCTOBER 12, 1909.

BOSTON SYMPHONY ORCHESTRA

Tonight brings the only concert of the Boston Symphony Orchestra which will be given in the Court Square theater in Springfield, at 8.15 o'clock sharp. Max Fiedler will, of course, be the conductor and the soloist will be Madame Olga Samaroff, the most brilliant of American pianists. The program is as follows:—

Beethoven—
Overture to Goethe's "Egmont"

Brahms—
Symphony No. 2 in D Major

Rubinstein—
Concerto in D Minor, No 4, for piano and Orchestra

Wagner—
Overture to the Opera, "The Flying Dutchman"

ss PROVIDENCE, R. I.

OCT 16 1909

Boston Symphony Orchestra

Charles A. Ellis, the manager of the Boston Symphony Orchestra, announces that at the third concert of the orchestra in Providence, to be given on Tuesday evening, Feb. 15, the program will contain a most unusually interesting feature. This will be Mozart's celebrated double concerto for two pianofortes, which will be played by two of the most eminent American pianists—Harold Randolph and Ernest Hutcheson. The concerto has not been played more than two or three times in this country, and it is very many years since the last performance, so that it will be absolutely new to not only the symphony audiences in Providence, but those of Boston, where Messrs. Randolph and Hutcheson are to play it on the following Friday and Saturday. Altogether this is one of the most interesting features that the orchestra has announced here in Providence for many years.

Newspaper Cutting Bureau in the World

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dress PROVIDENCE, R. I.
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BOSTON SYMPHONY ORCHESTRA.

Mozart's Double Concerto to be a Leading Feature.

Charles A. Ellis, the manager of the Boston Symphony Orchestra, announces that at the third concert of the orchestra in Providence to be given on Tuesday evening, Feb. 15, the programme will contain a most unusually interesting feature. This will be Mozart's celebrated double concerto for two pianofortes which will be played by two American pianists—Harold Randolph and Ernest Hutcheson. The concerto has not been played more than two or three times in this country and will be new to not only the symphony audiences in Providence, bua those of Boston, where Messrs. Randolph and Hutcheson are to play it on the following Friday and Saturday. This is considered one of the most interesting features that the orchestra has announced in Providence for many years.

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MUSICAL NOTES.

C. A. Ellis, the manager of the Boston Symphony Orchestra, makes the following announcement regarding last year's subscribers to Boston Symphony concerts: Four concerts will be given this year instead of the three of last year, the dates being Tuesday evenings, Nov. 23, Jan. 4, Feb. 15 and April 5. Season ticket holders of last year will be allowed to retain the same seats, payment to be made on or before Saturday, Nov. 13. The general sale of season tickets will open on Monday morning, Nov. 15. The soloists for the four concerts will be Mesdames Corinne Rider-Kelsey and Mary Hissem de Moss, sopranos; Mischa Elman, violinist, and Ernest Hutcheson, pianist.

* * *

HOLYOKE DAILY TRANSCRIPT.
SEPTEMBER 8. 1909

The Boston Symphony Orchestra is to give but one concert in Springfield during the coming season and that will take place on Tuesday evening, October 12th. Despite the fact the fact that the three concerts last year were so successful from every point of view, the working out of the schedule for the coming season has permitted the Orchestra to come to Springfield but once and for that time it must make a special trip.

Max Fiedler will be again the conductor and the soloist will be Madame Olga Samaroff, who will be heard for the first time with the Orchestra after her tremendous success last year in Europe.

SPRINGFIELD DAILY REPUBLICAN:
SEPTEMBER 8, 1909.

BOSTON SYMPHONY ORCHESTRA.

But One Concert in Springfield This Season.

Music lovers will learn with regret that the Boston symphony orchestra will give but one concert in this city during the coming season. The management says: "Despite the fact that the three concerts last year were so successful from every point of view, the working out of the schedule for the coming season has permitted the orchestra to come to this city but once and for that time it must make a special trip. Max Fiedler will be again the conductor and the soloist will be Mme Olga Samaroff, who will be heard here for the first time with the orchestra after her tremendous success last year in Europe."

The concert will be given at Court Square theater Tuesday evening, October 12. It is a little early in the season, in the sense that everybody will be sorry to have the concert over with and no other to look forward to for another year. But that very fact should create a very large demand for places. Mme Olga Samaroff is a favorite pianist, and the announcement that she is to play will be a great attraction. Also, the appearance of Mr Fiedler as conductor will insure an enthusiastic reception for the orchestra—there is no conductor that the Springfield public likes better. The details of the concert will be announced soon, and it is one of the dates that everyone should keep open.

HAMPSHIRE GAZETTE.
SEPTEMBER 11, 1909

THEATRICAL

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra is to give but one concert in Springfield during the coming season and that will take place on Tuesday evening, October 12th. Despite the fact that the three concerts last year were so successful from every point of view, the working out of the schedule for the coming season has permitted the orchestra to come to Springfield but once and for that time it must make a special trip.

Max Fiedler will be again the conductor, and the soloist will be Madame Olga Samaroff, who will be heard there for the first time with the orchestra after her tremendous success last year in Europe.

Full details concerning the concert will be made public in due time.

SPRINGFIELD SUNDAY REPUBLICAN:
SEPTEMBER 12, 1909.

The approaching concert in this city by the Boston symphony orchestra gives interest to the recent announcement of the season's plans for the famous New England organization. As already announced, Mr Fiedler is to be the conductor for a second year; it was suspected last season, indeed, that he would return, though definite announcement of it was long withheld. He is now ready with a partial list of the works to be brought forward during the coming year, in which a number of novelties figure. Max Reger is to be represented, at one of the October concerts in Boston, by his latest work, "Symphonic 'Prolog to a Tragedy." A composer whose music will for the first time appear on these programs is the Englishman Frederick Delius. There will also be novelties by Granville Bantock, also English, Scriabine, and Rachmaninoff. This last-named Russian composer is to visit this country this season as a pianist, and will appear with the Boston orchestra as soloist and also as conductor of his symphonic poem, "Die Felsen." There have been fewer changes than usual this year in the personnel of this superb orchestra, which has not lost its exquisite perfection since Mr Gericke left, and has never interested the public more than under Dr Muck and Mr Fiedler.

HOLYOKE DAILY TRANSCRIPT.
THURSDAY, SEPTEMBER 16, 1909.

STAGELAND.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra is making more than usually **extnesive** plans for the coming season which is its twenty ninth. Mr. Ellis, its manager, has so far arranged a total of 111 concerts and it is expected that at least two more will be added to this number. These concerts will be given between October 8th when the first public rehearsal of the Boston series takes place and April 30th when the last concert of the Boston series is played, the orchestra to play in Springfield Oct. 12th.

The Orchestra will give its usual twenty-four public rehearsals and twenty-four concerts in Boston, its ten in New York, eight in Cambridge, five each in Philadelphia, Baltimore, Washington and Brooklyn, four in Providence, three in Worcester, Hartford and New Bedford, while other cities in New England to be visited are Brockton, Springfield, Waterbury and Bridgeport. The usual western trip will be made in the week of January 30th when concerts will be given on successive evenings in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse. Max Fiedler will again be the conductor.

SPRINGFIELD REPUBLICAN:
SEPTEMBER 23, 1909

ORCHESTRAL PROGRESS.

[From the Boston Post.]

A symphony orchestra has been organized in Seattle, with a substantial guarantee. The St Louis symphony, established two years ago, has been strengthened, with a tour, in addition to its local concerts, in view. The Cincinnati orchestra has been reorganized, with subscriptions assuring its existence for five years. Boston, Chicago, Pittsburg, Philadelphia and New York will have their customary concerts by permanent orchestras, a majority of which give concerts in other cities.

We note encouraging diffusion of musical intelligence. The great pianist, the regal prima donna and the passionate violinist have long had the dollars and plaudits of Americans, but up to a few years ago orchestral music, which is to the uninitiate but bewildering sound, prospered only in a few large and comparatively old centers of population. For its growth in public esteem Maj Higginson of Boston deserves much credit. Thanks to his unswerving support, the Boston symphony has long ranked as the peer of any orchestra in the world. Directly and indirectly, it has been tremendously influential in American music.

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HOLYOKE DAILY TRANSCRIPT.
MONDAY, SEPTEMBER 20, 1909.

The Boston Symphony Orchestra, which opens its season at Boston September 27, plans to give 111 concerts during the fall and winter. The orchestra is practically unchanged from last year, for it will contain but one new member, George Wendler, who has succeeded Mr. Schmid as first horn, and will be the colleague of Max Hess, who of course, remains. Mr. Schurer, who shared the first desk of the viola section with Mr. Ferir, has retired from the orchestra, but his place will be taken by Mr. Rennert, who was one of the recruits brought over from Europe in the second year of Dr. Muck's engagement, and although he was a viola player of note in Germany, he has been in the second violin section waiting for an opportunity to get among the violas. Prof. Willy Hess will be concert master, and with him at the first desk will be Selvain Noack, who will be heard this year for the first time as a soloist. The leader of the 'cellos will again be Heinrich Warnke, with Mr. Ferir at the head of the violas, Mr. Barleben at the head of the second violin section and Mr. Keller at the head of the double basses. Messrs. Langy, Grisez, Andre Maquarre and Sadony are the leaders in the wood wind section. Of the out of town concerts, the usual eight will be given at Cambridge, the two series of five each in New York, and the series of five in each of the cities visited on the regular monthly trip—Philadelphia, Baltimore, Washington and Brooklyn, Providence is to have four concerts instead of three; and three concerts are to be given in New Bedford, which city the orchestra has not visited for a number of years. Worcester will have its three concerts, likewise Hartford but Springfield this year will have but one. Other cities to be visited in New England are Brockton, Bridgeport and Waterbury. In the regular western trip beginning the last week of January, concerts will be given in Buffalo, Cleveland, Erie, Rochester, Detroit and Syracuse.

HOLYOKE DAILY TRANSCRIPT.
OCTOBER 4, 1909.

BOSTON SYMPHONY ORCHESTRA.

The only concert that the Boston Symphony orchestra is to give in Springfield this season comes at the Court Square theatre Tuesday evening, the 12th.

The public sale of seats will open at the ticket office Friday morning, October 8, but in the meantime mail orders will be accepted at the theatre and filled as they are received before the opening of the public sale.

The concert promises to be most attractive. The soloist will be Madame Olga Samaroff, the brilliant American pianist who has already made herself well liked in this vicinity.

Madame Samaroff has lately returned from her first European tour. Last winter she played in the largest cities on the continent and in England with one extraordinary success.

The concert in Springfield will be Madame Samaroff's first orchestral engagement for the coming year, but she is to play a number of times in Boston Symphony, and will appear also with the Philadelphia, Pittsburg and Chicago orchestras. It is announced that she will play the most brilliant of concertos for piano—that of Rubenstein in D minor No. 4.

Mr. Fielder is just back from Europe full of plans for the season, and has brought with him the Springfield program which is as follows: Beethoven's Egmont overture, Brahms' charming Symphony in D major No. 2, Wagner's overture to the "Flying Dutchman." This with the concerto makes a program that is quite ideal.

SPRINGFIELD REPUBLICAN:
OCTOBER 5, 1909.

BOSTON SYMPHONY ORCHESTRA.

The European Success of Mme Samaroff.

The coming of Olga Samaroff as soloist with the Boston symphony orchestra at its concert in Springfield on next Tuesday evening, October 12, excites more than the usual amount of interest among the musical public. Her brilliant appearances here are well remembered, and now that she comes back bringing with her the enthusiastic approval of European critics, musicians will be more than ever keen to hear her play. Last winter she spent in Europe, and while it is true that in the spring of 1905 she gave two recitals in London, they took place under such obscure conditions that it may fairly be said that her European debut was made in London in the spring of 1908, when she played several times with the London symphony society.

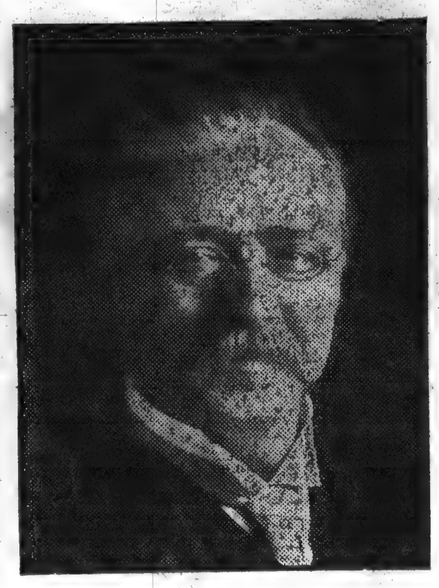
With Nikisch as conductor she was the soloist at the great Tschaikowsky concert given that spring, and her success with Tschaikowsky's second concerto at once established her as one of the principal features of the season. The following October she made her debut with the Colonne orchestra in Paris, and later, with equal success, she played with the Concertverein orchestra in Vienna and with the Tonkunstler orchestra in Munich, and, moreover, she gave a number of recitals. At her appearance here with the Boston symphony orchestra she will play Rubinstein's concerto No 4 in D minor. The sale of seats opens at the Court Square theater on Friday morning.

SPRINGFIELD SUNDAY REPUBLICAN:
OCTOBER 3, 1909.

THE BOSTON SYMPHONY CONCERT.

Fine Program to Be Given by the Orchestra and Madame Samaroff, the Pianist.

The sale of seats for the only concert which the Boston symphony orchestra is to give in Springfield this year will open at the box office of the Court Square theater on Friday morning. Last year



MAX FIEDLER.
Conductor of the Boston symphony orchestra
[Photo by Garo.]

the orchestra gave three most successful concerts in this city, which not only were very well patronized but which left a most favorable impression on the musical public. It is, indeed, many years since a conductor has come to Springfield who has given such thorough satisfaction in every way as Mr Fiedler did. His spirit, his authority and his interpretative power were greatly appreciated, and more than this he was able to provide programs which would stand as models for all others to follow. This year he comes with the orchestra but once. The calls for concerts by the orchestra in New England are so many and so exacting that it has been found impossible this year to give Springfield more than one. But next year it is hoped that it can come back to the usual three.

For this concert the management will offer as soloist Mme Olga Samaroff, a pianist who already has won her spurs in Western Massachusetts, and whose return is eagerly awaited, because of her extraordinary success in Europe last year. Mme Samaroff is an American pianist, and a brave enough American pianist to begin her career in this country and wait for the verdict of her country people before attempting to play in Europe. Her appearances in London, Paris, Munich and Vienna were noteworthy events of the season, and the praise given to this artist was enough to turn the head of one less well-balanced. The best proof of her success in Europe is the fact that next spring she is to be soloist with a London Philharmonic society under Hans Richter, which is one of the greatest honors that can be given to an artist in England, and she is also to play a series of Nikisch concerts with the London symphony orchestra in London and in the British provinces. Moreover, for next winter she is to accept a number of important engagements on the continent, notably in Leipsic with the Gewandhaus orchestra and in Berlin with the Philharmonic orchestra in that city—all under Nikisch.

Mr Fiedler is just back from a summer abroad and has brought with him the program which he will play in Springfield, which this year is the first out-of-town concert of the orchestra. The first number will be Beethoven's Egmont overture, which will be followed by Brahms's Symphony No 2 in D major, one of the most delightful works in symphony overture. The other orchestra number will be the ever-welcome overture to Wagner's "The Flying Dutchman." Mme Samaroff will play Rubinstein's concerto for piano and orchestra in D minor No 4.

HOLYOKE DAILY TRANSCRIPT
OCTOBER 5, 1909

BOSTON SYMPHONY ORCHESTRA.

The career of Olga Samaroff, who is to be the soloist with the Boston Symphony orchestra at its only concert at Court Square theatre next Tuesday evening, October 12, should be an inspiration to every American girl who looks to music as her life's work. Not yet 30, she has won a first place in the hearts of the American public, and last winter she had extraordinary successes in the principal musical centres of Europe. She is a native of San Antonio, Texas, of old American stock on her father's side and of German musical stock on her mother's. Her grandmother was her first teacher and later she had the distinction of being the only American girl ever admitted to the piano classes of the Paris Conservatoire. There she studied with Delaborde and later studied with Jedlieska in Berlin. Her first public performance was in Carnegie hall, New York, in January, 1905, and for three years she made successful tours of this country. Last winter she went abroad, and Europe fully confirmed the American verdict, and she returns this year with the pleasing knowledge that Europe has placed her side by side with such masters as Essipoff, Menter and Carreno. At the Boston Symphony concert she will play Rubinstein's Concerto No. 4 in D minor.

The seats go on sale at the theatre next Friday morning.

HAMPSHIRE GAZETTE.
OCTOBER 7, 1909.

BOSTON SYMPHONY ORCHESTRA

The sale of tickets for the Boston Symphony concert in the Court Square theater next Tuesday evening, Oct. 12, will open at the box office in the theater tomorrow morning. An unusually large house is expected, because Manager Gilmore reports that the mail orders have been more numerous than ever before. This is due partly to the fact that the concert will be the only one this great orchestra gives in Springfield this year. An interesting function that the orchestra participated in took place in Sanders theater on last night (Wednesday) when it gave a complimentary concert as a part of the festivities attending the installation of President Lowell of Harvard university. Sanders theater contained all the notables gathered at Harvard for this great event. The audience was invited, no tickets being sold, and the program was made up of the three great "B's"—Bach, Beethoven and Brahms.

OCTOBER 9, 1909.

NEXT WEEK'S SYMPHONY

Only Concert By The Boston Organization This Year.

The Boston Symphony orchestra, with Olga Samaroff as soloist, will give a concert Tuesday evening at Court Square theatre, Springfield. This is the only concert the orchestra will give in Springfield this season. Mr. Fiedler, who so greatly pleased his audience last season, will again conduct

MADAME OLGA SAMAROFF.

the orchestra. The program as announced will be:

Beethoven, Overture to Goethe's "Egmont"
Brahms, Symphony No. 2 in D major
Rubinstein, Concerto in D minor No. 4
Wagner, Overture to "The Flying Dutchman"

MAX FIEDLER.

The Brahms symphony No. 2 which will be played here, was the principal work on the first Boston program.

The coming of Olga Samaroff, pianist, as soloist, with the orchestra, excites more than a little interest among the musical public.

Her brilliant appearances in this country are well remembered, and now that she comes back bringing with her the enthusiastic approval of European critics, musicians will be more than ever keen to hear her play.

At the concert Tuesday evening, she will play Rubinstein's concerto No. 4 in D minor. The sale of seats opened at Court Square theatre yesterday

HOLYOKE DAILY TRANSCRIPT.
THURSDAY, OCTOBER 7, 1909.

BOSTON SYMPHONY ORCHESTRA.

The sale of tickets for the Boston Symphony concert in the Court Square theater next Tuesday evening, October 12, will open at the box office of the theatre tomorrow morning. An unusually large house is expected because Manager Gilmore reports that the mail orders have been more numerous than ever before. This is due partly to the fact that the concert will be the only one this great orchestra gives in Springfield this year. For this concert the management will offer as soloist Mme. Olga Samaroff, a pianist whose return is eagerly awaited, because of her extraordinary success in Europe last year. Mme. Samaroff is an American pianist, and a brave enough American pianist to begin her career in

MADAM OLGA SAMAROFF, PIANIST.

this country and wait for the verdict of her country people before attempting to play in Europe. Her appearances in London, Paris, Munich and Vienna were noteworthy events of the season, and the praise given to this artist was enough to turn the head of one less well-balanced. The best proof of her success in Europe is the fact that next spring she is to be soloist with a London Philharmonic society under Hans Richter, which is one of the greatest honors that can be given to an artist in England, and she is also to play a series of Nikisch concerts with the London symphony orchestra in London and in the British provinces. Moreover, for next winter she is to accept a number of important engagements on the continent.

An interesting function that the orchestra participated in took place in Sanders theatre on last night when it gave a complementary concert as a part of the festivities attending the installation of President Lowell of Harvard university. Sanders theatre contained all the notables gathered at Harvard for this great event. The audience was invited, no tickets being sold, and the program was made up of the three great "B's"—Bach, Beethoven and Brahms.

THE SPRINGFIELD REPUBLICAN:
OCTOBER 7, 1909.

BOSTON SYMPHONY ORCHESTRA.

Opening of the Box Office Sale of Tickets for the Concert at Court Square Theater.

The sale of seats for the Boston symphony concert in the Court Square theater Tuesday evening opens at the box office of the theater to-morrow morning. Manager Gilmore reports that the mail order sale has been very large, and the prospects are now that the entire house will be sold out. The fact that this is the only concert the orchestra is to give here this year has sharpened the interest of the musical public. The orchestra to-morrow is giving its first public rehearsal in Boston. Despite the new opera, which is exciting so much interest in Boston, the public of that city is paying more for its seats for the rehearsals and concerts than ever it has in the past. Mr Fiedler arrived from Europe last Thursday, and the orchestra has been rehearsing all this week. Brahms's symphony No 2, which will be played here, was the principal work on the first Boston program.

SPRINGFIELD REPUBLICAN:
OCTOBER 12,

Boston Symphony Concert To-night.

To-night brings the only concert of the Boston symphony orchestra, which will be given in the Court Square theater at 8.15 o'clock sharp. Max Fiedler will be the conductor and the soloist will be Mme Olga Samaroff. The program is as follows:—

Overture to "Goethe's "Egmont" ..... Beethoven
Symphony No 2 in D major ..... Brahms
Concerto in D minor, No 4, for piano and orchestra ..... Rubinstein
Overture to the opera "The Flying Dutchman" ..... Wagner

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m NEWS
ress Baltimore, Md.
SEP 8

NEW SOLOIST WITH BOSTON ORCHESTRA

Rachmaninoff, Russian Composer, Coming With Noted Singers.

The announcement of the plans of the Boston Symphony Orchestra for its coming Baltimore season is particularly interesting, in the fact, that, besides the assurances of a solid and delightful offering of orchestral pieces, the work of the organization will be augmented by a brilliant personnel of artists.

There will be five concerts, given as usual at the Lyric, on Wednesday evenings, November 10, December 9, January 1, Tuesday evening, February 22, and Wednesday evening, March 23. Of the four soloists who have already been announced, three are familiar and dearly beloved by all music lovers and concert-goers. These are Schumann-Heink, the wonderful contralto, who has recovered from her "Salome" experience sufficiently to be able to appear again; Mischa Elman, violinist, and Sembrich.

The fourth soloist is Rachmaninoff, the Russian composer and pianist, who is making his first American tour and who has never made his bow to a Baltimore audience. Both his orchestral and piano works are well known here, having generally been heard in orchestra and concerts and in recitals. He is regarded as one of the leading moderns in Russia, and his appearance is keenly anticipated. He is, perhaps, as generally well known for his "prelude in C sharp minor" for piano as for any other individual work.

SUN
ess Baltimore, Md.
SEP 12 190

FINE MUSIC AT BAR HARBOR

Mr. Edwin Litchfield Turnbull Writes Of Maine Resort.

Mr. Edwin Litchfield Turnbull, who is spending some time at Bar Harbor, writes to THE SUN as follows:

Messrs. Editors:

This beautiful American summer resort combines with the charm of an ideal climate magnificent sea coast and mountain scenery and the balmy atmosphere of pine forests, a cosmopolitan society and a gay and brilliant social season, yachting, sailing and driving, with a musical season of extraordinary attractions. Every morning at the Casino concerts are given from 11 to 1 o'clock by an orchestra of 20 players from the Boston Symphony, under the direction of Mr. Gustav Strube. This orchestra, made up of the finest artists in the world, gives the most delightful programs. The effect produced in the hall of the Casino, where the acoustics are excellent, is astonishingly full and rich, considering the small number of players—indeed, I would far rather hear this orchestra of 20 artists than many an orchestra of 50 or 60 players I have listened to. The combination of instruments used by Mr. Strube is very effective. There are four first violins, two second violins, two violas, cello, bass, flute, oboe, clarinet, bassoon, two horns, two trumpets, trombone, tympani.

The same orchestra plays also at the Casino hops, and furnishes the incidental music at the various entertainments and plays given during the season. There is a series of Kneisel Quartet concerts, and concerts by the Hess-Shroeder Quartet, both series being given in the Building of the Arts, a magnificent Grecian temple, in the hills near the golf links, where one may sit and hear divine music and get vistas of green hills and rugged mountains through the open doorways and breathe in delicious bracing mountain air meanwhile.

It was at one of the Kneisel Quartet concerts that I heard a melodious composition by Cortland Palmer, for piano and strings, superbly played by the composer and the Kneisel Quartet. It is a very beautiful work, and the gifted musician was enthusiastically recalled many times at its conclusion.

A wonderful audience, representing the best of American society from all parts of the country, assembles for these concerts, and afterwards tea is served on the greensward in front of the Temple and the music is socially discussed by superbly gowned women, and men in nobby flannels. Rather a modern setting for the Grecian atmosphere of the Temple, but intensely interesting all the same. Besides all this, there have been beautiful concerts every evening at the Louisvourg Hotel by four Boston Symphony men—violin, cello, piano and trumpet—and numerous recitals during the season by visiting artists, among them the Russian baritone, Oumiroff, who possesses a most beautiful voice and extraordinary temperament. And it is a perfect delight to hear him accompany himself in Russian folk songs.

EDWIN LITCHFIELD TURNBULL.

NEWS
Baltimore, Md.
SEP 18 1909

BOSTON SYMPHONY PLANS BIG SEASON

Five Concerts Will Be Given In Baltimore, With Max Fiedler As Conductor.

The Boston Symphony Orchestra is making more than usually extensive plans for the coming season, which is its twenty-ninth. Mr. Ellis, its manager, has so far arranged a total of 111 concerts, and it is expected that at least two more will be added to this number. These concerts will be given between October 8, when the first public rehearsal of the Boston series takes place, and April 30, when the last concert of the Boston series is played.

The Orchestra will give its usual 24 public rehearsals and 24 concerts in Boston, its 10 in New York, 8 in Cambridge, 5 each in Philadelphia, Baltimore, Washington and Brooklyn, 4 in Providence, 3 in Worcester, Hartford and New Bedford, while other cities in New England to be visited are Brockton, Springfield, Waterbury and Bridgeport. The usual Western trip will be made in the week of January 30. Max Fiedler will again be the conductor.

AMERICAN
ess Baltimore, Md.
SEP 19 190

Boston Symphony Novelties.

Max Fiedler, the conductor of the Boston Symphony Orchestra, who sails from Liverpool for this country on September 25, is bringing with him a great deal of new music which is to be played by the orchestra during the coming season. In a letter to Mr. Ellis, the manager of the orchestra, Mr. Fiedler said that he thought that he had a number of novelties which would more than compare favorably with those that have been brought out in recent years.

From NEWS
Address Baltimore, Md.
Date

BOSTON SYMPHONY SALE ON OCTOBER 18

Subscribers Have Until Thursday, October 14, To Re-Engage Last Year's Seats.

Subscribers to the series of Bostor Symphony concerts in the Lyric last year have until Thursday, October 14, i which to renew their subscriptions and retain the seats they had last year. The public sale of seats will be open on Monday, October 18.

The February concert will be given o Tuesday evening instead of on the usua Wednesday. The dates are as follows: Wednesday Evenings—November 10, December 8, January 12 and March 23. Tuesday Evening—February 22.

This slight change in the schedule ha been made necessary by local condition in Washington which could be met in n other way.

The soloists thus far engaged for th Baltimore series are Mme. Marcella Sembrich, Mme. Schumann-Heink, Serg Rachmaninoff, the eminent Russian com poser, conductor and pianist, who wi make his first appearance in Baltimor with the Boston Symphony Orchestra and Mischa Elman.

From AMERICAN STAR
Address Baltimore, Md.
Date OCT 2

Boston Symphony Orchestra.

Last year's subscribers to the series of Boston Symphony concerts in the Lyric have until Thursday, October 14, in which to renew their subscriptions and retain the seats they had last year. This may be done by mail or in person by application to W. A. Albaugh's ticket office, corner of Charles and Fayette streets. The public sale of seats will open on Monday, October 18.

Attention should be called to the fact that the February concert will be given on Tuesday evening instead of on the usual Wednesday. The dates are as follows: Wednesday evenings, November 10, December 8, January 12, March 23 and Tuesday evening, February 22.

The soloists so far engaged for the Baltimore series are Madame Marcella Sembrich, Madame Schumann-Heink, Serge Rachmaninoff, the eminent Russian composer, conductor and pianist, and Mischa Elman.

[29]

m NEWS
ress Baltimore, Md.
e OCT

FINE SOLOISTS FOR BOSTON SYMPHONY

Two Of Most Noted Ones Are To Be Mesdames Schumann-Heink And Sembrich.

It has been some time since the management of the Boston Symphony Orchestra has been able to offer Baltimore such a list of soloists as that which is announced for the coming season. Only four are now announced, for a fifth will be added later, but these four represent the highest quality of artists that will be in America this winter.

The two singers—Madame Marcella Sembrich and Madame Ernestine Schumann-Heink—are unsurpassed in their branch of art, and, with the appearance of Madame Sembrich here with the Orchestra there will be an added sentimental interest, for it will probably be the last time she will ever sing in Baltimore, for this is her last year in America, and she plans to make several of her farewells with the Boston Symphony Orchestra.

For pianist there is Serge Rachmaninoff, who is not only one of the greatest pianists Russia has ever produced, but, since the death of Rimsky-Korsakoff, he is generally credited with being the greatest of living Russian composers. As a conductor also he has a high reputation in Europe.

From AMERICAN STAR
Address Baltimore, Md.
Date OCT 5

Boston Symphony Orchestra.

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From AMERICAN
Address Baltimore, Md.
Date

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m NEWS
ress Baltimore, Md.
e
OCT 23 19

RUSSIAN PIANIST WILL APPEAR HERE

Rachmaninoff's Sailing Delayed, But He Will Be With Boston Symphony In This City.

Although Rachmaninoff, the Russian composer-pianist, who is to make his first appearance here with the Boston Symphony Orchestra on Wednesday evening, November 10, has been compelled to delay his sailing, so that his appearance in Boston has been postponed, he will arrive in this country in ample time to fulfill his engagement with the Boston Symphony in this city. Under these unexpected conditions, however, it is a question whether he will be able to conduct any of his own works, owing to lack of time for rehearsal, and he will probably simply appear as piano soloist.

SUN
ss Baltimore, Md.
OCT 10 1909

IN HARMONY'S REALM

Interest In Soloists Who Are To Come With Visiting Orchestras.

MME. HEINECK-LLOYD RETURNS

Miss Isadora Duncan To Visit Baltimore With The Damrosch Orchestra November 24.

Considerable interest has been manifested by local music lovers in the list of soloists who will appear at the coming Baltimore concerts of the Boston Symphony Orchestra. The list as thus far announced includes several of the best-known artists now before the public.

MR. MAX FIEDLER
Conductor Boston Symphony Orchestra.

The two singers, Madame Marcella Sembrich and Madame Ernestine Schumann-Heink, are unequaled in their branch of art. With the appearance of Madame Sembrich here with the orchestra there will be an added sentimental interest, for it is expected this will probably be the last time she will ever sing in Baltimore, since it is her last year in America.

For pianist there will be Serge Rachmaninoff, who is regarded by many as one of the greatest pianists Russia has ever produced. As a conductor also he has a high reputation in Europe, and it is not unlikely that he will appear here in the threefold capacity of pianist, composer and conductor. Mischa Elman was heard with the orchestra last year, and his success will be remembered.

AMERICAN
ss Baltimore, Md.
OCT 22 1909

To Assist Symphony Orchestra.

Members of the Baltimore Oratorio Society, of which Joseph Pache is conductor, are pleased over the receipt of a telegram from Max Fieldler, Jr., director of the Boston Symphony Orchestra, stating that the society has been chosen to assist the orchestra at its fourth concert in this city, on February 22. When seen relative to the matter, Mr. Pache said: "It is a great honor Mr. Fielder has paid us, and one for which I, as well as every member of the body, am deeply grateful. I feel, however, that the chorus is worthy of the great compliment, and am certain that it will once more prove its real strength. In order to have the best possible equipment, I am extending special invitations to the ablest soloists in the city to join the society, and I expect with their aid to surpass any of our past efforts."

The work in which the society will assist the orchestra will be Beethoven's great Ninth Symphony, the last movement of which was written for orchestra and horus.

wspaper Cutting Bureau in the World

BALTIMORE
OCT 23 1909

BOSTON SYMPHONY ORCHESTRA

Although Rachmaninoff, the Russian composer-pianist, who is to make his first appearance here with the Boston Symphony Orchestra on Wednesday evening, Nov. 10, has been compelled to delay his sailing so that his appearance in Boston has been postponed, he will arrive in this country in ample time to fulfill his engagement with the Boston Symphony in this city. Under these unexpected conditions, however, it is a question whether he will be able to conduct any of his own works owing to lack of time for rehearsal, and he will probably simply appear as piano soloist.

AMERICAN STAR

Baltimore, Md.

OCT 16 1909

Boston Symphony Orchestra.

The annual subscription sale of seats for the Boston Symphony Orchestra will open at Albaugh's Ticket Office, corner Charles and Fayette streets, tomorrow (Monday) morning, October 18. The usual quota of five concerts will be given during the winter in the Lyric. The dates are Wednesday evenings, November 10, December 8, January 12 and March 23, and Tuesday evening, February 22. Particular attention should be called to the fact that the February concert will come on Tuesday evening, instead of the traditional Wednesday. Local conditions in Washington have made it necessary to change the date and day of this concert.

It is many years since the Boston Symphony Orchestra has been able to offer Baltimore such a brilliant list of soloists as that which is announced for the coming season. At present it is possible to announce but four of the five, but those four are of extraordinary high quality. There will be two singers, Marcella Sembrich and Ernestine Schumann-Heink. As is generally known, this is Madame Sembrich's last year in America. Last spring she bade farewell to the operatic stage, and this year she is making a concert tour of the country, which will end her career so far as the United States is concerned. When Madame Sembrich first began to come to America, she was soloist for the Boston Symphony Orchestra a number of times, but in recent years, owing to her many engagements in opera, it has been impossible to make arrangements for her to appear with the orchestra. This year, however, as soon as it was known that she intended to devote herself to concert work, Mr. Ellis, the manager of the orchestra, straightway engaged her as soloist for concerts in Boston, New York, Philadelphia and Baltimore. Her appearances with the orchestra in Baltimore will probably mark the last time she sings in this city; so, aside from the musical interest, there will be a sentimental interest connected with this concert.

Madame Schumann-Heink is without doubt one of the most popular singers now before the public, and her appearances with the orchestra will be welcomed by her host of admirers in this city.

Particular attention attaches to the appearance here in November with the orchestra of Serge Rachmaninoff, who will then make his first appearance in Baltimore. Rachmaninoff, since the death of Rimsky-Korsakoff, is ranked as the greatest of living Russian composers. He has to his credit two operas, two symphonies, two symphonic poems and a number of small works for piano and chamber.

The other soloist now announced is Mischa Elman. His sensational success last year is vividly remembered by all who are interested in music. It was his purpose not to return to America for the season of 1909-1910, but Mr. Ellis, the manager of the Boston Symphony Orchestra, was able to offer him a large number of engagements which persuaded his manager to come back to America for a second consecutive season. Altogether he will play with the orchestra 15 times.

Max Fiedler, of course, will be the conductor during the coming year, and the personnel of the orchestra remains practically the same as last season. There is every reason to believe that Mr. Fiedler will fully uphold the splendid reputation made last year as an arranger of programs. He has announced a most interesting number of novelties, some of which will surely be heard in Baltimore.

From NEWS

Address Baltimore, Md.

Date OCT 22 1909

ORATORIO CHORUS TO ASSIST ORCHESTRA

Baltimore Society Will Sing At Boston Symphony Concert.

DUAL APPEARANCE WASHINGTON'S DAY

Directors Pache And Fiedler Arranged Matters While Abroad This Past Summer.

According to a telegram from Max Fiedler, director of the Boston Symphony Orchestra, the Baltimore Oratorio Society has been chosen to assist him at the fourth concert of the orchestra in this city on February 22.

Speculation has been rife as to what this occasion had in store, since, in his announcement, Mr. Fiedler withheld the additional attraction for the fourth performance. At the other four, Sembrich, Schumann-Heink, Rachmaninoff and Mischa Elman will be the assisting soloists.

Beethoven's colossal Ninth will be the symphony on the Washington's Birthday program, and it will be in the beautiful choral of the last movement that the Oratorio Society will be heard. Schiller's "Ode to Joy" was the inspiration and furnished the text of this stupendous movement.

From NEWS

Address Baltimore, Md.

Date OCT 22 1909

COMPLIMENT TO BALTIMORE'S ORATORIO SOCIETY

Announcement that the Baltimore Oratorio Society has been asked to assist at the fourth concert of the Boston Symphony Orchestra this winter will be received with pleasure by all the friends of the organization who know its worth. It is a decided compliment to be requested to aid the Boston Symphony, as the director of the Society says it is a sort of official recognition of the Society's merit. The addition of the local Society to the entertainment given by the Symphony Orchestra will undoubtedly increase the interest which Baltimore takes in the concerts given here.

From SUN

Address Baltimore, Md.

Date OCT 17 1909

IN HARMONY'S REALM

Orchestra To Begin Sale.

The management of the Boston Symphony Orchestra announces that the annual sale of seats for the series of Baltimore concerts will begin at Albaugh's ticket office tomorrow morning. There will be the usual five concerts this season. All of them with the exception of one will be given on Wednesday evenings. The exception will be the performance on February 22, which falls on Tuesday. The dates of the concert were Wednesday evenings, November 10, December 8, January 12 and March 23, and Tuesday evening, February 22.

It is many years since the Boston Symphony Orchestra has been able to offer Baltimore such an excellent list of soloists as those announced for this season. There will be two singers—Mme. Marcella Sembrich and Mme. Ernestine Schumann-Heink. This is Mme. Sembrich's last year in America. Last spring she bade farewell to the operatic stage, and this year she is making a concert tour of the country which will end her career so far as the United States is concerned.

Mme. Schumann-Heink is without doubt one of the most popular singers now before the public, and her appearance with the orchestra will be welcomed by her host of admirers in this city.

Serge Rachmaninoff, the Russian pianist, will appear here with the orchestra in November. Rachmaninoff, since the death of Rimsky-Korsakoff, is ranked as the greatest of living Russian composers. He has to his credit two operas, two symphonies, two symphonic poems and a number of small works for piano and chamber. He is also regarded as one of the greatest pianists Russia has ever produced.

The other soloist announced is Mischa Elman, violinist. His success last year is remembered by all who are interested in music.

From AMERICAN STAR

Address Baltimore, Md.

Date OCT 22

Oratorio Society to Assist.

Members of the Baltimore Oratorio Society, of which Joseph Pache is conductor, are pleased over the receipt of a telegram from Max Fieldler, Jr., director of the Boston Symphony Orchestra, stating that the society has been chosen to assist the orchestra at its fourth concert in this city, on February 22. When seen relative to the matter, Mr. Pache said: "It is a great honor Mr. Fielder has paid us, and one for which I, as well as every member of the body, am deeply grateful. I feel, however, that the chorus is worthy of the great compliment, and am certain that it will once more prove its real strength. In order to have the best possible equipment, I am extending special invitations to the ablest soloists in the city to join the society, and I expect with their aid to surpass any of our past efforts."

The work in which the society will assist the orchestra will be Beethoven's great Ninth Symphony, the last movement of which was written for orchestra and chorus.

From AMERICAN STAR

Address Baltimore, Md.

Date OCT 23 1909

Boston Symphony Orchestra.

Although Rachmaninoff, the Russian composer-pianist, who is to make his first appearance here with the Boston Symphony Orchestra on Wednesday evening, November 10, has been compelled to delay his sailing so that his appearance in Boston has been postponed, he will arrive in this country in ample time to fulfil his engagement with the Boston Symphony in this city. Under these unexpected conditions, however, it is a question whether he will be able to conduct any of his own works owing to lack of time for rehearsal, and he will probably simply appear as piano soloist.

From NEWS

Address Baltimore, Md.

BOSTON SYMPHONY'S SOLOISTS ANNOUNCED

Sembrich And Schumann-Heink Are Among Those Who Will Sing Here.

The management of the Boston Symphony Orchestra announces that Thursday, October 14, is the last day on which subscribers of last year may renew their subscriptions for the coming season and retain the seats they used in 1908-09. The public sale for new subscribers will open on Monday morning, October 18, at Albaugh's, 109 North Charles street.

The following are the soloists of the season who have already been engaged: Mesdames Sembrich and Schumann-Heink and Rachmaninoff (his first appearance in Baltimore) and Mischa Elman.

From SUN

Address Baltimore, Md.

Date SEP 26

IN HARMONY'S REALM

Visiting Orchestras Announce Dates For Baltimore Concerts.

MUSIC LOVERS ARE PREPARING

Course In Church Music On Organ And Choir Training To Be Given At Columbia University.

The plans of the Boston Symphony Orchestra for the coming season in Baltimore are practically complete. Five concerts will be given in the Lyric on Wednesday evening, November 10, December 8 and January 12, Tuesday evening, February 22, and Wednesday evening, March 23. Mr. Max Fiedler will again be the conductor.

Four soloists are thus far announced. They are Rachmaninoff, the Russian composer and pianist; Mme. Schumann-Heink, contralto; Mischa Elman, violinist, and Mme. Marcella Sembrich, soprano. The fifth soloist will be announced within a [illegible]

AMERICAN

Baltimore, Md.

SEP 26 1909

Boston Symphony Season.

The management of the Boston Symphony Orchestra announces that Thursday, October 14, is the last day on which subscribers of last year may renew their subscriptions for the coming season and retain the seats they used in 1908-1909. The public sale for new subscribers will open on Monday morning, October 19, at the ticket office of W. A. Albaugh, 109 North Charles street. The following are the soloists of the season who have already been engaged: Mesdames Sembrich and Schumann-Heink, and Messrs. Rachmaninoff (his first appearance in Baltimore) and Mischa Elman.

From INQUIRER

Address Philadelphia, Pa.

Date SEP 12 1909

Boston Symphony Orchestra

The five regular concerts of the Boston Symphony Orchestra in Philadelphia will be given in the Academy of Music on Monday evenings, November 8, December 6 and January 10, on Wednesday evening, February 23, and Monday evening, March 21. It is possible even at this early date to announce four of the five soloists. The first one will be Serge Rachmaninoff, the distinguished Russian composer and pianist, who will then make his first appearance in Philadelphia. Then will come Madame Schumann-Heink, Mischa Elman and Madame Marcella Sembrich. Max Fiedler will again be the conductor.

[illegible]

Address [illegible]

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The five regular concerts of the Boston Symphony Orchestra in Philadelphia will be given in the Academy of Music on Monday evenings, November 8, December 6 and January 10; on Wednesday evening, February 23 and Monday evening, March 21. It is possible even at this early date to announce four of the five soloists. The first one will be Serge Rachmaninoff, the distinguished Russian composer and pianist, who will then make his first appearance in Philadelphia. Then will come Madame Schumann-Heink, Mischa Elman and Madame Marcella Sembrich. Max Fiedler will again be the conductod.

* * *

From EVENING BULLETIN

Address Philadelphia, Pa.

Date SEP 18 1909

Max Fiedler, who is again to be the conductor of the Boston Symphony Orchestra, will sail from Liverpool for this country September 25, and is expected to bring with him a great deal of new music, which is to be played by the orchestra this season. The Philadelphia concerts will be at the Academy of Music on Monday evenings, November 8, December 6 and January 10; Wednesday evening, February 23, and Monday evening, March 21. The soloists to appear are Sergius Rach-

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ITEM

Address PHILADELPHIA, PA.

Mme. Schumann-Heink will be the soloist on one of the tours of the Boston Symphony Orchestra, singing five times with that organization. She will be heard in recital at the Brooklyn Academy of Music as early as September 29. Her first Carnegie Hall recital will be on November 6.

Newspaper Cutting Bureau and World

Address

The Boston Symphony Orchestra announces its usual series of ten concerts in Carnegie Hall during the coming Winter. The dates are as follows: Tuesday evening, November 11, December 9, January 13, February 24, and March 24, and Saturday afternoons, November 13, December 11, January 15, February 26, and March 26. As announced last Spring, Mr. Max Fiedler has been retained for another year, and will again be at the head of the orchestra.

The soloists that can be announced at this time are: Gilibert, baritone; Samaroff, pianist; Elman, violinist; Sembrich, soprano; Rachmaninoff, pianist; Schumann-Heink, contralto, and Hess, violinist. Two others will be announced in due time.

From PRESS

Address Philadelphia, Pa.

Date SEP 19 1909

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The Boston Symphony Orchestra is making more than usually extensive plans for the coming season, which is its twenty-ninth. Mr. Ellis, its manager, has so far arranged a total of 111 concerts and it is expected that at least two more will be added to this number. These concerts will be given between October 8, when the first public rehearsal of the Boston series takes place, and April 30, when the last concert of the Boston series is played.

The orchestra will give its usual twenty-four public rehearsals and twenty-four concerts in Boston, its ten in New York, eight in Cambridge, five each in Philadelphia, Baltimore, Washington and Brooklyn, four in Providence, three in Worcester, Hartford and New Bedford, while other cities in New England to be visited are Brockton, Springfield, Waterbury and Bridgeport. The usual Western trip will be made in the week of January 30, when concerts will be given on successive evenings in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse. Mr. Max Fiedler will again be the conductor.

Newspaper Cutting Bureau in the World

Address

The Boston Symphony Orchestra will give five concerts in Philadelphia the coming season, on dates to be shortly announced. The orchestra is making more than usually extensive plans for the season, which is its twenty-ninth. Mr. Ellis, its manager, has so far arranged a total of 111 concerts, and it is expected that at least two more will be added to this number. These concerts will be given between October 8, when the first public rehearsal of the Boston series takes place, and April 30, when the last concert of the Boston series is played. The usual Western trip will be made in the week of January 30, when concerts will be given on successive evenings in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse. Max Fiedler will again be the conductor.

He sails from Liverpool for this country on September 25, bringing with him a great deal of new music to be played by the orchestra during the coming season. In a letter to Mr. Ellis, the manager of the orchestra, Mr. Fiedler said that his "novelties" include four works by Frederick Delius—his "Paris," "Appalachia," "In a Summer Garden" and "Briggs Fair." The Finnish composer Sibelius is also represented by four works that are probably new to most of the country. They are the "Swahnevit" Suite, opus 54; "En Saga," symphonic poem; "Night Ride and Sunrise," symphonic poem, opus 55, and "The Swan of the Tuonela." One of the interesting features of the season will be the performance, probably for the first time in the East, of Richard Strauss's first tone poem "Macbeth." It was played by Theodore Thomas in Chicago some years ago, but has never been on a programme in this part of the country so far as is known. Mr. Fiedler also purposes performing "Don Quixote," which Mr. Gericke brought out some eight years ago. He also announces the "Sinfonia Domestica," which Doctor Muck gave two years ago, and the suite for wood-wind instruments.

The season's repertoire of the Boston Orchestra will also include the first, second, fourth, sixth and ninth symphonies of Beethoven, the fourth of Brahms, the seventh of Bruckner, Goldmark's "Rustic Wedding," Haydn's Symphony in E flat major, Mozart's symphonies in E flat major, G minor, G major, Schumann's E flat major symphony and Tschaikowsky's "Manfred."

[30]

INQUIRER

ess Philadelphia, Pa.

SEP 19 1909

Boston Symphony Orchestra

Max Fiedler, the conductor of the Boston Symphony Orchestra, who sails from Liverpool for this country on September 25, is bringing with him a great deal of new music which is to be played by the orchestra during the coming season. In a letter to Mr. Ellis, the manager of the orchestra, Mr. Fiedler said that he thought he had a number of novelties which would more than compare favorably with those that have been brought out in recent years. Noticeable on this list are four works by Frederick Delius; his "Paris," "Appalachia," "In a Summer Garden," "Briggs Fair." The Finnish composer Sibelius is also represented by the "Swahnevit" Suite, Opus 54, "En Saga," symphonic poem, "Night Ride and Sunrise," symphonic poem, Opus 55, and the "Swan of Tuonela."

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Max Fiedler, the conductor of the Boston Symphony Orchestra, who sails from Liverpool for this country next Saturday is bringing with him a great deal of new music which is to be played by the orchestra during the coming season.

Noticeable on this list are four works by Frederick Belius, his "Paris" "Appalachit," "In a Summer Garden," "Briggs Fair." The Finnish composer Sibelius is also represented by four works new to Boston at least and probably new to most of the country. They are the "Swahnevit" Suite, Opus 54, "En Saga," symphonic poem, "Night Ride and Sunrise," symphonic poem, Opus 55, and the "Swan of Tuonela."

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The First Established and most Complete Newspaper Cutting Bureau in the World

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THE LATEST MUSIC GOSSIP

The Boston Symphony Orchestra announces its usual series of ten concerts in Carnegie Hall during the coming Winter. The dates are as follows: Tuesday evening, November 11, December 9, January 13, February 24, and March 24, and Saturday afternoons, November 13, December 11, January 15, February 26, and March 26. As announced last Spring, Mr. Max Fiedler has been retained for another year, and will again be at the head of the orchestra.

The soloists that can be announced at this time are: Gilibert, baritone; Samaroff, pianist; Elman, violinist; Sembrich, soprano; Rachmaninoff, pianist; Schumann-Heink, contralto, and Hess, violinist. Two others will be announced in due time.

n PRESS

ress Philadelphia, Pa.

e SEP 26

The management of the Boston Symphony Orchestra anounces that all subscribers who wish to retain the seats they had last year for the five concerts, to be given during the coming season, must renew their subscriptions before Wednesday, October 13, for, after that date the books will be opened to new subscribers, who will have the choice of seats that have been left. The public sale for new subscribers will open Saturday morning, October 16. The following artists are announced as soloists with the Boston Symphony Orchestra for the Philadelphia concerts: Mesdames, Sembrich and Schumann-Heink, and Messrs. Rachmaninoff (his first appearance here) and Mischa Elman.

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Newspaper Cutting Bureau in the World

RECORD

ess PHILADELPHIA, P

SEP 26 1909

—The management of the Boston Symphony Orchestra announces that all subscribers who wish to retain seats held last year must renew subscriptions before Wednesday, October 13. The public sale for new subscribers will open Saturday morning, October 16, at Miss Harris' office, No. 1119 Chestnut street. The soloists for the five Philadelphia concerts are Mesdames Sembrich and Schumann-Heink, Messrs. Rachmaninoff and Mischa Elman. Mme. Schumann-Heink will be heard in recital at the Academy of Music on Thursday afternoon, October 28.

The First Established and most Complete Newspaper Cutting Bureau in the World

PUBLIC LEDGER

PHILADELPHIA, PA

SEP 26 1909

The management of the Boston Symphony Orchestra announces that all subscribers who wish to retain the seats they had last year for the five concerts to be given during the coming season must renew their subscriptions before Wednesday, October 13, for after that date the books will be opened to new subscribers, who will have the choice of seats that have been left.

The public sale for new subscribers will open Saturday morning, October 16, at Miss Harris's ticket office, in Heppe's Music Rooms, 1119 Chestnut street.

The following artists are announced as soloists with the Boston Smphony Orchestra for the Philadelphia concerts: Mesdames Sembrich, Schumann-Heink, Messrs. Rachmanioff (his first appearance here) and Mischa Elman. Others will be announced later.

From INQUIRER

Address Philadelphia, Pa.

Date SEP 26 1909

Boston Symphony Season

The management of the Boston Symphony Orchestra announces that all subscribers who wish to retain the seats they had last year for the five concerts to be given during the coming season must renew their subscriptions before Wednesday, October 13, for after that date the books will be opened to new subscribers, who will have the choice of seats that have been left. The public sale for new subscribers will open Saturday morning, October 16, at Miss Harris' ticket office, in Heppe's music rooms, 1119 Chestnut street. The soloists this season will include Sembrich, Schumann-Heink, Rachmaninoff (his first appearance here), and Mischa Elman.

n EVENING BULLETIN

ess Philadelphia, Pa.

SEP 2 1909

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The five regular concerts of the Boston Symphony Orchestra, at the Academy of Music, will be given this year on Monday evenings, November 8, December 6 and January 10, on Wednesday evening, February 23, and Monday evening, March 21. Four of the five soloists already have been announced, the first being Serge Rachmaninoff, the distinguished Russian composer and pianist, with Mme. Schumann-Heink, Mischa Elman and Marcella Sembrich to follow.

Newspaper Cutting Bureau in the World

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From .....

Address .....

Date .....

Last year's subscribers to the series of Boston Symphony concerts in the Academy of Music have until Wednesday, October 13, to renew their subscription and retain the seats they had last year. This may be done by mail or in person by application to Miss H. Harris at Heppe's Piano Rooms, 1119 Chestnut street.

The public sale of seats will open on Saturday, October 16.

Attention should be called to the fact that the February concert will be given on Wednesday evening instead of on the usual Monday. The dates of the concerts are as follows: Monday evenings, November 8, December 6, January 10, March 21, and Wednesday evening, February 23. This slight change in schedule has been made necessary owing to local conditions which could not be met in any other way.

The soloists so far engaged for the Philadelphia series are: Madame Marcella Sembrich, Madame Ernestine Schumann-Heink, Serge Rachmaninoff, the eminent Russian composer, conductor and pianist, who will make his first appearance in Philadelphia with the Boston Symphony Orchestra, and Mischa Elman.

The orchestra's personnel is practically unchanged since last season—George Wendler takes the place of Schmid as first horn, and Rennert, from the second violins, moves to the first desk of the violas with Ferri, in place of Scheurer, who has retired from the orchestra.

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m INQUIRER

ress Philadelphia, Pa.

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Boston Symphony Orchestra

Last year's subscribers to the series of Boston Symphony concerts in the Academy of Music have until Wednesday, October 13, to renew their subscription and retain the seats they had last year. This may be done by mail or in person by application to Miss H. Harris, at Heppe's Piano Rooms, 1119 Chestnut street. The public sale of seats will open on Saturday, October 16. Attention is called to the fact that the February concert will be given on Wednesday instead of on Monday evening. The dates of the concerts are as follows: Monday evenings, November 8, December 6, January 10, March 21, and Wednesday evening, February 23. This slight change in schedule has been made necessary owing to local conditions in Washington, which could not be met in any other way. The soloists so far engaged for the Philadelphia series, are: Madame Marcella Sembrich, Madame Ernestine Schumann-Heink, Serge Rachmaninoff, the eminent Russian composer, conductor and pianist, who will make his first appearance in Philadelphia with the Boston Symphony Orchestra, and Mischa Elman.

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TIMES

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The announcement is made that last year's subscribers to the series of Boston symphony concerts in the Academy of Music have until Wednesday, October 13, to renew their subscription and retain the seats they had last year. The public sale of seats will open on Saturday, October 16.

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The soloists so far engaged for the Philadelphia series are: Madame Marcella Sembrich, Madame Ernestine Schumann-Heink, Serge Rachmaninoff, the eminent Russian composer, conductor and pianist, who will make his first appearance in Philadelphia with the Boston Symphony Orchestra, and Mischa Elman.

rom PRESS

ddress Philadelphia, Pa.

Date OCT 3

Last year's subscribers to the series of Boston Symphony concerts in the Academy of Music have until Wednesday, October 13, to renew their subscription and retain the seats they had last season. This may be done by mail or in person by application to Miss H. Harris, at 1119 Chestnut Street. The public sale of seats will open on Saturday, October 16.

Attention should be called to the fact that the February concert will be given on Wednesday evening instead of on the usual Monday. The dates of the concerts are as follows: Monday evenings, November 8, December 6, January 10, March 21 and Wednesday evening, February 23. This slight change in schedule has been made necessary owing to local conditions in Washington, which could not be met in any other way.

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NORTH AMERICAN

Philadelphia, Pa.

Max Fiedler — Conductor

Mme. Sembrich — Soprano

Mme. Schumann-Heink Contralto

Brilliant List of Soloists.

The list of soloists scheduled to appear with the orchestra in Philadelphia is one of particular brilliancy. There will be two singers, Marcella Sembrich and Ernestine Schumann-Heink. The former bade farewell to the operatic stage last season, and this year, it is said, will mark her final appearances in America. She will probably never sing again in this city after her concert with the Boston Orchestra. After her experience with the dissonances of Richard Strauss' "Elektra" in Dresden last winter, Madame Schumann-Heink has returned to the concert stage, and her visit with Mr. Fiedler's organization should be of especial interest.

Serge Rachmaninoff, who, since the recent death of Rimsky-Korsakoff, ranks at the head of contemporary Russian composers, will appear with the orchestra in the triple capacity of composer, pianist and conductor. He will play his own sec-

EVENING BULLETIN

Philadelphia, Pa.

OCT 16 1909

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The Boston Symphony Orchestra will open its season of five concerts at the Academy of Music on Monday evening, November 8, the remaining dates being December 6, January 10, March 21 and February 23. An unusually interesting list of soloists will be presented this season. They are Marcella Sembrich, who is announced to make her farewell tour of America this winter; Mme. Schumann-Heink, who is to appear with the Boston orchestra for the first time in several years; Serge Rachmaninoff, the distinguished Russian composer and pianist; Mischa Elman, the young Russian violinist, and another yet to be announced.

[31]

rom TELEGRAPH

ddress Philadelphia, Pa.

Date OCT 3

Boston Symphony Concerts

The annual subscription sale of seats for the Boston Symphony Orchestra will open next Saturday morning. The usual quota of five concerts will be given during the winter in the Academy of Music. The dates are Monday evenings, November 8, December 6, January 10 and March 21, and Wednesday evening, February 23. Particular attention is called to the fact that the February concert will come Wednesday evening instead of the traditional Monday. Local conditions in Washington have made it necessary to change the day and date for this concert.

A brilliant group of soloists will assist Conductor Fiedler and his band, four of whom are now announced. These include Mme. Sembrich, who made her operatic farewell last season, but who has returned to America for a series of final concert appearances; Mme. Schumann-Heink, Mischa Elman, whose initial American tournee last year was sensationally successful, and Serge Rachmanikoff, the Russian pianist and composer, who will make his first appearances in this country.

INQUIRER

ss Philadelphia, Pa.

OCT 10 190

Boston Symphony Orchestra

The annual subscription sale of seats for the Boston Symphony Orchestra will open at Miss Harris' ticket office, in Heppe's piano rooms, 1119 Chestnut street, on next Saturday morning, October 16. The usual five concerts will be given during the winter in the Academy of Music. The dates are Monday evenings, November 8, December 6, January 10 and March 21, and Wednesday evening, February 23. Particular attention should be called to the fact that the February concert will come Wednesday evening, instead of the traditional Monday. Local conditions in Washington have made it necessary to change the day and date for this concert.

Of the five artists who are to appear with the orchestra during the season the management has announced the names of only four. These are Mme. Sembrich, Mme. Schumann-Heink, Mischa Elman, the young violinist whose playing was one of last season's sensations, and the Russian, Serge Rachmaninoff, who, since the death of Rimsky-Korsakoff, is ranked as the greatest of living Russian composers and who is also said to be a pianist of the first rank. It may be recalled that Mme. Sembrich retired from the operatic stage last season, and it is stated that when she appears at the Academy with the Boston Orchestra it will be for the last time in this city.

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ldress PUBLIC LEDGER PHILADELPHIA

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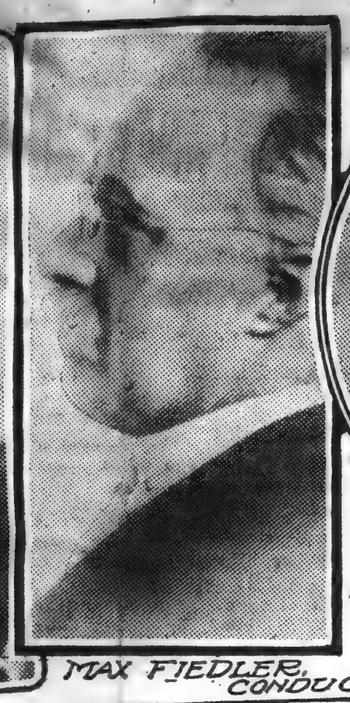
The season's sale for the five concerts of the Boston Symphony Orchestra, which are to be given in Philadelphia this coming winter, opened at Miss Harris's ticket office, in Heppe's piano rooms, yesterday morning. The demand for tickets was gratifyingly large, and the subscription will show a substantial increase over that of last year.

The list of soloists has elicited much favorable comment. In four of the five concerts the assisting artists will be Madame Sembrich, Madame Schumann-Heink, Rachmaninoff, the Russian pianist, and Mischa Elman, the Russian violinist. It has been many years since the Boston Orchestra has been able to offer such a brilliant list as this.

TIMES

SOLOISTS COMING WITH BOSTON SYMPHONY

MAX FIEDLER, CONDUCTOR



MISCHA ELMAN, SOLOIST.

MME. SEMBRICH, SOLOIST.

MME. SCHUMANN-HEINK, SOLOIST.

ERGE RA

Newspaper Cutting Bureau in the World
PUBLIC LEDGER
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The annual subscription sale of seats for the Boston Symphony Orchestra will open at Miss Harris' ticket office in Heppe's Piano Rooms, 1119 Chestnut st., on next Saturday morning, October 16. The usual quota of five concerts will be given during the winter in the Academy of Mupsic. The dates are Monday evenings, November 8, December 6, January 10 and March 21 and Wednesday evening February 23. Particular attention should be called to the fact that the February concert will come Wednesday evening instead of the traditional Monday. Local conditions in Washington have made it necessary to change the day and date for this concert.

It is many years since the Boston Symphony Orchestra has been able to offer Philadelphia such a brilliant list of soloists as that which is announced for the coming season. At present it is possible to announce but four of the five, but those four are of extraordinary high quality. There will be two singers, Marcella Sembrich's last year in America. Last spring is generally known this is Madame Sembhich's last year in America. Last spring she bade farewell to the operatic stage, and this year she is making a concert tour through the country which will end her career so far as the United States is concerned. When Madame Sembrich first began to come to this country she was soloist with the Boston Symphony Orchestra a number of times, but in recent years owing to her many engagements in opera it has been impossible to make arrangements for her to appear with the orchestra. This year, however, as soon as it was known that she intended to devote herself to concert work, Mr. Ellis, the manager of the orchestra, straightway engaged her as soloist for concerts in Boston, New York, Philadelphia and Baltimore. Her appearances with the orchestra in Philadelphia will probably mark the last time she sings in this city; so aside from the musical interest, there will be a sentimental interest connected with this concert.

Madame Schumann-Heink is without doubt one of the most popular singers now before the public and her appearance with the orchestra will be welcomed by her host of admirers in this city.

Particular interest attaches to the appearance here in November with the orchestra of Serge Rachmaninoff who will then make his debut in Philadelphia. Rachmaninoff, since the death of Rimsky-Korsakoff, is ranked as the greatest of living Russian composers. He has to his credit three operas, two symphonies, two symphonic poems and a number of small works for piano and chamber. In addition to being a composer of such high rank, Rachmaninoff comes to America with a reputation of being one of the greatest pianists Russia has ever produced, and it will be primarily as a pianist that he tours America. It is probable, however, that at this concert he will appear in the three-fold capacity of pianist, composer and conductor. He will play his own second concerto, and Mr. Fiedler purposes placing on the programme his symphonic poem "The Cliffs," which in all probability the composer will conduct. Altogether this concert will be a most interesting event.

The other soloist now announced is Mischa Elman. His sensational success last year is vividly remembered by all who are interested in music. It was his purpose not to return to America for the season of 1909-1910, but Mr. Ellis, the manager of the Boston orchestra, was able to offer him a large number of engagements, which persuaded his manager to come back to America for a second consecutive season. Altogether he will play with the orchestra about fifteen times.

BOSTON SYMPHONY SOLOISTS ANNOUNCED

List Includes Sembrich, Schumann-Heink, Rachmanihoff and Elman

It is many years since the Boston Symphony Orchestra has been able to offer Philadelphians such a brilliant list of soloists as that which is announced for the coming season.

At present it is possible to announce but four of the five, but those four are of extraordinary high quality. There will be two singers, Marcella Sembrich and Ernestine Schumann-Heink. As is generally known, this is Madame Sembrich's last year in America. Last spring she bade farewell to the operatic stage, and this year she is making a concert tour through the country, which will end her career so far as the United States is concerned.

When Madame Sembrich first began to come to this country she was soloist with the Boston Symphany Orchestra a number of times, but in recent years, owing to her many engagements in opera, it has been impossible to make arrangements for her to appear with the orchestra. This year, however, as soon as it was known that she intended to devote herself to concert work, Mr. Ellis, the manager of the orchestra, straightway engaged her as soloist for concerts in Boston, New York, Philadelphia and Baltimore. Her appearance with the orchestra in Philadelphia will probably mark the last time she sings in this city.

Madame Schumann-Heink is without doubt one of the most popular singers now before the public, and her appearance with the orchestra will be welcomed by her host of admirers in this city.

Debut of Soloist.

Particular interest attaches to the appearance here in November with the orchestra of Serge Rachmaninoff, who will then make his debut in Philadelphia. Rachmaninoff, since the death of Rimsky-Korsakoff, is ranked as one of the greatest of living Russian composers. He has to his credit three operas, two symphonies, two symphonic poems and a number of small works for piano and chamber.

The other soloist now announced is Mischa Elman. His sensational success last year is vividly remembered by all who are interested in music.

Max Fielder will be the conductor during the coming year, and the personel of the orchestra remains practically the same as last, only two minor changes having been made in it.

RECORD

Philadelphia, Pa.

OCT 17 1909

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—The season's sale for the five concerts of the Boston Symphony Orchestra opened yesterday morning. The demand for tickets was gratifyingly large and the subscription will show a substantial increase over that of last year.

lished: London, 1

[32]

RECORD

ss Philadelphia, Pa.

The annual subscription sale for the Boston Symphony Orchestra will open at No. 1119 Chestnut street, next Saturday morning. Five concerts will be given during the winter in the Academy of Music. The dates are Monday evenings, November 8, December 6, January 10 and March 21, and Wednesday evening, February 23. At present it is possible to announce but four of the five soloists. There will be two singers, Marcella Sembrich and Ernestine Schumann-Heink. This is Madame Sembrich's last year in America, as she is making a concert tour which will end her career so far as the United States is concerned. Madame Schumann-Heink is without doubt one of the most popular singers now before the public, and her appearance with the Orchestra will be welcomed by her host of admirers in this city.

Particular interest attaches to the appearance here in November with the Orchestra of Serge Rachmaninoff, who will then make his debut in Philadelphia. Rachmaninoff, since the death of Rimsky-Korsakoff, is ranked as the greatest of living Russian composers. He has to his credit three operas, two symphonic poems and a number of small works. He has the reputation of being one of the greatest pianists Russia has ever produced, and it will be primarily as a pianist that he tours America. It is probable, however, that at this concert he will appear in the three-fold capacity of pianist, composer and conductor. He will play his own second concerto, and Fiedler purposes placing on the program the Russian's symphonic poem, "The Cliffs," which in all probability the composer will conduct.

The other soloist now announced is Mischa Elman. It was his purpose not to return to America for the season of 1909-1910, but Manager Ellis, of the Boston Orchestra, was able to offer Elman a large number of engagements, and thus persuaded him to return.

Max Fiedler, of course, will be the conductor during the coming year, and the personnel of the Orchestra remains practically the same as last, only two minor changes having been made in it.

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PRESS

Philadelphia, Pa.

The annual subscription sale of seats for the Boston Symphony Orchestra will open at 1119 Chestnut Street on Saturday morning, October 16. The usual quota of five concerts will be given during the Winter in the Academy of Music. The dates are Monday evenings, November 8, December 6, January 10 and March 21 and Wednesday evening, February 23. Particular attention should be called to the fact that the February concert will come Wednesday evening instead of the traditional Monday. Local conditions in Washington have made it necessary to change the day and date for this concert.

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TELEGRAPH

Philadelphia, Pa.

OCT 23 1909

Rachmaninoff with Boston Symphony

Although Rachmaninoff, the Russ composer-pianist, who is to make his appearance here with the Boston Sy phony Orchestra on Monday evening, vember 8, has been compelled to delay sailing, so that his appearance in Bost has been postponed, he will arrive in t country in ample time to fulfill his Phi delphia engagement with the Boston Sy phony Orchestra. Under these unexpect conditions, however, it is a quest whether he will be able to conduct any his own works, owing to lack of time rehearsal, and he will probably simply pear as piano soloist.

n INQUIRER

ress Philadelphia, Pa.

OCT 2

Boston Symphony Orchestra

Although Rachmaninoff, the Russia composer-pianist, who is to make his fir appearance here with the Boston Sym phony Orchestra on Monday evening, N vember 8, has been compelled to dela his sailing so that his appearance in Bo ton has been postponed, he will arri in this country in ample time to fulfi his engagement with the Boston Sym phony in this city. Under these une pected conditions, however, it is a que tion whether he will be able to condu any of his own works owing to lack time for rehearsal, and he will probab simply appear as piano soloist.

TELEGRAPH

Philadelphia, Pa.

OCT 30 19

Boston Symphony Orchestra.

The first of the regular concerts of Boston Symphony Orchestra in Phila phia will be given in the Academy Music on Monday evening, Novembe The soloist will be the eminent Rus composer and pianist, Serge Rachm noff, who will on that night make his appearance in America. The progra will comprise Granville Bantock's o ture, "Pierrot of the Minute," which be heard here for the first time; Tsc kowsky's Fifth Symphony in E M Rachmaninoff's Second Concerto pianoforte and orchestra, and Ric Strauss' tone-poem, "Don Juan."

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NORTH AMERICAN

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ate OCT 17 1909

sion as cellist.

The Hess-Schroeder Quartet, composed of musicians from the Boston Symphony Orchestra, will make its debut in Philadelphia on Monday afternoon, December 6, in Witherspoon Hall. The program will include a D minor quartet, by Schubert; a sonata, for violin, and piano, by Cesar Franck, and a Dvorak quintet for piano and strings.

RECORD

Philadelphia, Pa.

OCT 17 1909

INQUIRER

dress Philadelphia, Pa.

te OCT 17 1909

Boston Symphony Orchestra

The season's sale for the five concerts of the Boston Symphony Orchestra, which are to be given in Philadelphia this coming winter, opened at Miss Harris' ticket office, in Heppe's Piano Rooms, yesterday morning. The list of soloists has created much favorable comment. In four of the five concerts the assisting artists will be Madame Sembrich, Madame Schumann-Heink, Rachmaninoff, the Russian pianist, and Mischa Elman, the Russion violinist. It has been many years since the Boston Orchestra has been able to offer such a brilliant list as this.

PRESS

Philadelphia, Pa.

OCT 17 1909

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The season's sale for the five concerts of the Boston Symphony Orchestra, which are to be given in Philadelphia this coming Winter, opened at Miss Harris' Ticket Office, at 1119 Chestnut Street, yesterday morning. The demand for tickets was gratifyingly large and the subscription will show a substantial increase over that of last year.

The list of soloists has predicted much favorable comment. In four of the five concerts the assisting artists will be Madame Sembrich, Madame Schumann-Heink, Rachmaninoff, the Russian pianist, and Mischa Elman, the Russian violinist. It has been many years since the Boston Orchestra has been able to offer such a brilliant list as this.

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EVENING BULLETIN

s Philadelphia, Pa.

OCT 23

The first concert of the season by the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening, November 8, with Serge Rachmaninoff, the celebrated Russian composer, conductor and pianist, as soloist. While Rachmaninoff has been compelled to delay his sailing, so that he will not be able to make his first appearance in Boston as expected, he will arrive in time for his engagement here. It is a question, however, whether he will conduct one of his own works, owing to lack of time for rehearsals, and he will probably, therefore appear simply as piano soloist.

Newspaper Cutting Bureau of the World

PUBLIC LEDGER
PHILADELPHIA, PA.

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OCT 24 1909

Although Rachmaninoff, the Russian composer-pianist, who is to make his first appearance here with the Boston Symphony Orchestra on Monday evening, November 8, has been compelled to delay his sailing so that his appearance in Boston has been postponed, he will arrive in this country in ample time to fulfil his engagement with the Boston Symphony in this city. Under these unexpected conditions, however, it is a question whether he will be able to conduct any of his own works owing to lack of time for rehearsal, and he will probably simply appear as piano soloist.

PRESS

ss Philadelphia, Pa.

OCT 24 1

Although Rachmaninoff, the Russian composer-pianist, who is to make his first appearance here with the Boston Symphony Orchestra on Monday evening, November 8, has been compelled to delay his sailing so that his appearance in Boston, has been postponed, he will arrive in this country in ample time to fulfill his engagement with the Boston Symphony in this city. Under these unexpected conditions, however, it is a question whether he will be able to conduct any of his own works owing to lack of time for rehearsal, and he will probaly simply appear as piano soloist.

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NORTH AMERICAN

Philadelphia, Pa.

The first of the Boston Symphony's five concerts scheduled for Philadelphia this season will be given in the Academy of Music on Monday evening, November 8. The soloist will be Serge Rachmaninoff, the celebrated Russian composer and pianist, who will be heard in his own concerto.

The orchestral numbers of the program should prove highly attractive. They will include Richard Strauss' remarkable tone poem, "Don Juan"; Grenville Bantock's overture, "Pierrot of the Minute," and Tschaikowsky's Fifth Symphony. The occasion will signalize Rachmaninoff's debut in this city.

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OCT 31 1909

The first of the regular Boston Symphony concerts in Philadelphia will be given in the Academy of Music on Monday evening, November 8. The soloist will be the eminent Russian composer and pianist, Serge Rachmaninoff, who will on that night make his first appearance in America. The program will comprise Granville Bantock's overture, "Pierrot of the Minute," which will be heard for the first time; Tschaikowsky's Fifth Symphony in E minor, Rachmaninoff's Second Concerto for pianoforte and orchestra, and Richard Strauss' tone-poem, "Don Juan."

From PUBLIC LEDGER

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OCT 31 1909

The first of the regular Boston Symphony concerts in Philadelphia will be given in the Academy of Music on Monday evening, November 8. The soloist will be the eminent Russian composer and pianist, Serge Rachmaninoff, who will on that night make his first appearance in America. The programme will comprise Granville Bentock's overture, "Pierrot of the Minute," which will be heard for the first time; Tschaikowsky's Fifth Symphony in E minor, Rachmaninoff's Second Concerto for pianoforte and orchestra and Richard Strauss's tone poem, "Don Juan."

EVENING TELEGRAM,

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New York City.

ress

SEP 17 190

Rachmaninoff, who is to conduct the Boston Symphony Orchestra in his appearance with this organization on their first tour of the season, will appear in the threefold capacity of composer, conductor and pianist. Following his appearance in this city with the Boston Symphony Orchestra on November 13, he will give a recital in Carnegie Hall on Saturday afternoon, November 20.

Record
Philadelphia Pa.
ess

NOV 9 1909

RUSSIAN PIANIST

Boston Symphony Concert Has Rachmaninoff as Soloist.

The Boston Symphony Orchestra gave the first Philadelphia concert of the orchestra's twenty-ninth season in the Academy of Music last night. The inclement weather apparently had little or no effect on the admirers of this celebrated organization. The Academy was more than comfortably filled.

In addition to the interest always felt in a visit of the orchestra, there was great curiosity throughout the musical colony to see and hear the young giant of the modern Russian school—Serge Rachmaninoff, who appeared as soloist, playing his second concerto. Rachmaninoff looks the ultra-modern musician as thoroughly as his wonderful creations are the product of a brain reared in the school of modernism in art. With his tall figure and athletic physique, he is instantly suggestive of the great to-day in music. He is a genius of the present and the future.

Of his second concerto it can truthfully be said that the second movement, the Adagio, approaches the perfection of creative art, while the climax of the closing movement seems like an outburst of genius.

As a pianist Rachmaninoff displays all the fluency and brilliancy of technique to be expected in an artist so celebrated. The second concerto is literally "for piano, with orchestra." There is so little work for the piano alone that it is difficult to judge of the impression which might be made by Rachmaninoff as a soloist. Of the impression he made with the orchestra, however, there was no room for doubt. A regular ovation was accorded him, which, however, failed to produce the much-desired encore.

The orchestral novelty on the program was Granville Bantock's "The Pierrot of the Minute." It is a short work of the program variety, and is a good example of the style of work which entertains without making a very profound or lasting impression. The symphony was Tschaikowsky's No. 5, in E minor. It was beautifully played. Richard Strauss' tone poem, "Don Juan," concluded a program full of variety and interest, and holding only one disappointment—the failure of Rachmaninoff to play an encore.

GLOBE & COMMERCIAL ADVERTIS

ess New York City.

SEP 8

The Boston Orchestra.

THE Boston Symphony Orchestra announces its usual series of ten New York concerts, to take place in Carnegie Hall during the coming winter. The dates are as follows: Thursday evenings, Nov. 11, Dec. 9, Jan. 13, Feb. 24, and March 24, and Saturday afternoons, Nov. 13, Dec. 11, Jan. 15, Feb. 26, and March 26. As announced last spring, Max Fiedler has been retained for another yea and will again be at the head of the chestra.

The soloists already promised Charles Gilibert, baritone; Olga Sam pianist; Mischa Elman, violinist; Sembrich, soprano; Sergei Rachmanin pianist; Mme. Schumann-Heink, contral and Willy Hess, violinist. Two other will be announced in due time.

Mr. Ellis, the manager of the orchestra, reports the significant fact that never before have so many orders for seats been received and so many subscriptions renewed so early in season as is the case this year.

From EVENING TELEGRAM,

Address New York City.

Date SEP 8 1909

The Boston Symphony Orchestra announces its usual series of ten concerts in Carnegie Hall during the coming winter. The dates are as follows:—Thursday evenings, November 11th, December 9th, January 13th, February 24th, and March 24th; and Saturday afternoons, November 13th, December 11th, January 15th, February 26th and March 26th. As announced last Spring Mr. Max Fiedler has been retained for another year and will again be at the head of the orchestra.

EVENING MAIL

ess New York City.

SEP 11 1909

The Boston Symphony orchestra announces its usual series of ten concerts in Carnegie hall during the coming winter. The dates are as follows: Thursday evenings, November 11, December 9, January 13, February 24 and March 24; and Saturday afternoons, November 13, December 11, January 15, February 26 and March 26. Max Fielder has been retained for another year as conductor.

The soloists, as far as arranged for now, are Gilibert, baritone; Samaroff, pianist; Elman, violinist; Sembrich, soprano; Rachmaninoff, pianist; Schumann-Heink, contralto, and Hess, violinist.

Mr. Ellis, the manager of the orchestra, reports that never before have so many orders for seats been received and so many subscriptions renewed as early in the season as now.

TIMES

n

ess New York City.

SEP 12 1909

The Boston Symphony Orchestra announces its usual series of ten concerts in Carnegie Hall during the coming Winter. The dates are as follows: Thursday evenings, Nov. 11, Dec. 9, Jan. 13, Feb. 24, and March 24, and Saturday afternoons, Nov. 13, Dec. 11, Jan. 15, Feb. 26, and March 26. As announced last Spring, Max Fiedler has been retained as the conductor of the orchestra for another year. The soloists already engaged are Charles Gilibert, Olga Samaroff, Mischa Elman, Marcella Sembrich, Rachnaniño. Ernestine Schumann-Heink, and Hess, the violinist.

From TRIBUNE

Address New York City.

Date SEP 12 1909

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra announces its usual series of ten concerts in Carnegie Hall for the coming winter. The dates are as follows: Thursday evenings, November 11, December 9, January 13, February 24 and March 24, and Saturday afternoons, November 13, December 11, January 15, February 26 and March 26.

As announced last spring, Max Fiedler will again be at the head of the orchestra.

The soloists that can be announced at this time are Gilibert, barytone; Samaroff, pianist; Elman, violinist; Sembrich, soprano; Rachmaninoff, pianist; Schumann-Heink, contralto, and Hess, violinist. Two others will be announced in due time.

From WORLD

Address New York City.

Date SEP

MUSIC NOTES.

The Boston Symphony Orchestra announces its usual series of ten concerts in Carnegie Hall during the coming winter. The dates are as follows: Thursday evenings, Nov. 11, Dec. 9, Jan. 13, Feb. 24 and March 24; and Saturday afternoons, Nov. 13, Dec. 11, Jan. 15, Feb. 26 and March 26. Mr. Max Fiedler, conductor, has been retained for another year and will again be at the head of the orchestra. The soloists that can be announced at this time are Gilibert, baritone; Samaroff, pianist; Elman, violinist; Sembrich, soprano; Rachaninoff, pianist; Schumann-Heink, contralto, and Hess, violinist. Two others will be announced later.

The most interesting and the busiest season of the Russian Symphony Orchestra since its inception is promised by the conductor, Modest Altschuler, for the seventh season, 1909-1910. The New York concerts given by the Russian Symphony Society come on Thursday evenings, Nov. 18, Dec. 2, Jan. 27, Feb. 10, March 3. As is customary with the society, it will open its season Nov. 18 with Tschaikowsky's Six Symphony ("The Pathetique"), and will present an array of soloists of repute.

Wednesday next the subscription books for the regular winter season at the Manhattan Opera House will open.

n HERALD

ress New York City.

SEP 1 1909

Plans for the Boston Symphony Orchestra's New York season were made public yesterday. Ten concerts will be given in Carnegie Hall, five on Thursday evenings and five on Saturday afternoons, beginning November 11. Mr. Max Fiedler, last year's conductor, will again be its leader. The soloists announced are Mmes. Sembrich, Schumann-Heink, Olga Samaroff, Messrs. Sergei Rachmaninoff, Charles Gilibert and Willy Hess.

NATIO.

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ress NEW YORK CITY

SEP 16

The Boston Symphony Orchestra announces its usual series of ten concerts in Carnegie Hall, New York. The dates are as follows: Thursday evenings, November 11, December 9, January 13, February 24, and March 24, and Saturday afternoons, November 13, December 11, January 15, February 26, and March 26. As stated last spring, Max Fiedler will again be at the head of the orchestra. The soloists that can be announced at this time are: Gilibert, baritone; Samaroff, pianist; Elman, violinist; Sembrich, soprano; Rachmaninoff, pianist; Schumann-Heink, contralto, and Hess, violinist. Two others will be named in due time.

n EVENING SUN,

ress New York City.

SEP 17

In a musical Marathon and symphonic century run, Charles A. Ellis has scheduled the Boston Symphony Orchestra, now in its twenty-ninth year, for a total of 111 concerts between Oct. 8, the first public rehearsal in Boston, and April 30, "when the last of the home series is played." There are forty-eight public appearances in Boston alone. New York has its ten, and there are eight in Cambridge, five each in Philadelphia, Baltimore, Washington and Brooklyn, four in Providence, three in Worcester, Hartford and New Bedford. Also in New England, the symphony band visits Brockton, Springfield, Waterbury and Bridgeport. Going West on Jan. 30, the men play successive evenings in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse.

EVENING MAIL

om

dress New York City.

SEP 18

The dates for the Boston symphony will be Thursday evenings, November 11, December 9, January 13, February 24 and March 24; Saturday afternoons, November 13, December 11, January 15, February 26 and March 26. Among the soloists will be Charles Gilibert, baritone; Olga Samaroff, pianist; Mischa Elman, violin; Mme. Sembrich, Sergei Rachmaninoff, Mme. Schumann-Heink and Willy Hess, violin.

om GLOBE & COMMERCIAL ADVERTISER,

ldress New York City.

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RACHMANINOFF is to conduct the Boston Symphony Orchestra in his appearance with this organization on its first tour of the season. The famous Russian is to appear in a three-fold capacity of composer, conductor, and pianist. An imposing exposition indeed, placing before the public the question which of his three performances will be deserving of the greatest admiration. Following his appearance in this city with the Boston Symphony Orchestra, Nov. 13, he will give a recital in Carnegie Hall on Saturday afternoon, Nov. 20.

GLOBE & COMMERCIAL ADVERTISER

ss New York City.

SEP 18

Boston Symphony.

The Boston Symphony Orchestra announces its usual series of ten concerts in Carnegie Hall during the coming winter. The dates are as follows: Thursday evenings, November 11, December 9, January 13, February 24, and March 24, and Saturday afternoons, November 13, December 11, January 15, February 26, and March 26. As announced last spring, Max Fiedler has been retained for another year, and will again be at the head of the orchestra. The soloists that can be announced at this time are: Gilibert, baritone; Samaroff, pianist; Elman, violinist; Sembrich, soprano; Rachmaninoff; Schumann-Heink, contralto, and Hess, violinist. Two others will be announced in due time.

Boston Symphony Novelties.

MAX FIEDLER, the conductor of the Boston Symphony Orchestra, who sails from Liverpool for this country Sept 23, is bringing with him a great deal of new music, which is to be played by the orchestra during the coming season. In a letter to Mr. Ellis, manager of the orchestra, Mr. Fiedler said that he thought that he had a number of novelties which would more than compare favorably with those that have been brought out in recent years. On his list are four works by Frederick Delius—"Paris," "Appalachia," "In a Summer Garden," and "Brigg Fair." The Finnish composer Sibelius is also represented by four works, the "Swahnevit" suite, opus 54, "En Saga," symphonic poem, "Night Ride and Sunrise," symphonic poem, opus 55, and "The Swan of Tuonela."

[33]

NEW YORK PRESS,

New York City.

SEP 18 1909

BOSTON SYMPHONY PLANS.

Orchestra to Produce Works Never Before Heard in This Country.

The Boston Symphony Orchestra will produce this winter several works by Delius and Sibelius never before heard in this country, including the former composer's "Paris" and "In a Summer Garden" and Sibelius's "Night Ride and Sunrise" and "The Swan of Tuonela." The orchestra also will play Richard Strauss's tone-poem, "Macbeth," never before on a programme in the East; also Gericke's "Don Quixote" and the "Singfornia Domestica," which Dr. Muck did two years ago. Other productions will be the first, second, fourth, sixth and ninth symphonies of Beethoven, the fourth of Brahms, the seventh of Bruckner, Goldmark's "Rustic Wedding," Haydn's Symphony in E flat major, Mozart's symphonies in E flat major, G minor, C major; Schumann's B flat major symphony and Tschaikowsky's "Manfred."

It is planned to have fourteen soloists in the twenty-four programmes. These will include the quartet needed for the performance of the ninth symphony. Max Fiedler, the conductor, sails for America on September 25.

Daily Citizen,

Brooklyn, N. Y.

SEP 18 1909

est. A hospital will be welcomed.

MUSIC NOTES.

The Boston Symphony Orchestra is making more than usually extensive plans for the coming season, which is its twenty-ninth. Mr. Ellis, its manager, has so far arranged a total of 111 concerts, and it is expected that at least two more will be added to this number. These concerts will be given between Oct. 8, when the first public rehearsal of the Boston series takes place, and April 30th, when the last concert of the Boston series is played.

The orchestra will give its usual twenty-four public rehearsals and twenty-four concerts in Boston, ten in New York, eight in Cambridge, five each in Philadelphia, and three in Worcester, Hartford and New Bedford, while other cities in New England to be visited are Brockton, Springfield, Waterbury and Bridgeport. The usual Western trip will be made in the week of Jan. 30, when concerts will be given on successive evenings in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse. Max Fiedler will again be the conductor.

EVENING POST

From

Address New York City.

Date SEP 18 1909

The Boston Symphony Orchestra is making more than usually extensive plans for the coming season, which is its twenty-ninth. Mr. Ellis, its manager, has so far arranged a total of 111 concerts, and it is expected that at least two will be added to this number. These concerts will be given between October 8, when the first public rehearsal of the Boston series takes place, and April 30, when the last concert of the Boston series is played. The orchestra will give its usual twenty-four public rehearsals and twenty-four concerts in Boston, its ten in New York, eight in Cambridge, five each in Philadelphia, Baltimore, Washington, and Brooklyn; four in Providence, three in Worcester, Hartford, and New Bedford, while other cities in New England to be visited are Brockton, Springfield, Waterbury, and Bridgeport. The usual Western trip will be made in the week of January 30, when concerts will be given on successive evenings in Buffalo, Detroit, Cleveland, Erie, Rochester, and Syracuse. Mr. Max Fiedler will again be the conductor.

Four concerts will be given in this city during the next season by the Volpe Symphony Orchestra, the dates being December 5, January 9, February 6, and March 13, in Carnegie Hall.

TRIBUNE

ress New York City.

1909

Rachmaninoff is to conduct the Boston Symphony Orchestra in his appearance with this organization on its first tour of the season. Following his appearance in this city with the Boston Symphony Orchestra on November 13, he will give a recital in Carnegie Hall on Saturday afternoon, November 20.

Daily Times,

Brooklyn, N. Y.

SEP 18 1909

Rachmaninoff, the Russian pianist and composer, will be the unique personality among the instrumentalists who will be heard on the concert stage of this city. Commencing with the Boston Symphony Orchestra in New York on Saturday afternoon, November 13, he will in the following week be heard in a recital, the programme of which will include his famous Preludes. So various are the compositions of this composer that it is possible a recital of his songs will be given later in the season by a distinguished vocalist, with the composer at the piano. Negotiations are also pending for the presentation of his chamber music works, and his conducting of one or more of his orchestral numbers is an assured fact. The versatility of the composer will be amply displayed in his numerous appearances in New York and other cities.

With Monday night claiming recognition as opera night during the coming season, Friday night will make a bid for like consideration as symphony night. Three series of orchestral concerts will come on Friday evenings, those by the New York Philharmonic Orchestra, under Gustav Mahler; the Boston Symphony Orchestra, with Max Fiedler conducting, and the New York Symphony Orchestra, conducted by Walter Damrosch. A fourth series of concerts will be given by the New York Symphony players

ternoons. These latter will have popular programmes to have them conform to the idea of concerts for young people. The concerts by the New York Philharmonic Orchestra will be given under new auspices, an organization having been formed especially to advance the interests of this series in Brooklyn, but no full announcement has yet been made of the plans to insure the success of these concerts.

The Boston Symphony Orchestra is making more than usually extensive plans for the coming season, which is its twenty-ninth. Mr. Ellis, its manager, has so far arranged a total of 111 concerts and it is expected that at least two more will be added to this number. These concerts will be given between October 8, when the first public rehearsal of the Boston series takes place, and April 30, when the last concert of the Boston series is played.

The orchestra will give its usual twenty-four public rehearsals and twenty-four concerts in Boston, its ten in New York, eight in Cambridge, five each in Philadelphia, Baltimore, Washington and Brooklyn, four in Providence, three in Worcester, Hartford and New Bedford, while other cities in New England to be visited are Brockton, Springfield, Waterbury and Bridgeport. The usual Western trip will be made in the week of January 30, when concerts will be given on successive evenings in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse. Max Fiedler will again be the conductor.

RECORD

Philadelphia, Pa.

SEP 19 1909

BOSTON SYMPHONY

New Music to Be Brought by Fiedler From Europe.

Max Fiedler, conductor of the Boston Symphony Orchestra, sails from Liverpool for America on September 25. He is bringing with him a great deal of new music which is to be played by the orchestra during the the season. In a letter to Ellis, the manager of the orchestra, Fiedler said he thought that he had a number of novelties which would more than compare favorably with those that have been brought out in recent years. Noticeable on this list are four works by Frederick Delius, his "Paris," "Appalachia," "In a Summer Garden," "Brigg Fair." The Finnish composer, Sibelius, is also represented by four works. They are the "Swahnevit," Opus 54; "En Saga," symphonic poem, "Night Ride and Sunrise," symphonic poem, Opus 55, and "The Swan of Tuonela." One of the interesting features of the season will be the performance for the first time in Boston, and probably for the first time in the East, of Richard Strauss' first tone poem "Macbeth." It was played by Theodore Thomas in Chicago some years ago. Fiedler also purposes performing "Don Quixote," which Gericke brought out some eight years ago, and the "Sinfonia Domestica," which Dr. Muck did two years ago and the suite for wood-wind instruments.

TRIBUNE

ress New York City.

1909

Rachmaninoff is to conduct the Boston Symphony Orchestra in his appearance with this organization on their first tour of the season. The famous Russian is to appear in a threefold capacity as composer, conductor and pianist, an imposing exposition, indeed, placing before the public the question which of his three performances will be deserving of the greatest admiration. Following his appearance in this city on November 13, he will give a recital in Carnegie Hall on November 20.

The First Established and most Complete Newspaper Cutting Bureau in the World

Daily Eagle,

Brooklyn, N. Y.

SEP 18 19

Max Fiedler, the conductor of the Boston Symphony Orchestra, who sails from Liverpool for this country on September 25, is bringing with him a great deal of new music which is to be played by the orchestra during the coming season. In a letter to Mr. Ellis, the manager of the orchestra, Mr. Fiedler said that he thought that he had a number of novelties which would more than compare favorably with those that have been brought out in recent years. Noticeable on this list are four works by Frederick Delius; his "Paris," "Appalachia," "In a Summer Garden," and "Brigg Fair." The Finnish composer Sibelius is also represented by four works new to Boston at least, and probably new to most of the country. They are the "Swahnevit" suite, opus 54; "En Saga," symphonic poem; "Night Ride and Sunrise," symphonic poem, opus 55, and the "Swan of Tuonela." One of the interesting features of the season will be the performance for the first time in Boston and probably for the first time in the East of Richard Strauss' first tone poem "Macbeth." It was played by Theodore Thomas in Chicago some years ago, but has never been on a programme in the East. Mr. Fiedler also purposes performing Strauss' "Don Quixote," which Mr. Gericke brought out some eight years ago. He also announces the "Sinfonia Domestica," which Dr. Muck did two years ago, and the suite for wood-wind instruments.

In general Mr. Fiedler has marked out an interesting season for the Boston series. He will do the first, second, fourth, sixth and ninth symphonies of Beethoven, the fourth of Brahms, the seventh of Bruckner, Goldmark's "Rustic Wedding," Haydn's symphony in E flat major, Mozart's symphonies in E flat major, G minor, C major, Schumann's B flat major symphony and Tschaikowsky's "Manfred." It is planned for Boston to have fourteen soloists in the twenty-four programmes, but those for Brooklyn are not yet announced.

Mme. Olga Samaroff, the popular pianist, who made such a strong impression with the Boston Orchestra two years ago, is once more in America preparing for a tour of the country under the management of C. A. Ellis of Boston. Last year she spent in Europe, where she had made most gratifying success in the larger cities of the Continent and in London, both with orchestras and in recital. She attracted considerable attention from the mere fact that she had been content to win the approbation of the American public before she sought that of Europe, and

in her case once more it was shown that the American musical public is discriminating and sound in judgment, for Europe more than indorsed its opinion of this brilliant young artist. Mme. Samaroff's season opens with a series of seven concerts under Mr. Ellis' management, in which she will be associated with Miss Geraldine Farrar of the Metropolitan Opera House. It is an interesting fact that these two young artists have been intimate friends since their student days in Berlin, and in giving this brief concert tour they are merely carrying out a plan formed years ago. Mr. Ellis reports that Mme. Samaroff is booked solidly up to the first of the year, and that she will have between sixty and seventy engagements during the season.

NEW YORK AMERICAN,

s New York City.

SEP 19 19

The Boston Symphony Orchestra announces its usual series of ten concerts in Carnegie Hall during the coming Winter. The dates are as follows: Thursday evenings, November 11, December 9, January 13, February 24 and March 24; and Saturday afternoons, November 13, December 11, January 15, February 26 and March 26. As announced last Spring, Mr. Max Fiedler has been retained for another year, and will again be at the head of the orchestra. The soloists that can be announced at this time are Gilbert, baritone; Samaroff, pianist; Elman, violinist; Sembrich, soprano; Rachmaninoff, pianist; Schumann-Heink, contralto, and Hess, violinist. Two others will be announced in due time.

WORLD

ss New York City.

The Boston Symphony Orchestra is making more than usually extensive plans for the coming season, which is its twenty-ninth. Manager Ellis so far has arranged a total of 111 concerts, and it is expected that at least two more will be added to this number. These concerts will be given between October 8 when the first public rehearsal of the Boston series takes place and April 30, when the last concert of the Boston series is played.

The First Established and most Complete Newspaper Cutting Bureau in the World

Union,

Brooklyn, N. Y.

SEP 19 1909

Max Fiedler, conductor of the Boston Symphony Orchestra, who sails from Liverpool for this country on Sept. 25, is bringing with him a great deal of new music which is to be played by the orchestra during the coming season. In a letter to Mr. Ellis, manager of the orchestra, Mr. Fiedler said that he thought that he had a number of novelties which would more than compare favorably with these that have been brought out in recent years. Noticeable on this list are four works by Frederick Delius, his "Paris," "Appalachia," "In a Summer Garden," "Brigg Fair." The Finnish composer, Sibelius, is also represented by four works new to Boston at least, and probably new to most of the country. They are the "Swahnevit" suite, opus 54; "En Saga," symphonic poem; "Night Ride and Sunrise," symphonic poem, opus 55, and the "Swan of Tuonela." One of the interesting features of the season will be the performance for the first time here in Boston and probably for the first in the East, of Richard Strauss' first tone poem, "Macbeth." It was played by Theodore Thomas in Chicago some years ago, but has never been on a programme in the East. Mr. Fiedler also purposes performing "Don Quixote," which Mr. Gericke brought out some eight years ago. He also announces the "Sinfonia Domestica," which Dr. Muck did two years ago, and the suite for woodwind instruments. In general, Mr. Fiedler has marked out a very interesting season for the Boston series. He will do the first, second, fourth, sixth and ninth symphonies of Beethoven, the fourth of Brahms, the seventh of Bruckner, Goldmark's "Rustic Wedding," Haydn's symphony in E flat major, Mozart's symphonies in E flat major, G minor, C major; Schumann's B flat major symphony and Tschaikowsky's "Manfred." It is planned for Boston to have fourteen soloists in the twenty-four programmes, this to include the quartet needed for the performance of the Ninth Symphony. The orchestra is making more than usually extensive plans for the coming season, which it is twenty-ninth. Mr. Ellis has so far arranged a total of 111 concerts, and it is expected that at least two more will be added to this number. These concerts will be given between Oct. 8, when the first public rehearsal of the Boston series takes place, and April 30, when the last concert of the Boston series is played. The orchestra will give its usual 24 public rehearsals and 24 concerts in Boston, its 10 in New York, and eight in Cambridge, five each in Philadelphia, Baltimore, Washington and Brooklyn, four in Providence, three in Worcester, Hartford and New Bedford, while other cities in New England to be visited are Brockton, Springfield, Waterbury and Bridgeport. The usual western trip will be made in the week of Jan. 30, when concerts will be given on successive evenings in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse.

m HERALD

ress Washington, D. C.

SEP 19

The Boston Symphony Orchestra, in a preliminary notice, announces that the usual five concerts will be given in Washington in the New National Theater the coming season. The dates are: Tuesday afternoons, November 9, December 7, and January 11; Monday afternoon, February 21, and Tuesday afternoon, March 22. So far, three soloists are announced. They are Mme. Rider-Kelsey, soprano; Mme. Samaroff, pianist, and Mischa Elman, violinist. There will be two more soloists. Max Fiedler will again be the conductor.

POST

ss Washington, D. C.

SEP 19

THE Boston Symphony Orchestra announces that the five usual concerts will be given in Washington the coming season. The dates are Tuesday afternoons, November 9, December 7, and January 11; Monday afternoon, February 21, and Tuesday afternoon, March 22. So far three soloists are announced—Mme. Rider-Kelsey, soprano; Mme. Samaroff, pianist, and Mischa Elman, violinist. There will be two more soloists. Max Fiedler will again be the conductor.

m EVENING STAR

ress Washington, D. C.

e 1909

Boston Symphony Orchestra.

The Boston Symphony Orchestra in a preliminary notice announces that five concerts will be given in Washington in the New National Theater the coming season. The dates are Tuesday afternoons, November, 9, December 7 and January 11; Monday afternoon, February 21, and Tuesday afternoon, March 22. Three soloists are announced. They are Mme. Rider-Kelsey, soprano; Mme. Samaroff, pianist, and Mischa Elman, violinist. There will be two more soloists. Max Fiedler will again be the conductor.

From TRIBUNE

Address New York City.

Date 1909

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra is making more than usually extensive plans for the coming season, the twenty-ninth since its foundation. Mr. Ellis, its manager, has so far arranged a total of 111 concerts, and it is expected that at least two more will be added. These concerts will be given between October 8, when the first public rehearsal of the Boston series takes place, and April 30.

The orchestra will give its usual twenty-four public rehearsals and twenty-four concerts in Boston, ten in New York, eight in Cambridge, five each in Philadelphia, Baltimore, Washington and Brooklyn; four in Providence, three in Worcester, Hartford and New Bedford, while other cities in New England to be visited are Brockton, Springfield, Waterbury and Bridgeport. The usual Western trip will be made in the week of January 30, when concerts will be given on successive evenings in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse. Max Fiedler will again be the conductor.

Max Fiedler, the conductor of the Boston Symphony Orchestra, who will sail from Liverpool for this country on September 25, is bringing with him much new music, which is to be played by the orchestra in the coming season. In a letter to Mr. Ellis, the manager of the orchestra, Mr. Fiedler said that he thought he had a number of novelties which would compare favorably with those that have been brought out in recent years. Noticeable on his list are four works by Frederick Delius, "Paris," "Appalachia," "In a Summer Garden" and "Brigg Fair." The Finnish composer Sibelius is also represented by four works new to Boston at least and probably new to most of the country. They are the "Swahnevit" suite, Opus 54; "En saga," symphonic poem; "Night Ride and Sunrise," symphonic poem, Opus 55, and "The Swan of Tuonela." One of the interesting features of the season will be a performance for the first time in Boston of Richard Strauss's tone poem "Macbeth." Mr. Fiedler also purposes performing "Don Quixote," which Mr. Gericke brought out some eight years ago. He also announces the "Sinfonia Domestica," which Dr. Muck did two years ago, and the suite for woodwind instruments.

In general, Mr. Fiedler has marked out an interesting season for the Boston concerts. He will do the First, Second, Fourth, Sixth and Ninth symphonies of Beethoven, the Fourth of Brahms, the Seventh of Bruckner, Goldmark's "Rustic Wedding," Haydn's Symphony in E flat major, Mozart's symphonies in E flat major, G minor and C major, Schumann's B flat major symphony and Tschaikowsky's "Manfred." It is planned to have fourteen soloists in the twenty-four programmes, this to include the quartet needed for the performance of the Ninth Symphony.

[34]

STAATS ZEITUNG

ess ..... New York City.

Die Leitung des Bostoner Symphonie-Orchesters kündigt für die kommende Saison in Carnegie Hall 10 Konzerte an und zwar an folgenden Donnerstag-Abenden: 11. November, 9. Dezember, 13. Januar, 24. Februar, und 24. März, und an folgenden Samstag-Nachmittagen: 13. November, 11. Dezember, 15. Januar, 26. Februar und 26. März.

Dr. Max Fiedler wird auch in diesem Jahre an der Spitze des Orchesters stehen. Das Programm dieser Konzerte wird in seinen Hauptzügen später bekannt gegeben werden. Als Solisten wurden bisher folgende Künstler gewonnen:: Frau Schumann-Heint, Frau Sembrich, Olga Samaroff, Mischa Elman, Prof. Willy Heß, der Bariton Herr Gilibert und der russische Komponist Herr Rachmaninoff nebst zwei weiteren später bekannt zu gebenden Künstlern.

Wie Herr Ellis, der Manager dieser Vereinigung bekannt giebt, sind in keinem Jahre bisher so früh in der Saison so viele Aufträge sowohl für Abonnements-Erneuerungen, als für neue Subskriptionen eingelaufen, als diesmal, so daß die laufende Saison noch glänzender zu werden verspricht, als die vorhergegangene.

Wie uns die Leitung des Bostoner Symphonie-Orchesters mittheilt, wird sich Dirigent Herr Max Fiedler am 25. September in Liverpool nach New York einschiffen und zwar mit mehreren großen Koffern voll neuer Musik, welche Genüsse auserlesener Art für die kommende Saison versprechen. Man nennt uns vier effektvolle Werke von Friedrich Delius, nämlich: „Paris", „Appalachia", „Im Sommergarten", und „Brigg Fair", durchweg Novitäten. Auch der finnische Komponist Jean Sibelius ist durch vier Werke vertreten, welche für Boston und wahrscheinlich auch für die Vereinigten Staaten Novitäten sein werden, nämlich die „Swahnevit"-Suite Op. 54, das symphonische Poem „En Saga", das symphonische Poem „Nachtritt und Sonnenaufgang" Op. 55 und „Der Schwan von Tuonela".

Ferner wird Fiedler Richard Strauß' erstes Tonpoem „Macbeth" zur Aufführung bringen, welches Werk Theodore Thomas vor mehreren Jahren in Chicago vorgeführt hat, das jedoch für den Osten des Landes Novität ist. Ferner desselben Komponisten „Don Quixote" und die „Sinfonia Domestica", welche Muck vor zwei Jahren vorgeführt hat, nicht zu vergessen Strauß' Suite für Holzbläser.

Ganz besonders reich ist das klassische Programm Fiedler's. Er kündigt die Erste, Zweite, Vierte, Sechste und Neunte Symphonie Beethoven's an, die Vierte von Brahms, die Siebente von Bruckner, Goldmark's „Ländliche Hochzeit", Haydn's Es-Dur-Symphonie, die Mozart'sche Symphonie in Es-Dur, G-Moll, C-Dur, die Schumann'sche B-Dur und Tschaikowsky's „Manfred"-Symphonie.

* * *

Standard Union,

s ..... Brooklyn, N. Y.

SEP 20 1909

Rachmaninoff is to conduct the Boston Symphony Orchestra in his appearance with this organization on their first tour of the season. The famous Russian is to appear in the three-fold capacity of composer, conductor and pianist. An imposing exposition indeed, placing before the public the question which of his three performances will be deserving of the greatest admiration. Following his appearance in Manhattan with the Boston Symphony Orchestra on November 13, he will give a recital in Carnegie Hall, Manhattan, Saturday afternoon, Nov. 20.

EVENING WORLD,

..... New York City.

SEP 22

The Boston Symphony Orchestra will give its usual ten concerts in Carnegie Hall, the first pair on Thursday evening, Nov. 11, and on Saturday afternoon, Nov. 13. Max Fiedler has been retained for another year as leader. He promises to bring a lot of new music when he returns from Europe next week. At its home in Boston and in other cities Mr. Ellis expects the organization to give no less than one hundred and eleven concerts this season.

STAATS ZEITUNG

From ..... New York City.

Address .....

* * *

Die Leitung des Bostoner Symphonie-Orchesters theilt mit, daß die bisherigen Abonnenten ihre Sitze bis zum 9. Oktober abholen können, falls sie sie zu behalten wünschen. Alle bis zu diesem Termin nicht behobenen Sitze werden an neu hinzutretende Abonnenten abgegeben werden. Die Abgabe von Sitzen an neue Subskribenten beginnt an der Kasse von Carnegie Hall am Vormittag von Montag, dem 9. Oktober.

EVENING SUN,

om ..... New York City.

Idress .....

SEP 20 1909

Max Fiedler, conductor of the Boston Symphony Orchestra, sails from Liverpool for this country this week Saturday. He is bringing new music, and in a letter to Mr. Ellis, the manager of the orchestra, Mr. Fiedler told some of his novelties as well as standard works for the season, as follows:.

Novelties by the English composer, Frederick Delius, including "Paris," "Appalachia," "In a Summer Garden" and "Brigg Fair"; others by the Finnish composer, Jan Sibelius, "Swahnevit" suite, opus 54; "En saga," symphonic poem; "Night Ride and Sunrise," opus 55, and "The Swan of Tuonela," the last not unknown to New York. Richard Strauss's "Macbeth," its composer's first work, once played by Theodore Thomas in Chicago, but perhaps never before in the East, also "Don Quixote," which Mr. Gericke conducted eight years ago, and "Sinfonia Domestica," which Dr. Muck led two years ago, and the Strauss suite for wood-wind instruments.

First time in Boston, Bantock's comedy overture, "Pierrot"; Berlioz's overture, "Rob Roy;" Boehe's "Epilogue to a Tragedy;" Debussy's "Petite Suite;" Elgar's "The Wand of Youth," Glazounoff's "Au Moyen Age," and "Le Chant du Destin," Rachmaninoff's "The Cliffs," Reger's "Symphonic Prologue to a Tragedy," op. 108 Sinding's "Rondo Infinito" and Scriabine's "Reverie." Repeated are Humperdinck's "In a Moorish Café" and the American Loeffler's "Villanelle au Diable" and "Death of Tintagiles."

Standard works, including the first, second, fourth, sixth and ninth symphonies of Beethoven, the fourth of Brahms, the seventh of Bruckner, Goldmark's "Rustic Wedding," Haydn's Symphony in E flat major, Mozart's symphonies in E flat major, G minor, C major; Schumann's B flat Major and Tschaikowsky's "Manfred."

These works, for Boston, of course, will be heard in New York as far as Mr. Fiedler's more limited number of concerts here may allow.

Daily Eagle,

Brooklyn, N. Y.

SEP 22 1909

The Institute's Busy Year.

Because of the Hudson-Fulton celebration, the Institute's season will open this year earlier than usual, and, thanks to the tireless energy of Professor Hooper, it will be even more active than its predecessors.

The opening address will be delivered at the Academy this evening by Booker T. Washington, of Tuskegee, on "The Industrial and Educational Progress of the Negro." On Friday evening, the Rev. Dr. Boynton will deliver the opening address for the Hudson-Fulton celebration, with music by the Brooklyn Oratorio Society.

From that time on until the end of May there will be two lectures or exhibitions for every week day, and sometimes three, for Institute members, beside the active musical season and the series of readings and illustrated lectures, at which special provision is made for Institute members. The quality of the provision thus made is as notable as the quantity. The more important special occasions will be the Gladstone and Tennyson centennials, for which [illegible] and Mr. Gilder will deliver the addresses; the Washington birthday memorial meeting, to be devoted to Dr. E. E. Hale; the Schumannn centennial and the one hundred and fiftieth Schiller anniversary. The regular courses of lectures, covering the arts and the history of civilization, as well as the applications of science and discovery to the questions of to-day, will include some of the best known authorities in the country, among them many who have already become favorites with Institute audiences.

Perhaps the most notable advance has been made by the Department of Music, which provides the most varied and active musical season of any institution in America. There will be three series of orchestral concerts this year, instead of two. The concerts by the New York Symphony Orchestra, under Walter Damrosch, have been transferred from Saturday afternoons to Friday evenings, in order that the afternoons may be free for the series of educational concerts for young people, at which Mr. Damrosch will give explanatory talks upon the music. As usual, the Boston Symphony Orchestra, which makes the backbone of our musical season, will give its concerts on Friday evenings. That arrangement insures orchestral concerts for two Friday evenings in each month, except December. The Kneisel quartet will give its usual series here, while the list of recitals includes the names of most of the prominent concert artists now in this country. There will also be two operatic performances of Weber's new seldom-heard "Der Freischutz," in November, under the direction of Arthur Claassen of Brooklyn.

For variety, quantity and quality, the programme is not to be matched. The enlightened activity of the Institute is one of the things which makes Brooklyn best worth [illegible] in.

EVENING SU[illegible]

n .....

ress ..... New York City.

SEP 23 1909

MUSIC AND MUSICIANS

DIPPEL SAILING TO OPEN THE METROPOLITAN.

Annual Naval Parade of the Opera Stars in Full Swing After Next Monday—One New Face in Boston Symphony —Three Who Go West No More.

Andreas Dippel, to whom many successful features of the Metropolitan Opera were due last winter, and from whom more appears to be expected in the season to come, was to-day reported at sea on his way to New York. He sailed from Cherbourg on the Kronprinz Wilhelm, due here next Monday. With the administrative director were also Alfred Hertz, the German conducter, who will also rehearse the New Theatre operettas, Glenn Hall, a young American tenor, new to the Metropolitan this year.

Geraldine Farrar, who has a preliminary concert tour under the direction of C. A. Ellis of Boston, was reported on the same steamship, arriving on Monday. Due the same day on the Grosser Kurfuerst are two German stage managers, Anton Schertel and Kurt Stern, the latter a new man. Two new Italian conductors, Egisto Tango, who was with the last Mapleson troupe, at the Academy in 1896, and Vittorio Podesti, are due to arrive Tuesday from Naples, aboard the Prinzess Irene. Already Herbert Witherspoon has arrived by the Kaiser Wilhelm II. this week, and Rita Fornia yet earlier.

The annual migration of stars will continue each week until early November, when Caruso comes last of all from a limited opera engagement in Berlin.

From Boston's Symphony Hall, W. E. Walter sends word that that town's famous orchestra is practically unchanged from last year, for it will contain but one new member, Georg Wendler, who has succeeded Mr. Schmid as first horn and colleague of Max Hess.

Mr. Scheurer, who shared the first desk of the viola section with Mr. Ferir, has retired from the orchestra, but his place will be taken by Mr. Rennert, who was one of the recruits brought over from Europe in the second year of Dr. Muck's engagement, and although he was a viola player of note in Germany, he has been in the second violin section waiting for an opportunity to get among the violas.

Prof. Willy Hess will, of course, be concert master, and with him at the first desk will be Sylvain Noack, who will be heard this year for the first time as a soloist.

The leader of the 'cellos will again be Heinrich Warnke, with Mr. Ferir at the head of the violas, Mr. Barleben at the head of the second violin section and Mr. Keller at the head of the double basses.

Messrs. Longy, Grisez, Andre Maquarre and Sadony are the leaders in the wood wind section.

Writing in the Chicago *Tribune*, in the absence of W. L. Hubbard in Japan, Mr Eric De Lamarter tells of three good men who will not "go West" for 1909-10.

There will be missing several of the stalwarts of last season. Foremost is the former leader of the Musical Art Society, Clarence Dickinson. Mr. Dickinson has been for many years one of the influential musicians of Chicago; his standing as a theorist, as an organist and as an artist of high attainments is well established. As conductor of the Chicago Musical Art Society he occupied a unique position. He gave great assistance to the cult of choral music in one of its loveliest forms, that of the unaccompanied choir. Mr. Dickinson has transferred his energies to New York, "more the pity," his critic concludes.

That sterling pianist, Ernesto Consolo, will be with Chicago no more, for the fatherland has reclaimed his genius. His loss is esteemed no inconsiderable thing. He is not only a good pianist, he is an unusual musician, a chamber music player among a thousand.

Also is the celebrated violinist, Hugo Heermann, departed from the Western city. Mr. Heermann leaves behind him a large corps of admirers, for he is justly ranked among the masters of his instrument.

paper Cutting Bureau in the World

[illegible]

Brooklyn, N. Y.

SEP 25 19[illegible]

The management of the Boston Symphony Orchestra announces the following dates for their concerts in the Academy of Music, Brooklyn, during the coming season: Friday evenings, November 12, December 10, January 14, February 25, March 25. The following artists have been so far engaged to appear as soloists with the orchestra: Charles Gilibert, baritone; Mme. Samaroff, pianist; Elman, violinist, and Professor Willy Hess, Violinist.

[35]

[illegible]

New York City.

SEP 26 1909

MAX FIEDLER, the conductor of the Boston Symphony Orchestra, sailed for America on Sept. 25, bringing a great deal of new music which is to be played by the orchestra during the coming season. Noticeable on his list are four works by Frederick Delius: "Paris," "Appalachia," "In a Summer Garden," and "Brigg Fair." The Finnish composer, Sibelius, is to be represented by four works new to Boston, some of which, however, have been played elsewhere in America. They are the "Swahnevit" Suite, opus 54, "En Saga," symphonic poem, "Night Ride and Sunrise," symphonic poem, Opus 55, and "The Swan of Tuonela." Richard Strauss's first tone poem, "Macbeth," will be performed for the first time in Boston. Theodore Thomas played it in Chicago several years ago. Mr. Fiedler also proposes to do the "Sinfonia Domestica" and "Don Quixote."

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STAATS ZEITUNG

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Die Leitung des Bostoner Symphonie-Orchesters, über dessen Pläne wir im letzten Sonntagsblatt berichtet haben, theilt das Engagement folgender Solisten für diese Konzerte mit: Es sind die Damen Schumann-Heink, Sembrich, Farrar, Homer, Carreño, Olga Samaroff, Tilly Koenen und Hissem de Moß und die Herren Ferruccio Busoni, Mischa Elman, Fritz Kreisler, Willy Heß, Sergei Rachmaninoff, Heinrich Warnke, Sylvain Noack.

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WORLD

..... New York City.

ss ..... SEP 26 19[illegible]

Boston Symphony Plans.

Max Fiedler, the conductor of the Boston Symphony Orchestra, who arrives here from Liverpool this week, is bringing much new music to be played by the orchestra this season. Noticeable on his list are four works by Frederick Delius—"Paris," "Appalachia," "In a Summer Garden" and "Brigg Fair." The Finnish composer Sibelius is represented by four works [illegible] Boston at least and probably to most of the country. They are the "Swannevit" suite, Opus 54; "En Saga," symphonic poem; "Night Ride and Sunrise," symphonic poem, Opus 55, and "The Swan of Tuonela."

One of the interesting features of the season will be a performance for the first time here of Richard Strauss's first tone poem "Macbeth." It was played by Theodore Thomas in Chicago several years ago, but has never been on a programme in the East. Fiedler also purposes to perform "Don Quixote," which Gericke brought out eight years ago. He also announces the "Sinfonia Domestica" and the suite for wood wind instruments.

Soloists who will be heard with the orchestra—many of them at the New York concerts—are: Misses Geraldine Farrar, Olga Samaroff and Tilly Koenen, Mmes. Louise Homer, Schumann-Heink, Marcella Sembrich, Teresa Carreno and Mary Hissem de Moss and Messrs. Ferruccio Busoni, Mischa Elman, Fritz Kreisler, Willy Hess, Sylvain Noack, Serge Rachmaninoff and Heinrich Warnke.

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[illegible] Citizen,

Br[illegible] N. Y.

SEP 26 19[illegible]

NOTABLE PROGRAMME.

Boston Symphony Orchestra Will Have a Wealth of New Works for Its Concerts.

Max Fielder, conductor of the Boston Symphony Orchestra, is rapidly tuning his aggregation of 96 musicians up to concert pitch, for the organization will open in Boston, Oct. 9, its series of Saturday night concerts and the day before will begin a series of Friday afternoon rehearsals. A goodly number of famous artists have been secured to assist the orchestra, and among these are: Geraldine Farrar, Louise Homer, Tilly Koenen, Mary Hissem de Moss, Marcella Sembrich, Mme. Schuman-Heink, Teresa Carreno, Olga Samaroff, Ferruccio Busoni, Mischa Elman, Willy Hess, Fritz Kreisler, Sylvain Noack, Serge Rachmanioff and Heinrich Warnke.

This will be the twenty-ninth season of this famous orchestra, and, to make it notable, Conductor H. Fielder has made up a programme, including a number of compositions, all of which are novelties and some of which have never been played in this country. Besides several suites and symphonic poems by Sibelius, some of these are: Debussy's "Petit Suite;" Delius' "Paris," "Appalachia," "In a Summer Garden," and "Brigg Fair;" Elgar's "The Wand of Youth" suite; Glazounoff's "Au Moyen Age" suite and duo, "Le Chant du Destin;" Rachmanio's "The Cliffs," a symphonic poem; Sinding's "Rondo Infinito;" Scriabine's "Reverie;" Strauss' "Macbeth," "Dance from Salome," and "Suite for Wood Wind," the overture from Berlioz' "Rob Roy," and Boehe's "Epilogue to a Tragedy."

GLOBE & COMMERCIAL ADVERTISER

ss New York City.

SEP 25

Musical Notes.

THE management of the Boston Symphony Orchestra announces that the time limit in which holders of season tickets of last year may renew their subscriptions is Oct. 9. Seats which are not retained by that date will be offered for sale to the public. The sale of season tickets to new subscribers will open at the ticket office of Carnegie Hall on Monday morning, Oct. 9. The following is a partial list of the soloists engaged for the two series of five concerts each: Mesdames Sembrich, Schumann-Heink, Samaroff, and Messrs. Rachmaninoff (his first appearance in New York), Gilibert, Mischa Elman, Willy Hess. Others are to be announced.

From Daily Citizen,

Address Brooklyn, N. Y.

Date SEP 26

The management of the Boston Symphony Orchestra announces the following dates for their concerts in the Academy of Music, Brooklyn, during the coming season: Friday evenings, November 12, December 10, January 14, February 25 and March 25. The following artists have so far been engaged to appear as soloists with the orchestra: Charles Gilbert, baritone; Samaroff, pianist; Elman, violinist, and Willy Hess, violinist. These concerts are given under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute.

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ate SEP 26

The management of the Boston Symphony Orchestra announces the following dates for their concerts in the Academy of Music during the coming season: Friday evenings, Nov. 12, Dec. 10, Jan. 14, Feb. 25, March 25. The following artists have been so far engaged to appear as soloists with the orchestra: Charles Gilibert, baritone; Samaroff, pianist; Elman, violinist, and Prof. Willy Hess, violinist. These concerts are given under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute.

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Newspaper Cutting Bureau in the World

From

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Sergei Rachmaninoff, the distinguished composer-pianist, is to conduct the Boston Symphony Orchestra in one of his own compositions as well as being the soloist on the same program when he appears with this organization in New York on November 13. In his appearance with the other orchestral organizations, such as the New York Symphony, the Russian, the Philadelphia, the Chicago and the Cincinnati Symphony Orchestras, he will also conduct his second symphony, which has been played several times during the past year. Pachmaninoff's New York recital on Saturday afternoon, November 20, will be made up entirely of his own compositions, including a group of [illegible] famous Preludes.

Daily Eagle,

ss Brooklyn, N. Y.

OCT - 2 1909

The prospects for the five concerts which the Boston Symphony Orchestra are to give this winter in the Academy of Music are particularly bright. Last year was the most successful season the orchestra has ever had in Brooklyn, and the coming season should be even better than 1908-1909. Mr. Fiedler, of course, returns at the head of the orchestra. It is not going too far to say that Brooklyn liked him as well as any other conductor the orchestra has had. The soloists announced are: Gilibert, the baritone of the Manhattan Opera Company; Olga Samaroff, the brilliant pianist, who has returned to America after having had most gratifying successes in Europe last year; Mischa Elman, the sensational young Russian violinist, and Professor Willy Hess, the concert master of the

Standard Union,

ss Brooklyn, N. Y.

SEP 25 1909

The Boston Symphony Orchestra announces the following dates for its concerts in the Academy of Music during the coming season: Friday evenings, Nov. 12, Dec. 10, Jan. 14, Feb. 25, March 25.

EVENING SUN,

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ddress New York City.

ate OCT 2

Max Fiedler, arriving by the Mauretania, went on to Boston to-day after hearing the good news that practically all of the Boston Symphony Orchestra subscribers here last year in Carnegie Hall have renewed for the coming season, and that, with the new applications on hand, the subscription for 1909-1910 will be the largest in the history of the premier symphony of the world. Old subscribers have yet until next Saturday, while the new ones take their turn one week from Monday.

Louise Homer is soloist meanwhile at the first pair of Boston concerts next Friday and Saturday, which Mr. Fiedler opens with Beethoven's "Consecration of the House," Strauss's "Don Juan" and a Brahms symphony. In the first month's bills are novelties by Reger, Bantock, Tschaikowsky and Rachmaninoff. The last named makes his début in October and Geraldine Farrar is soloist in November before the orchestra's first trip here.

NEW YORK AMERICAN,

ss New York City.

OCT 3 - 1909

Sonatas by Beethoven, Locatelli, Brahms, Grieg, Pie... Dvorak, Hastings and Enesco are promised during the coming ... of recitals by Mr. and Mrs. David Mannes at the S... Theatre.

The management of the Boston Symphony Orchestra announces that practically all of last season's subscribers for the series of concert in Carnegie Hall have renewed for the coming season. With the new application the subscription for 1909-1910 will be the largest in its history. The dates of the evening concerts will be Thursday evenings, Nov. 11, Dec. 9, Jan. 13, Feb. 24 and March 24, while the dates of the afternoon concerts are to be Saturdays, Nov. 13, Dec. 11, Jan. 15, Feb. 26 and March 26. Subscribers of last year have until next Saturday, the 9th, in which to renew their subscriptions. The sale of tickets will be open for new subscribers at the box office in Carnegie Hall on Monday morning, October 11.

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te Brooklyn, N. Y.

OCT - 3 1909

The prospects for the five concerts which the Boston Symphony Orchestra are to give this winter in the Academy of Music are particularly bright. Last year was the most successful season the orchestra has ever had in this city, and the coming season should be even better than 1908-1909. Mr. Fiedler, of course, returns at the head of the orchestra. It is not going too far to say that Brooklyn liked him better than any other conductor the orchestra has had. His skill in making programmes, his genial personality, combined with his musicianly and interpretive ability, made him quite a unique figure in the musical life of this city.

The soloists announced are: Gilibert, the baritone, of the Manhattan Opera Company; Olga Samaroff, the brilliant pianist, who has returned to America after having had most gratifying successes in Europe last year; Mischa Elman, the sensational young Russian violinist, and Prof. Willy Hess, the great concertmaster of the orchestra.

From TRIBUNE

Address New York City.

Date 2 - 1909

BOSTON SYMPHONY ORCHESTRA.

The management of the Boston Symphony Orchestra announces that practically all of last year's subscribers for the series of concerts in Carnegie Hall have renewed their subscriptions for the coming season, and with the new applications that are on hand the subscription for 1909-'10 will be the largest in its history.

The dates of the evening concerts are Thursday evenings, November 11, December 9, January 13, February 24 and March 24, while the dates of the afternoon concerts are Saturdays, November 13, December 11, January 15, February 26 and March 26. Subscribers of last year have until next Saturday, the 9th, in which to renew their subscriptions. The sale of tickets will be open for new subscribers at the box office in Carnegie Hall on Monday morning, October 11.

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Standard Union,

n Brooklyn, N. Y.

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OCT 9 - 1909

The first of the Boston Symphony Orchestra's five concerts at the Academy of Music, under Institute auspices, this season, will be held Friday evening, Nov. 12.

TIMES

New York City.

OCT 3 - 1909

The management of the Boston Symphony Orchestra announces that the time limit in which holders of season tickets of last year may renew their subscriptions is Oct. 9. Seats which are not retained by that date will be offered for sale to the public. The following is a partial list of soloists engaged for the New York concerts: Mmes. Sembrich, Schumann-Heink and Samaroff, and Messrs. Rachmaninoff, Gilibert, Mischa Elman, and Willy Hess. Others will be announced later.

STAATS ZEITUNG

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te OCT 4

Von unseren Symphonie-Konzerten.

Die Leitung des Bostoner Symphonie-Orchesters theilt mit, daß fast alle letztjährigen Abonnenten für die beiden Konzertserien in Carnegie Hall ihre Sitze für die zu beginnende Saison beibehalten haben, so daß es unschwer sei, vorauszusehen, daß die zu beginnende Saison die größte in der Geschichte der berühmten Organisation sein werde.

Die Daten der Donnerstag Abend-Konzerte sind: der 11. November, 9. Dezember, 13. Januar, 24. Februar und 24. März, während die Samstag Nachmittags-Konzerte an folgenden Tagen abgehalten werden: 13. November, 11. Dezember, 15. Januar, 26. Februar und 26. März.

Die letztjährigen Abonnenten können ihre Subskriptionen bis Samstag den 9. Oktober erneuern; am 11. Oktober beginnt der Verkauf der Tickets für neu hinzutretende Abonnenten.

Daily Citizen,

Brooklyn, N. Y.

OCT - 6 1909

The prospects for the five concerts which the Boston Symphony Orchestra will give this winter at the Academy of Music are particularly bright. Last year was the most successful season the orchestra has ever had in this city and the coming season should be even better than 1908-09. Mr. Fielder, of course, returns at the head of the orchestra. It is not going too far to say that Brooklyn liked him better than any other conductor the orchestra has had.

The soloists announced are Gilibert, the baritone of the Manhattan Opera Company; Olga Samaroff, the brilliant pianist, who has returned to America after having many successes in Europe last year; Mischa Elman, the young Russian violinist, and Prof. Willy Hess, the concertmaster of the orchestra.

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OCT 9

For the five concerts of the Boston Symphony Orchestra at the Academy of Music on Friday evenings, November 12, December 10, January 14, February 25, and March 25, the soloists so far announced are: Gilibert, the popular baritone of the Manhattan Opera Company, Madame Olga Samaroff, the American pianist whose playing is remembered in Brooklyn, Mischa Elman, the young Russian violinist, who made so deep an impression a year ago, and Prof. Willy Hess, the concert master of the Orchestra, who is an interesting representative of the classic school of violin playing. Last year's subscribers have the privilege of renewing their subscriptions and retaining the seats they had last season up to October 25. On October 28 such season tickets as are unclaimed will be placed on sale at the Brooklyn Institute.

WORLD

New York City.

The sale of season tickets for the two series of concerts the Boston Symphony Orchestra will give in Carnegie Hall will open in the box office tomorrow morning. There will be five concerts on Thursday evenings, and five on Saturday afternoons. The list of soloists already engaged comprises three singers, two pianists and two violinists. The singers are Madame Marcella Sembrich, Madame Schumann-Heink and M. Gilbert. Among the new works which Fiedler expects to give here are Max Reger's "Symphonic Prologue to a Tragedy," op. 108; Richard Strauss's "Macbeth" and "Don Quixote;" Frederick Delius's "Paris," Granville Bantock's comic overture, "Pierrot of the Minute," and Sibelius's "En Saga."

[36]

EVENING SUN,

New York City.

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OCT 5 - 1909

MUSIC AND MUSICIANS

ETERNAL VIGILANCE AND LIFE IN BOSTON.

A Story from the Hub with a Surprise in the Last Chapter—Also Another Story Not in a Stage Heroine's Memoirs—Sembrich and Gadski Here.

Here's a story with not so much a moral as a surprise in the last chapter. As the Boston *Herald* tells it, the Boston Symphony Orchestra has for years held an entire second balcony of 505 seats each Friday afternoon in reserve for the supporters who spend hours each week in Huntington avenue waiting for the Symphony Hall doors to open. These seats are sold for 25 cents each. There are no tickets of admission. The crowd pay their money as they enter the hall.

"In only this manner," says the story, "has it been possible to thwart ticket speculators, for the seats might easily bring $1 and on special occasions even more, for they are among the best in the house."

All this apropos of the annual auction, just concluded, of the better seats in the hall. The story continues:

"These auction sales are a relic of the early days in the old Music Hall. Even in those simple days the prices were low, and as the cost of maintaining the orchestra began to increase, the annual deficit increased in like ratio, for from the beginning Music Hall was crowded twice a week, yet no move was made by the management to increase the prices and the impulse came from the patrons of the concerts themselves.

"The inconvenience of securing season tickets became almost intolerable, for the line sometimes formed two days before the opening of the sale. Moreover as the value of the concerts was out proportion to the prices charged, and as the application for seats was larger than the supply, the speculators began to reap. It was then at the request of some of the patrons that a limited number of the choicest seats were sold in this way, but the plan gained so in favor that several years before the orchestra moved to Symphony Hall every seat in the house was sold by auction.

"Through all these years the original upset price was maintained until the fall of 1906. The prime reason for a move was to shorten and simplify the auction sales. It had been found that practically none of the $12 seats brought less than a $6 premium, and that none of the $7.50 seats had brought a premium of less than $2.50, so that the raising of the price merely meant so much time saved by cutting out the early bids.

"In recent years, however, one decided change has been noted in the conducting of the auction sales. Each year more of the regular patrons have been putting their orders for seats into the hands of commissioners."

If there's a moral to that truthful narrative, it appears to be that a "commissioner" by another name would sound like a "speculator" with wings of a stage angel and captain of industry combined.

Max Fiedler to-morrow gives his first concert of the season as a part of the inaugural of President Lowell of Harvard in Sanders Theatre, Cambridge.

EVENING SUN,

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lress New York City.

e OCT 9 - 1909

All the great orchestra books are open at the several box offices in Carnegie Hall. Here in some cases the time for renewal ends to-day and the Boston Symphony tickets will be offered to all-comers, beginning on Monday morning.

Monday's opportunity is, however, the first for old subscribers at the Philharmonic window. They have from Oct. 11 to Oct. 18, and the Saturday night holdings are good for Thursdays under the new régime.

The New York Symphony, now playing West, has sixteen Sunday afternoons at the New Theatre; eight Tuesday evenings and six young people's concerts at Carnegie Hall; five Friday evenings and five young people's concerts at the Brooklyn Academy, and four symphony concerts each in Montclair and Orange.

Late returns from Boston say that, while the well subscribed opera is a competitor for the first time, the symphony orchestra subscription is the largest in twenty-eight years.

Ten years the Boston Symphony Orchestra has invited Sembrich to go East also as a soloist, only to find her engagements at the Metropolitan Opera House conflicting. This year C. A. Ellis, manager of the orchestra, has combined concert tours and so secured the star for several concerts, of which one will be in New York.

Mr. Ellis also has Schumann-Heink, who has not appeared here with his orchestra in several years. It is understood that she will sing for the first time in Boston and New York a "scena" for contralto and orchestra, written for her by Frederick S. Converse, whose opera, "The Pipe of Desire," is scheduled for the New ... Theatre.

GLOBE & COMMERCIAL ADVERTISE

ss ..... New York City.

OCT 9

The Boston Orchestra.

THE sale of season tickets for the two series of concerts the Boston Symphony Orchestra will give in Carnegie Hall during the coming winter will open at the box office, Carnegie Hall, Monday morning, Oct. 11, at 9 o'clock. As in past years, there will be five concerts on Thursday evenings and five concerts on Saturday afternoons. The dates for the evening concerts are Nov. 11, Dec. 9, Jan. 13, Feb. 24, and March 24, the concerts beginning at 8.15 o'clock. The dates of the five Saturday concerts are Nov. 13, Dec. 11, Jan. 15, Feb. 26, and March 26, the concerts beginning at 2.30 o'clock.

A particularly good series of concerts is promised. Not only is the list of soloists one of the most attractive that the orchestra has ever offered in New York, but Mr. Fiedler, the conductor, has planned programmes which are certain to maintain the enviable reputation he made last season in his arrangement of programmes. He promises a number of new works of more than ordinary interest and the revival of older works which are not often heard.

The list of soloists already engaged comprises three singers, two pianists, and two violinists. The singers are Mme Marcella Sembrich, Mme Schumann-Heink, and Mr. Gilibert.

Sergei Rachmaninoff and Mme Olga Samaroff are the pinanists that have been engaged, the former making his first appearance in New York with the Boston orchestra. It is not unlikely that he will appear in the three-fold capacity of pianist, composer, and conductor. He is to play his own concerto in C sharp minor, and Mr. Fielder purposes placing on the programme his symphonic poem, "The Cliffs." The two violinists are Mischa Elman, who will play at both the evening and the afternoon concert in January, and Prof. Willy Hess, the concertmaster of the orchestra.

The orchestra has practically the same personnel as last year, only two changes being noted, one in the 'cello section and a new alternate first horn.

Among the new works which Mr. Fielder expects to present in New York are Max Reger's Symphonic Prologue to a Tragedy, Op. 108; Richard Strauss's "Macbeth" and "Don Quixote," Frederick Delius's "Paris," Granville Bantock's comedy overture, "Pierrot of the Minuet," and Sibelius's "En Saga."

NEW YORK PRESS,

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OCT 10

The sale of season tickets for the Boston Symphony Orchestra's two series of concerts in Carnegie Hall will open in the Carnegie Hall box office to-morrow morning at 9 o'clock. As in other years there will be five concerts on Thursday evenings and five concerts on Saturday afternoons. The dates for the evening concerts are November 11, December 9, January 13, February 24 and March 24; the dates for the matinees, November 13, December 11, January 15, February 26 and March 26.

A particularly interesting series of concerts is promised. Not only is the list of soloists an attractive one, but Fiedler, the conductor, has planned programmes which are certain to maintain the reputation he made last season as a purveyor of music. He promises a number of new works of more than ordinary interest and the revival of older works not often heard.

The list of soloists will comprise three singers, two pianists and two violinists. The singers are Sembrich, Schumann-Heink and Gilibert. It is nearly ten years since the Boston Symphony Orchestra has been able to have Sembrich as a soloist, for always in the past her engagements at the opera house have conflicted with the orchestra's only available dates. Neither has Mme. Schumann-Heink appeared here with the orchestra in several years.

She will sing for the first time in New York a scene for contralto and orchestra, written for her by Frederick S. Converse, whose opera, "The Pipe of Desire," is scheduled for performance this winter in the New Theatre.

Rachmaninoff and Olga Samaroff are the pianists, the former making his first appearance in New York with the Boston Symphony. He will probably appear in the threefold capacity of pianist, composer and conductor. He is to play his own concerto in C sharp minor, and Fiedler intends to place on the programme the pianist's symphonic poem, "The Cliffs." Mme. Samaroff has been playing abroad with much success since she was last heard here.

The two violinists engaged are Mischa Elman, who will play at both the evening and afternoon concerts in January, and Professor Willy Hess, the concertmaster of the orchestra. The Boston band has practically the same personnel as last year, only two changes being noted.

Among the modern works Fiedler expects to produce in New York are Max Reger's Symphonic Prologue to a Tragedy, opus 103; Richard Strauss's "Macbeth" and "Don Quixote," Frederick Delius's "Paris," Granville Bantock's comedy overture, "Pierrot of the Minute" and Sibelius's "En Saga."

HERALD

ess ..... New York City.

OCT 10

Among the list of soloists engaged for the New York concerts of the Boston Orchestra, under Mr. Fiedler's direction, are Mme. Sembrich, soprano; Mme. Schumann-Heink, coptralto; Mr. Gilibert, barytone; Mme. Olga Samaroff and Mr. Sergii Rachmaninoff, pianists; Mr. Mischa Elman and Mr. Willy Hess, violinists. Mme. Schumann-Heink will sing here for the first time a scene for contralto and orchestra, by Mr. Frederick S. Converse, whose opera "The Pipe of Desire," is underlined for production in the New Theatre. Mr. Rachmaninoff, who will appear as pianist, composer and conductor, will play his own C sharp minor concerto and conduct his symphonic poem, "The Cliffs." Among the important modern works to be given here this season by the Boston Orchestra are Reger's "Symphonic Prologue to [illegible] Mr. Richard Strauss' "Macbeth" and "Don Quixote," Mr. Frederick [illegible] Mr. Granville Bantock's [illegible] Pierrot of the Minute," [illegible]

From STAATS ZEITUNG

Address ..... New York City.

OCT 10 1909

Date .....

Der Verkauf der Saison-Tickets für die zwei Konzert-Serien des Bostoner Symphonie-Orchesters beginnt in Carnegie Hall morgen, Montag, den 11., Vormittag. Wie in den vergangenen Jahren finden auch diesmal fünf Donnerstag Abend- und fünf Samstag Nachmittag-Konzerte statt, deren Daten wie folgt festgesetzt wurden: An Donnerstagen, 11. November, 9. Dezember, 13. Januar, 24. Februar und 24. März und an Samstag Nachmittagen: 13. November, 11. Dezember, 15. Januar, 26. Februar und 26. März.

Die bisher engagirte Liste der Solisten umfaßt drei Sänger, zwei Pianisten und zwei Violinisten. Die Sänger sind Marcella Sembrich, Ernestine Schumann-Heink und Herr Gilibert vom Manhattan Opera House. Zehn Jahre lang haben sich die Bostoner vergeblich bemüht, Frau Sembrich zur Mitwirkung heranzuziehen; immer wieder machte ihre Thätigkeit am Metropolitan Opera House diesen Plan zu nichte. Auch Frau Schumann-Heink hat man seit mehreren Jahren nicht im Rahmen des Bostoner Symphonie-Orchesters bewundern können. Die große Künstlerin wird hier u. a. eine für sie von Frederick S. Converse eigens geschriebene Scene für Alt mit Orchesterbegleitung singen. Der genannte Musiker ist bekanntlich der Komponist der in der kommenden Saison im New Theatre aufzuführenden komischen Oper „The Pipe of Desire".

Die Pianisten sind Sergei Rachmaninoff und Olga Samaroff. Der Erstere dürfte wahrscheinlich als Pianist, Komponist und Dirigent auftreten. Die Violinisten sind Mischa Elman, welcher in beiden Januarkonzerten mitwirken wird, und Professor Willy Heß, der Konzertmeister des Orchesters.

Unter den vom Dirigenten Herrn Fiedler vorzuführenden Novitäten befinden sich Max Reger's Symphonischer Prolog zu einer Tragödie, op. 108, Richard Strauß' „Macbeth" und „Don Quixote", Friedrich

KAPELLMEISTER MAX FIEDLER

Delius „Paris", Granville's „Bentock", Ouverture „Pierrot of the Minute" und Sibelius „En Saga".

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Prof. Franklin W. Hooper, of the Brooklyn Institute of Arts and Sciences, reports that renewals by last year's subscribers for the Boston Symphony Orchestra are coming in in the most gratifying manner, and that the coming season will be as equally successful as last season. The five concerts will be given in the Academy of Music on Friday evenings, Nov. 12, Dec. 10, Jan. 14, Feb. 25 and March 25. The soloists so far announced are: Gilibert, the popular baritone of the Manhattan Opera Company; Madame Olga Samaroff, the American pianist, whose playing is so gratefully remembered in Brooklyn; Mischa Elman, the remarkable Russian violinist, who made so deep an impression a year ago; and Prof. Willy Hess, the concert-master of the orchestra, who is unquestionably the greatest representative of the classic school of violin now before the public. Last year's subscribers have the privilege of renewing their subscriptions and retaining the seats they had last season up to Oct. 25. On Oct. 28 such season tickets as are unclaimed will be placed on sale at the Institute of Arts and Sciences.

WORLD

s ..... New York City

OCT 3 - 1909

Music Notes.

The dates of the evening concerts of the Boston Symphony Orchestra are Thursday evenings, Nov. 11, Dec. 9, Jan. 13, Feb. 24 and March 24. The afternoon concerts will be on Saturdays, Nov. 13, Dec. 11, Jan. 15, Feb. 26 and March 26.

[37]

From NEW YORK AMERICAN,

ddress ..... New York City.

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OCT 10

To-morrow morning the sale of season tickets for the two series of concerts which the Boston Symphony Orchestra will give here during the coming winter will open at the box office, Carnegie Hall. As in past years there will be five concerts on Thursday evenings and five concerts on Saturday afternoons. The dates have been announced.

Particularly interesting programmes are promised, under the direction of Mr. Fiedler. New works of more than ordinary importance will be produced and older works, not often heard, revived. The list of soloists, already engaged, comprises three singers, two pianists and two violinists. The singers are Madame Marcella Sembrich, Madame Schumann-Heink and M. Gilbert. Roumaninoff and Olga Samaroff are the pianists engaged. The former will make his first appearance in New York with the Boston Symphony, possibly in the three-fold capacity of pianist, composer and conductor. He is to play his own concerto in C sharp minor and Mr. Fiedler purposes placing on the programme his symphonic poem "The Cliffs." Mme. Samaroff has been playing abroad with much success since she was last here. The two violinists are Mischa Elman, who will play at both the evening and afternoon concerts in January, and Professor Willy Hess, the concert-master of the orchestra, who is to produce in New York are Max Reger's Symphonic Prologue to a Tragedy, Op. 108; Richard Strauss's "Macbeth" and "Don Quixote;" Frederick Delius's "Paris;" Granville Bantock's Comedy Overture, "Pierrot of the Minute" and Sibelius's "En Saga."

From TRIBUNE

Address ..... New York City.

Date .....

OCT 10 1909

BOSTON SYMPHONY ORCHESTRA.

The sale of season tickets for the two series of concerts the Boston Symphony Orchestra will give in Carnegie Hall during the coming winter will open at the box office, Carnegie Hall, to-morrow morning at 9 o'clock. As in past years, there will be five concerts on Thursday evenings and five concerts on Saturday afternoons.

The list of soloists already engaged comprises three singers, two pianists and two violinists. The singers are Mme. Marcella Sembrich, Mme. Schumann-Heink and Mr. Gilibert, of the Manhattan Opera House. It is nearly ten years since the Boston Symphony Orchestra has been able to have Mme. Sembrich as a soloist, for always in the past her engagements at the opera house have conflicted with the only available dates of the orchestra. This year, however, Mr. Ellis, the manager of the orchestra, has been able to get her for several concerts, of which that in New York is one. Neither has Mme. Schumann-Heink appeared here with the orchestra in several years. It is understood that she will sing here for the first time in New York a scena for contralto and orchestra which was written for her at her request by Frederick S. Converse, whose opera, "The Pipe of Desire," is scheduled for performance this winter at the New Theatre.

Rachmaninoff and Olga Samaroff are the pianists that have been engaged, the former making his first appearance in New York with the Boston Symphony. He is to play his own concerto in C sharp minor, and Mr. Fiedler purposes placing on his programme his symphonic poem, "The Cliffs."

The two violinists are Mischa Elman, who will play at both the evening and afternoon concerts in January, and Willy Hess, the concertmaster of the orchestra.

The orchestra has practically the same personnel as last year, only two changes being noted, one in the 'cello section and a new alternate first horn.

Among the new works which Mr. Fiedler expects to produce in New York are Max Reger's Symphonic Prologue to a Tragedy, Op. 108; Richard Strauss's "Macbeth" and "Don Quixote," Frederick Delius's "Paris," Granville Bantock's comedy overture, "Pierrot of the Minute," and Sibelius's "En Saga."

CALL

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* * * *

Sergei Rachmaninoff is to conduct the Boston Symphony Orchestra in one of his own compositions, as well as being the soloist on the same program when he appears with this organization in New York on November 13. In his appearances with the other orchestral organizations, such as the New York Symphony, the Russian, the Philadelphia, the Chicago and the Cincinnati Symphony orchestras, he will also conduct his second symphony. Mr. Rachmaninoff's New York recital on Saturday afternoon, November 20, will be made up entirely of his own compositions, including a group of his "Preludes."

Daily Citizen,

m .....

Brooklyn, N. Y.

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OCT 16 1909

A cable from Rachmaninoff to the Wolfsohn Musical Bureau, announces that the distinguished Russian composer-pianist will arrive in this country on Oct. 26, aboard the Kron Prinz Wilhelm. He will immediately leave for Boston, where he is to conduct the Boston Symphony Orchestra on Oct. 28 and 30. His first New York appearance will be with the Boston Symphony Orchestra on Nov. 13, and in his own recital in Carnegie Hall on Nov. 20, at which time his new Sonata, "Op. 20," will be included in his programme.

[illegible] MORNING TELEGRAPH

ress ..... NEW YORK CITY

OCT 10 1909

Boston Symphony Orchestra.

The sale of season tickets for the two series of concerts the Boston Symphony Orchestra will give in Carnegie Hall during the coming Winter will open at the box office, Carnegie Hall, tomorrow morning at 9 o'clock. As in past years, there will be five concerts on Thursday evenings and five on Saturday afternoons. The dates for the evening concerts are November 11, December 9, January 13, February 24 and March 24, beginning at 8.15 o'clock. The dates of the five Saturday concerts are November 13, December 11, January 15, February 26 and March 26, beginning at 2.30 o'clock.

A particularly good series of concerts is promised. Not only is the list of soloists one of the most attractive that the orchestra has ever offered in New York, but Mr. Fiedler, the conductor, has planned programmes which are certain to maintain the enviable reputation he made last season in his arrangement of programmes. He promises a number of new works of more than ordinary interest and the revival of older works which are not often heard.

The list of soloists already engaged are three singers, two pianists and two violinists. The singers are Madame Marcella Sembrich, Madame Schumann-Heink and M. Gilibert. It is nearly ten years since the Boston Symphony Orchestra has been able to have Madame Sembrich as a soloist, for always in the past her engagements at the opera house have conflicted with the only available dates the orchestra had. This year, however, Mr. Ellis, the manager of the orchestra, has been able to secure her for several concerts, of which that in New York is one. Neither has Madame Schumann-Heink appeared here with the orchestra in several years. It is understood that she will sing here for the first time in New York a scena for contralto and orchestra which was written for her at her request by Frederick S. Converse, whose opera, "The Pipe of Desire," is scheduled for performance this Winter at the New Theatre.

Rachmaninoff and Olga Samaroff are the pianists that have been engaged, the former making his first appearance in New York with the Boston Symphony. It is not unlikely that he will appear in the threefold capacity of pianist, composer and conductor. He is to play his own concerto in C-sharp minor, and Mr. Fiedler purposes placing on the programme his symphonic poem, "The Cliffs." Madame Samaroff has been playing abroad with much success since she was last here.

The two violinists are Mischa Elman, who will play at both the evening and afternoon concerts in January, and Professor Willy Hess, the concert-master of the orchestra.

The orchestra has practically the same personnel of last year, only two changes being noted—one in the 'cello section and a new alternate first horn.

Among the new works which Mr. Fiedler expects to do in New York are Max Reger's Symphonic Prologue to a Tragedy, Op. 108; Richard Strauss' "Macbeth" and "Don Quixote," Frederick Delius' "Paris," Granville Bantock's Comedy Overture, "Pierrot of the Minute," and Sibelius' "En Saga."

Newspaper Cutting Bureau in the World

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EVENING SUN,

dress ..... New York City.

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One public service of Max Fiedler, who opened the Boston Symphony season with a pair of concerts at the week's end, has been to call national attention to his youngest fellow artist among the leaders of the great American orchestras. That man is Fred Stock of Chicago.

The first Boston concerts with Louise Homer, the contralto of the Metropolitan, as soloist, had this characteristic programme: Beethoven, overture, "The Dedication of the House"; Brahms, Symphony No. 2; Saint-Saens, "La Fiancée du Timbalier;" Strauss, "Don Juan," and Mrs. Homer's songs with orchestra, including Liszt's "Loreley." Brahms's "Sapphische Ode" and Schubert's "Die Allmacht," the last two orchestrated by Frederick Stock.

That Fiedler often reminds his hearers of Theodore Thomas, whom Stock succeeded, may explain a certain sympathy or likeness of personality between these two men.

Newspaper Cutting Bureau in the World

Daily Citizen,

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Brooklyn, N. Y.

OCT 16 1909

Madame Olga Samaroff, who is announced as soloist here with the Boston Symphony Orchestra at its second concert on Friday evening, Dec. 10, has begun her season's work with a series of seven concerts in which she is associated with Miss Geraldine Farrar, of the Metropolitan Opera House, under the direction of Charles A. Ellis, of Boston. Her first appearance of the season was last Tuesday night in Springfield, Mass., where she played with the Boston Symphony Orchestra, and had an enormous success. Not ony was the audience most enthusiastic over her, but the members of the orchestra applauded her as heartily. The general feeling in the orchestra, with whom she has played several times in the past, that her art has grown tremendously in the last year and that her position as the first pianist of her generation now before the public is more firmly assured than ever.

NEWS

Baltimore, Md.

OCT 16 190

SALE OF SEATS FOR BOSTON SYMPHONY

Usual Quota Of Five Concerts Will Be Given This Winter At Lyric.

The annual subscription sale of seats for the Boston Symphony Orchestra will open at Albaugh's ticket office, corner of Charles and Fayette streets, Monday morning text. The usual quota of five concerts will be given during the winter in the Lyric. The dates are Wednesday evenings, November 10, December 8, January 12 and March 23 and Tuesday evening, February 22. Particular attention is called to the fact that the February concert will come on Tuesday instead of the traditional Wednesday. Local conditions in Washington have made it necessary to change the date and day of this concert.

Daily Eagle,

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Brooklyn, N. Y.

OCT 16 1909

Mme. Olga Samaroff, who announced as soloist here with the Boston Symphony Orchestra at its second concert on Friday evening, December 10, has begun her season's work with a series of seven concerts, in which she is associated with Miss Geraldine Farrar of the Metropolitan Opera House, under the direction of Charles A. Ellis of Boston. Her first appearance of the season was last Tuesday night in Springfield, Mass., where she played with the Boston Symphony Orchestra, and had a great success. Not only was the audience most enthusiastic over her, but the members of the orchestra applauded her as heartily. The general feeling in the orchestra, with whom she has played several times in the past, was that her art has grown in the last year and that her position as the first pianist of her generation now before the public, is more firmly assured than ever.

Newspaper Cutting Bureau in the World

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Times,

OCT 16 1909

A cable from Rachmaninoff to the Wolfsohn Musical Bureau announces that the distinguished Russian composer-pianist will arrive in this country on October 26, aboard the Kron Prinz Wilhelm. He will immediately leave for Boston, where he is to conduct the Boston Symphony Orchestra on October 29 and 30. His first New York appearance will be with the Boston Symphony Orchestra on November 13, and in his own recital in Carnegie Hall on November 20, at which time his new Sonato Op. 20 will be included in his programme.

EVENING MAIL

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New York City.

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OCT 16

The Boston Symphony sale in New York has been very large and the outlook is more promising than it has ever been. The opening concert will occur Thursday evening, November 11, with Gilibert, of the Manhattan opera company, as soloist, and Rachmaninoff, the Russian pianist and composer, who will make his first appearance at the Saturday afternoon concert.

From .....

Address .....

Brooklyn, N. Y.

OCT

Mme. Olga Samaroff, who is announced as soloist here with the Boston Symphony Orchestra at its second concert on Friday evening, Dec. 10, has begun her season's work with a series of seven concerts in which she is associated with Miss Geraldine Farrar, of the Metropolitan Opera House, under the direction of Charles A. Ellis, of Boston. Her first appearance of the season was last Tuesday night in Springfield, Mass., where she played with the Boston Symphony Orchestra, and had an enormous success. Not only was the audience most enthusiastic over her, but the members of the orchestra applauded her as heartily.

NEW YORK AMERICAN,

New York City.

OCT 17

French music.

Charles Gilibert will be the soloist at the first New York evening concert of the Boston Symphony, on Nov. 11, at Carnegie Hall. Two days later Rachmaninoff, the Russian pianist-composer, will appear with the Boston orchestra.

AMERICAN

Baltimore, Md.

OCT 17 190

Boston Symphony Orchestra.

The annual subscription sale of seats for the Boston Symphony Orchestra will open at Albaugh's Ticket Office, corner Charles and Fayette streets, tomorrow (Monday) morning, October 18. The usual quota of five concerts will be given during the winter in the Lyric. The dates are Wednesday evenings, November 10, December 8, January 12 and March 23, and Tuesday evening, February 22. Particular attention should be called to the fact that the February concert will come on Tuesday evening, instead of the traditional Wednesday. Local conditions in Washington have made it necessary to change the date and day of this concert.

It is many years since the Boston Symphony Orchestra has been able to offer Baltimore such a brilliant list of soloists as that which is announced for the coming season. At present it is possible to announce but four of the five, but those four are of extraordinary high quality. There will be two singers, Marcella Sembrich and Ernestine Schumann-Heink. As is generally known, this is Madame Sembrich's last year in America. Last spring she bade farewell to the operatic stage, and this year she is making a concert tour of the country, which will end her career so far as the United States is concerned. When Madame Sembrich first began to come to America, she was soloist for the Boston Symphony Orchestra a number of times, but in recent years, owing to her many engagements in opera, it has been impossible to make arrangements for her to appear with the orchestra. This year, however, as soon as it was known that she intended to devote herself to concert work, Mr. Ellis, the manager of the orchestra, straightway engaged her as soloist for concerts in Boston, New York, Philadelphia and Baltimore. Her appearances with the orchestra in Baltimore will probably mark the last time she sings in this city; so, aside from the musical interest, there will be a sentimental interest connected with this concert.

Madame Schumann-Heink is without doubt one of the most popular singers now before the public, and her appearances with the orchestra will be welcomed by her host of admirers in this city.

Particular attention attaches to the appearance here in November with the orchestra of Serge Rachmaninoff, who will then make his first appearance in Baltimore. Rachmaninoff, since the death of Rimsky-Korsakoff, is ranked as the greatest of living Russian composers. He has to his credit two operas, two symphonies, two symphonic poems and a number of small works for piano and chamber.

The other soloist now announced is Mischa Elman. His sensational success last year is vividly remembered by all who are interested in music. It was his purpose not to return to America for the season of 1909-1910, but Mr. Ellis, the manager of the Boston Symphony Orchestra, was able to offer him a large number of engagements which persuaded his manager to come back to America for a second consecutive season. Altogether he will play with the orchestra 15 times.

Max Fiedler, of course, will be the conductor during the coming year, and the personnel of the orchestra remains practically the same as last season. There is every reason to believe that Mr. Fiedler will fully uphold the splendid reputation made last year as an arranger of programs. He has announced a most interesting number of novelties, some of which will surely be heard in Baltimore.

Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

REVIEW

NEW YORK

OCT 17 1909

The Henry Wolfsohn Musical Bureau have obtained the consent of Mischa Elman to prolong his forthcoming American tour until the end of April, making four months in all that he will spend here this winter. His time for January and February is completely closed. Elman's appearances in New York include two concerts with the Boston Symphony Orchestra, a recital in Carnegie Hall on January 19, an appearance with the Russian Symphony Orchestra on March 4, and three Sunday evening concerts in the Metropolitan Opera House. With the numerous private engagements he will fill during the social season, it is anticipated that he will surpass the record of twenty-six appearances which he made last winter in New York before the end of his tour.

From TRIBUNE

Address New York City.

Date OCT 17 1909

BOSTON SYMPHONY ORCHESTRA.

The sale of season tickets for the ten concerts which the Boston Symphony Orchestra is to give in New York in the coming winter has been in progress in Carnegie Hall for the last week and has exceeded all expectations. The subscription is by far the largest the orchestra has ever had here, and the number of seats yet on sale is limited. The outlook is that there will be few desirable seats left for sale for the single concerts.

At the first evening concert, Thursday, November 11, the soloist will be Gilibert, barytone, of the Manhattan opera company, and on the following Saturday afternoon Rachmaninoff, the Russian pianist and composer, will make his debut in New York.

Serge Rachmaunioff, soloist, with the Boston Symphony Orchestra at the Lyric.

Mme. Sembrich, soloist, with the Boston Symphony Orchestra at the Lyric.

Newspaper Cutting Bureau in the World

REVIEW

NEW YORK

OCT 17 1909

Many unusual honors are being accorded Mme. Louise Homer, both in her concert tournee preliminary to the opening of the opera season, and from the management of the opera company, of which she has been a member for the past eleven years. The Boston Symphony Orchestra has secured her for their opening concert of the season in Boston, October 8 and 9, while she is engaged to open the musical season in Harrisburg, Hartford and several other Western cities. She has been one of the artists selected for the opening performance of Boston's new opera house, as well as in the opening performances of the Metropolitan Opera Company, in New York, Brooklyn and Philadelphia. Mme. Homer returns from her concert tour on October 30.

From THE MORNING TELEGRAPH

NEW YORK City.

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OCT 17 1909

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The Boston Symphony.

The sale of season tickets for the ten concerts announced by the Boston Symphony Orchestra in New York during the coming Winter has been in progress in Carnegie Hall for the past week and has exceeded all expectations. The subscription is by far the largest the orchestra has ever had here, and the number of seats yet on sale is very limited. The outlook is that there will be very few desirable seats left for sale for the single concerts.

At the first evening concert—Thursday, November 11—the soloist will be Gilibert, baritone of the Manhattan Opera Co., and on the following Saturday afternoon Rachmaninoff, the Russian pianist and composer, will make his debut in New York.

The American debut of Yolanda Mero has been pushed forward several days to allow the famous Hungarian pianist to accept a number of orchestral concerts out of town that have been offered to her through the failure of another famous pianist to visit this country. These include appearances in Chicago with the new Philharmonic Society, and in St. Paul with the St. Paul Symphony Orchestra. The positive date for Yolanda Mero's American debut has been set for Wednesday evening, November 3, in Carnegie Hall, when she will have the assistance of the Russian Symphony Orchestra, Modest Altschuler, conductor.

From TRIBUNE

Address New York City.

Date OCT 17 1909

A cable message from Rachmaninoff to the Wolfsohn Musical Bureau announces that the Russian composer and pianist will arrive in this country on October 26. He will go immediately to Boston, where he is to conduct performances of the Boston Symphony Orchestra on October 29 and 30. His first New York appearances will be with the Boston Symphony Orchestra, on November 13, and in his own recital in Carnegie Hall, on November 20, at which time his new sonata, Op. 20, will be included in his programme.

MORGEN JOURNAL

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Der russische Komponist und Pianist Rachmanioff kommt am 26. Oktober mit dem „Kronprinz Wilhelm" hier an. Er wird am 13. November mit dem Boston Symphonie-Orchester hier konzertiren und am 20. November in Carnegie Hall sein eigenes Konzert geben.

* * * *

Frau Gisela Weber wird am Freitag, den 5. November, Abends, in Mendelssohn Hall ihr Debut als Sängerin machen.

* * * *

Die Symphonie-Gesellschaft von New York wird am 7. November unter Walter Damrosch's Leitung die Saison eröffnen. Die Liste der bisher hier unbekannten Werke, die zur Aufführung gelangen werden, ist recht lang. Sie umfaßt: „Heidnisches Gedicht" nach Virgil's Hirtengedichten von Chas. Martin, dramatische Ouverture „Paolo und Francesca" von Arne Oldberg, „Zar und Sultan", eine Reihe von Tongemälden, Scherzo von Karl Goldmark, 3. Süite von Moszkowsky, „Le Printemps" von Alexander Glazonnor, Werke von Debrossy, eine im Fünfvierteltakt geschriebene Ballade Liadow's, Tschaikowsky's „Symphonie Pathetique" u. s. w.

STAATS ZEITUNG

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New York City.

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Wie die Leitung des Bostoner Symphonie-Orchesters mittheilt, übertrifft das diesjährige Abonnement für die zehn New Yorker Konzerte des berühmten Orchesters selbst die rosigsten Erwartungen. Es ist der größte Andrang, der bisher beobachtet wurde, und die Zahl der für den Verkauf für die einzelnen Konzerte übrig bleibenden Sitze wird eine sehr beschränkte sein.

Der Solist des ersten, am 11. November Abend stattfindenden Konzerts ist Herr Gilibert, der Bariton des Manhattan Opera House, und für das nächstfolgende Samstag-Konzert der bekannte russische Komponist und Pianist Herr Rachmaninoff, der bei dieser Gelegenheit sein Debut in New York machen wird.

Die Oratorien-Gesellschaft wird während der kommenden Saison vier Abend- und ein Nachmittags-Konzert geben. Im ersten Abend-Konzert am 1. Dezember gelangt Beethoven's Messe in D. zur Aufführung. In den beiden Weihnachts-Konzerten am Nachmittag des 28. und am Abend des 30. Dezember Händel's „Messias". Im dritten Konzert am Abend des 28. Februar Horatio J. Parker „Hora novissima" und Bach's „Magnificat" und im letzten Konzert, Charfreitag Abend, den 25. März Bach's „St. Matthäus Passion".

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New York City.

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17 1909

A cable from Rachmaninoff announces that the distinguished Russian composer-pianist will arrive in this country on October 26 aboard the Kronprinz Wilhelm. He will leave immediately for Boston, where he is to conduct the Boston Symphony Orchestra on October 29 and 30. His first New York appearances will be with the Boston Symphony Orchestra on November 13 and in his own recital in Carnegie Hall on November 20, at which time his new sonata, op. 20, will be included in his programme.

[38]

NEWS

Baltimore, Md.

OCT 16 190

SALE OF SEATS FOR BOSTON SYMPHONY

Usual Quota Of Five Concerts Will Be Given This Winter At Lyric.

The annual subscription sale of seats for the Boston Symphony Orchestra will open at Albaugh's ticket office, corner of Charles and Fayette streets, Monday morning text. The usual quota of five concerts will be given during the winter in the Lyric. The dates are Wednesday evenings, November 10, December 8, January 12 and March 23 and Tuesday evening, February 22. Particular attention is called to the fact that the February concert will come on Tuesday instead of the traditional Wednesday. Local conditions in Washington have made it necessary to change the date and day of this concert.

AMERICAN

Baltimore, Md.

OCT 17 190

Boston Symphony Orchestra.

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It is many years since the Boston Symphony Orchestra has been able to offer Baltimore such a brilliant list of soloists as that which is announced for the coming season. At present it is possible to announce but four of the five, but those four are of extraordinary high quality. There will be two singers, Marcella Sembrich and Ernestine Schumann-Heink. As is generally known, this is Madame Sembrich's last year in America. Last spring ... to the operatic stage, ... he is making a concert ... country, which will end her ... the United States ... Madam... to Amer... ton Symp... but in ... engager... to m... with t... soon ... to devo... the ... Bo... Baltimo... orchest... the las... aside fr... be a... with the... ann-Hei... most, ... public, a... orchestra ... of admi... ion attac... November ... achmanin... appearan... 07, since ... is ranked ... compos... eras, two ... and ... and ch... now an... sensatio... rememb... in music ... return to ... 1910 but M... Boston Sym... offer ... agents whic... back ... ective se... with the o... course, ... coming ... orchest... last se... fina... spies... up a... poured ... Fayettes... heard in ... ing Bureau ... John Mu... consent ... his for ... the end ... this in all that he ... winter. His time ... February is com... man's appearances ... two concerts with ... Orchestra, a re... Hall on January 19, ... the Russian Sym... March 4, and three ... concerts in the Met... ropolitan Opera House. With the numerous private engagements he will fill during the social season, it is anticipated that he will surpass the record of twenty-six appearances which he made last winter in New York before the end of his tour.

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ress ..... dress Washington, D. C.

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Mme. Olga Samaroff, as soloist here with th Orchestra at its seco day evening, Decembe season's work with a certs, in which she Miss Geraldine Farra tan Opera House, und Charles A. Ellis of Bo pearance of the seaso night in Springfield, played with the Bost chestra, and had a g only was the audience over her, but the me chestra applauded her general feeling in th whom she has played the past, was that her the last year and that first pianist of her ge fore the public, is m than ever.

Newspaper Cutting

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A cable from Ra Wolfsohn Musical that the distinguish poser-pianist will ar try on October 26, Prinz Wilhelm. He leave for Boston, w duct the Boston Sy on October 29 and York appearance wi ton Symphony Orch 13, and in his own Hall on November his new Sonato Op. in his programme.

EVENING MA

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The Boston Sympho York has been very la look is more promising been. The opening co Thursday evening. No

Gilibert, of the Man pany, as soloist, and Russian pianist and make his first appe day afternoon conce

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Boston Symphony Orchestra.

The annual subscription sale of seats for the Boston Symphony Orchestra will open at the Wilson ticket office in Droop's music store, 925 Pennsylvania avenue, next Tuesday morning, October 19, at 9 o'clock. For the five concerts which this famous orchestra is to give this winter in the New National Theater only a limited number of tickets remain to be sold, for the subscription is very large. Practically all the subscribers of last year have renewed for the coming season, and there is a large number of orders from new subscribers, so that it will be well for those purposing to secure season tickets to get them as early as possible, for the chances are that the house will be competely sold out by subscription.

The dates of the five concerts are, Tuesday afternoons, November 9, December 7, January 11, and March 22, and Monday afternoon, February 21. The attention of the patrons of the orchestra is particularly called to the fact that the February concert will be given on Monday afternoon instead of the usual Tuesday, this change being made necessary by local conditions. The concerts will begin as usual at 4:30 o'clock.

The list of soloists which the management will present during the season is not yet complete, but it is possible now to announce four of the five. These four are Mme. Corinne Rider-Kelsey, Mme. Olga Samaroff, Mischa Elman, and Prof. Willy Hess.

Mme. Corinne Rider-Kelsey is generally regarded as being the leading concert soprano of American birth and training. She is notable for the purity and sweetness of her voice and the skill of her use of it.

Mme. Olga Samaroff needs no introduction to the Washington public, for she has played several times in the past here and won for herself many warm admirers. Since she was last here Mme. Samaroff has spent a year in Europe, where her success in London, Paris, Munich, Vienna and other great musical centers was quite equal to any that she has had over here.

Mischa Elman made his debut in Washington last year with the Boston Symphony Orchestra and it is not necessary to enlarge upon his qualities as a violinist. He is one of the sensations of the century and that he is to return again with the orchestra this year is a matter of congratulation to all concerned.

Prof. Willy Hess, concert-master of the orchestra, is also well-known and admired in Washington in the capacity of concert-master, soloist, and quartet leader. Prof. Willy Hess stands today at the head of the classical school of violinists.

Max Fiedler will again be the conductor, and the personnel of the orchestra is practically the same as it was last year, only minor changes having been made. Mr. Fiedler has mapped out a most interesting group of programmes for the Washington concerts, and altogether it promises to be one of the most thoroughly satisfying series the orchestra has ever given in this city.

From TIMES

Address Washington, D. C.

Date .....

BOSTON ORCHESTRA SOLOISTS CHOSEN

Five Concerts to Be Given in Washington This Season.

The Boston symphony orchestra will give five concerts at the New National Theater this season.

The dates of the five concerts are on Tuesday afternoons, November 9, December 7, January 11, and March 22, and on Monday afternoon, February 21. The concerts will begin as heretofore, at 4:30 o'clock.

The list of soloists which the management will present during the season is not yet complete, but it is possible now to announce four of the five. These four are Madame Corinne Rider-Kelsy, Madame Olga Samaroff, Mischa Elman, and Prof. Willy Hess.

Madame Corinne Rider-Kelsy is generally regarded as being the leading concert soprano of American birth and training. She is notable for the purity and sweetness of her voice.

Madame Olga Samaroff has played several times here, and won many warm admirers. Since she was last here Madame Samaroff has spent a year in Europe, where her success in London, Paris, Munich, Vienna, and other musical centers was equal to any that she has had over here.

Mischa Elman made his debut in Washington last year with the Boston Symphony Orchestra.

Prof. Willy Hess, concert master of the orchestra, is well known in Washington in the capacity of concert master, soloist, and quartet leader. Prof. Willy Hess stands today at the head of the classical school of violinists.

Max Fiedler will again be the conductor, and the personnel of the orchestra is practically the same as it was last year.

...ire being ac... ...er, both in ...inary to the ...on, and from ... opera com... ...een a mem... ...years. The ...tra has se... ...ing concert ... October 8 ...ged to open ... Harrisburg, ...er Western ... of the ar... ...ing perform... ...e house, as ...formances ... Company, ...nd Philadel... ...s from her ...0.

...ton Symphon... ...eason tickets ...iced by the ... in New Yor... ...has been in ... for the past ... expectation... ...r the larges... ...d here, and ... ...ale is very limited. The ... there will be very few ...eft for sale for the sin...

...evening concert—Thurs... day, November 11—the soloist will be Gilibert, baritone of the Manhattan Opera Co., and on the following Saturday afternoon Rachmaninoff, the Russian pianist and composer, will make his debut in New York.

The American debut of Yolanda Mero has been pushed forward several days to allow the famous Hungarian pianist to accept a number of orchestral concerts out of town that have been offered to her through the failure of another famous pianist to visit this country. These include appearances in Chicago with the new Philharmonic Society, and in St. Paul with the St. Paul Symphony Orchestra. The positive date for Yolanda Mero's American debut has been set for Wednesday evening, November 3, in Carnegie Hall, when she will have the assistance of the Russian Symphony Orchestra, Modest Altschuler, conductor.

POST

s ..... Washington, D. C.

Boston Symphony Orchestra.

The annual subscription sale of seats for the Boston Symphony Orchestra will open at the Wilson ticket office in Droop's Music Store, 925 Pennsylvania avenue, Tuesday morning, October 19, at 9 o'clock. Five concerts will be given by this famous orchestra this winter in the New National Theater.

The dates of the five concerts are Tuesday afternoons, November 9, December 7, January 11 and March 22, and Monday afternoon, February 21. The concerts will begin as usual at 4:30 o'clock.

JOURNAL

...nist und Pianist ... 26. Oktober mit ...m" hier an. Er ... mit dem Boston ... hier konzertiren.

und am 20. November in Carnegie Hall sein eigenes Konzert geben.

* * *

Frau Gisela Weber wird am Freitag, den 5. November, Abends, in Mendelssohn Hall ihr Debut als Sängerin machen.

* * *

Die Symphonie-Gesellschaft von New ... vember unter Walter ... die Saison eröffnen. ... hier unbekannten ...führung gelangen ...ang. Sie umfaßt: ... nach Virgil's Hir... ...s. Martin, drama... ...aolo und Frances... ...g, „Zar und Sul... ...von Tongemälden, ...Goldmark, 3. Süite ...e Printemps" von ... Werke von De... ...fötertellaft geschrie... ...w's, Tschaikowsky's ...que" u. s. w.

EVENING STAR

ress ..... Washington, D. C.

Boston Symphony Orchestra.

The annual subscription sale of seats for the Boston Symphony Orchestra will open at the Wilson ticket office, 925 Pennsylvania avenue, next Tuesday morning, October 19, at 9 o'clock. For the five concerts which this famous orchestra is to give this winter in the New National Theater, the dates are Tuesday afternoons, November 9, December 7, January 11 and March 22, and Monday afternoon, February 21. Attention is particularly called to the fact that the February concert will be given Monday afternoon instead of the usual Tuesday. The concerts will begin, as usual, at 4:30 o'clock.

The list of soloists will include Mme. Corinne Rider-Kelsy, Mme. Olga Samaroff, Mischa Elman and Prof. Willy Hess.

Max Fiedler will again be the conductor, and the personnel of the orchestra is practically the same as it was last year, only minor changes having been made.

EITUNG

New York City.

OCT 17

Wie die Leitung des Bostoner Symphonie-Orchesters mittheilt, übertrifft das diesjährige Abonnement für die zehn New Yorker Konzerte des berühmten Orchesters selbst die rosigsten Erwartungen. Es ist der größte Andrang, der bisher beobachtet wurde, und die Zahl der für den Verkauf für die einzelnen Konzerte übrig bleibenden Sitze wird eine sehr beschränkte sein.

Der Solist des ersten, am 11. November Abend stattfindenden Konzerts ist Herr Gilibert, der Bariton des Manhattan Opera House, und für das nächstfolgende Samstag-Konzert der bekannte russische Komponist und Pianist Herr Rachmaninoff, der bei dieser Gelegenheit sein Debut in New York machen wird.

Die Oratorien-Gesellschaft wird während der kommenden Saison vier Abend- und ein Nachmittags-Konzert geben. Im ersten Abend-Konzert am 1. Dezember gelangt Beethoven's Messe in D. zur Aufführung. In den beiden Weihnachts-Konzerten am Nachmittag des 28. und am Abend des 30. Dezember Händel's „Messias". Im dritten Konzert am Abend des 28. Februar Horatio J. Parker „Hora novissima" und Bach's „Magnificat" und im letzten Konzert, Charfreitag Abend, den 25. März Bach's „St. Matthäus Passion".

Mme. Olga Samaroff, who is announced as soloist here with the Boston Symphony Orchestra at its second concert on Friday evening, Dec. 10, has begun her season's work with a series of seven concerts in which she is associated with Miss Geraldine Farrar, of the Metropolitan Opera House, under the direction of Charles A. Ellis, of Boston. Her first appearance of the season was last Tuesday night in Springfield, Mass., where she played with the Boston Symphony Orchestra, and had an enormous success. Not only was the audience most enthusiastic over her, but the members of the orchestra applauded her as heartily.

NEW YORK AMERICAN,

... New York City.

OCT 17 ...

French music.

Charles Gilibert will be the soloist at the first New York evening concert of the Boston Symphony, on Nov. 11, at Carnegie Hall. Two days later Rachmaninoff, the Russian pianist-composer, will appear with the Boston orchestra.

From TRIBUNE

Address New York City.

Date OCT 17 1909

BOSTON SYMPHONY ORCHESTRA.

The sale of season tickets for the ten concerts which the Boston Symphony Orchestra is to give in New York in the coming winter has been in progress in Carnegie Hall for the last week and has exceeded all expectations. The subscription is by far the largest the orchestra has ever had here, and the number of seats yet on sale is limited. The outlook is that there will be few desirable seats left for sale for the single concerts.

At the first evening concert, Thursday, November 11, the soloist will be Gilibert, barytone, of the Manhattan opera company, and on the following Saturday afternoon Rachmaninoff, the Russian pianist and composer, will make his debut in New York.

From TRIBUNE

Address New York City.

Date OCT 17 1909

A cable message from Rachmaninoff to the Wolfsohn Musical Bureau announces that the Russian composer and pianist will arrive in this country on October 26. He will go immediately to Boston, where he is to conduct performances of the Boston Symphony Orchestra on October 29 and 30. His first New York appearances will be with the Boston Symphony Orchestra, on November 13, and in his own recital in Carnegie Hall, on November 20, at which time his new sonata, Op. 20, will be included in his programme.

SUN

... New York City.

ess .....

1 7 1909

A cable from Rachmaninoff announces that the distinguished Russian composer-pianist will arrive in this country on October 26 aboard the Kronprinz Wilhelm. He will leave immediately for Boston, where he is to conduct the Boston Symphony Orchestra on October 29 and 30. His first New York appearances will be with the Boston Symphony Orchestra on November 13 and in his own recital in Carnegie Hall on November 20, at which time his new sonata, op. 20, will be included in his programme.

GLOBE & COMMERCIAL ADVERTISER,

ss New York City.

Musical Notes

THE redoubtable Max Reger, a self-styled disciple of the great Bach, who once modestly proposed to rewrite at least a portion of his master's works, was represented at the second concert of the Boston Symphony Orchestra in Boston last Saturday by a work entitled "Symphonic Prologue to a Tragedy," which was performed then for the first time in America. Max Reger, with more than 100 opus numbers to his credit in the brief span of thirty-six years, is by his industry alone one of the important figures of contemporary music. His variations and fugue for orchestra, introduced to New York by the Boston Symphony Orchestra during the conductorship of Dr. Muck, made a profound impression, and probably Mr. Fiedler will see fit to include this symphonic prologue in his New York programme. Meantime what Philip Hale, the reviewer of the Boston Herald, has to say of the work is keenly interesting. Mr. Hale does not mince matters, as the following passage shows:

It is not easy to speak patiently or calmly of this preposterous music; music that is not music, as there are books that are not books. The Regerite may answer with a provoking smile: "You should not judge from one hearing; you should hear the prologue often; it will grow on you; it is a gigantic work, not readily grasped and comprehended."

But the prologue is not unendurable by reason of some strangeness in the proportions of an unfamiliar harmonic scheme, daring modulations, bizarre instrumentation. It is unendurable because it is prodigiously dull. There is complexity, there is technical skill of a kind not to be encouraged when the results are so barren, there is a din; but where is strength, where is beauty, and, above all, where is tragic intensity or suggestion of bodement? Notes galore; themes without distinction; climaxes that do not thrill, that are in boresome succession, music that is jejune and futile.

From TRIBUNE

Address New York City.

BOSTON SYMPHONY ORCHESTRA.

The first pair of Boston symphony concerts will be given in Carnegie Hall on Thursday evening, November 11, and Saturday afternoon, November 13. At the first concert the soloist will be Charles Gilibert, the eminent barytone of the Manhattan Opera Company. At the matinee concert Serge Rachmaninoff, the famous Russian composer and pianist, will make his first appearance as soloist in New York.

At each concert Mr. Fiedler will present a novelty. On Thursday evening he will play for the first time in New York Max Reger's Symphonic Prologue to a Tragedy, Opus 108. The other orchestral numbers will be Brahms's symphony in D major, No. 2, and Richard Strauss's tone poem "Till Eulenspiegel's Merry Pranks."

On Saturday afternoon the novelty will be Granville Bantock's overture, "Pierrot of the Minute," which has been played with great success in Boston. The other numbers on the programme will be Schumann's second symphony, in C major; Rachmaninoff's concerto No. 2 for pianoforte and orchestra, and Richard Strauss's tone poem "Don Juan."

EVENING POST,

s New York City.

OCT 22 1909

Boston Symphony Orchestra.

Although Rachmaninoff, the Russian composer-pianist, who is to make his first appearance here with the Boston Symphony Orchestra on Saturday afternoon, November 13, has been compelled to delay his sailing so that his appearance in Boston has been postponed, he will arrive in this country in ample time to fulfil his engagement with the Boston Symphony in this city. Under these unexpected conditions, however, it is a question whether he will be able to conduct any of his own works, owing to lack of time for rehearsal, and he will probably simply appear as piano soloist.

NEW YORK PRESS,

ess New York City.

OCT 17 1909

The sale of season tickets for the ten concerts the Boston Symphony Orchestra is to give in New York during the coming winter has been going on in Carnegie Hall for the last week, and it is asserted the subscription is by far the largest the orchestra has ever had here. It is probable, therefore, there will be few desirable seats left for sale for the single concerts. In the first evening concert, on November 12, the soloist will be Gilibert, baritone, and on the following Saturday afternoon Rachmaninoff, Russian pianist and composer, will make his debut in New

From Daily Eagle

ddress Brooklyn, N

te OCT 2 8 19

CURB LIGHT TO AID MUSIC

Women to Shade Glare During Concerts.

Members of Philharmonic Auxiliary Hold Meeting and Decide on Many Plans for Coming Season.

The Women's Auxiliary of the Philharmonic Concerts held a meeting this morning at the Academy of Music that was presided over by Mrs. Camden C. Dike. Mrs. Frank M. Lupton acted as secretary.

Mrs. Dike in her opening remarks said that a larrge majority of the former subscribers had renewed their subscriptions and that the outlook for the season was extremely bright. She then announced that the sale of seats to subscribers will open at the Academy on Tuesday morning, October 26. Mrs. Dike spoke of the sociability that had prevailed when the concerts were given at the old Academy and hoped that the same conditions would prevail in the new building. She impressed upon the members that one of the chief aims of the auxiliary is to look after matters of this kind.

Suggestions were called for, and a member ventured to advise that the lights in the auditorium be turned low during the concerts, as this would help the effect of the music. It was agreed that the lights might be dimmed to some extent, but lowering them to the vanishing point could not be considered, as it was decided that this plan, together with the soothing strains of the orchestra, might have a soporific effect upon some of the auditors.

The German section of the Institute suggested that in honor of Schiller's birthday Mr. Fiedler be requested to play Beethoven's Ninth Symphony; that fine soloists be secured, and that the Brooklyn Oratorio Society furnish the chorus. A motion to this effect was made by Mrs. Otto Goebel, seconded by Mrs. J. H. Recknagle, and carried.

It was announced that the Henry K. Sheldon fund would provide decorations for the platform this season. Mention was also made of the death of Frederick R. Conee, the former manager of the Boston Symphony Orchestra.

Daily Eagle,

ess Brooklyn, N. Y.

OCT 2 8 1909

People who expect to keep up with the musical procession here in this sleepy old town of Brooklyn this winter will get up early in the morning and may as well resign themselves to a course of tonics or prepare to eat three square meals a day. We shall have opera every Monday night, beginning Nov. 8, with two preliminary performances of "Freischuetz" thrown in for good measure. Then the orchestral programme will be richer than we have ever known, with five Friday night concerts each from the Boston Symphony, the New York Philharmonic under Mahler, the New York Symphony under Damrosch and five Saturday matinee concerts for young people by Damrosch and the New York Symphony Orchestra. Here is the list of dates:

Friday, November 5—New York Symphony.
Saturday, November 6—New York Symphony (matinee).
Friday, November 12—Boston Symphony.
Friday, November 26—New York Symphony.
Friday, December 3—New York Philharmonic (Mahler).
Saturday, December 4—New York Symphony (matinee).
Friday, December 10—Boston Symphony.
Saturday, January 8—New York Philharmonic (Mahler).
Friday, January 14—Boston Symphony.
Friday, January 21—New York Symphony.
Friday, January 28—New York Philharmonic (Mahler).
Saturday, January 29—New York Symphony (matinee).
Friday, February 11—New York Philharmonic (Mahler).
Friday, February 18—New York Symphony.
Friday, February 25—Boston Symphony.
Saturday, January 26—New York Symphony (matinee)
Friday, March 11—New York Symphony.
Friday, March 18—New York Philharmonic (Mahler).
Friday, March 25—Boston Symphony.
Saturday, March 26—New York Symphony (matinee).

From GLOBE & COMMERCIAL ADVERTISE

Address New York City.

Date OCT 22 1909

ALTHOUGH Rachmaninoff, the Russian composer-pianist, who is to make his first appearance here with the Boston Symphony Orchestra on Saturday afternoon, Nov. 13, has been compelled to delay his sailing so that his appearance in Boston has been postponed, he will arrive in this country in ample time to fulfil his engagement with the Boston Symphony in this city. Under these unexpected conditions, however, it is a question whether he will be able to conduct any of his own works, owing to lack of time for rehearsal, and he will probably simply appear as piano soloist.

[39]

Newspaper Cutting Bureau in the World

Daily Citizen,

Brooklyn, N. Y.

s OCT 23 1909

The annual subscription sale of seats for the Boston Symphony Orchestra will open at the office of the Institute of Arts and Sciences Thursday morning at 8 o'clock. Last season was the largest the orchestra has enjoyed in Brooklyn since the old Academy was destroyed by fire, and as all who went to the concerts remember, practically every seat was sold. This year the prospects are that the season if possible will be even better for Mr. Fiedler, the conductor of the orchestra, made so many friends here that he might easily be called the most popular conductor the Boston Symphony has ever brought to Brooklyn. The five concerts will be given in the Academy of Music, and the dates are Friday evenings, Nov. 12, Dec. 10, Jan. 14, Feb. 25 and March 25.

M. Gilibert, baritone, will contribute two arias to the programme of the first Boston Symphony Orchestra concert here, on Nov. 12. Orchestral numbers will be the overture to "Oberon," von Weber; the Symphony in E minor, No. 5, Op. 64, Tschaikowsky; Suite "Peer Gynt," No. 1, Grieg, and the tone poem, "Till Eulenspidgel's Merry Pranks," Richard Strauss.

At the second concert, in December, the soloist will be Madame Olga Samaroff, the American pianist. In January the Brooklyn patrons will have another opportunity to hear Mischa Elman. The soloist for the February concert has not yet been chosen, but the management promises that the assisting artist will be fully up to the standard of the others. For March the management will present, for the first time in several years, as soloist Professor Willy Hess, the concert-master of the orchestra.

EVENING SUN,

ss New York City.

OCT 2 3

The Boston Symphony Orchestra tours are published in an annual booklet this week by Manager Charles A. Ellis and W. H. Brennan, his new business representative. The bookings of the orchestra are 112 in all, including fifteen in all New York and the usual home pair for the Pension Fund.

Rachmaninoff's début will be in New York, after all.

EVENING TELEGRAM,

s New York City.

OCT 25 1909

Madame Blanche Arral, a French singer with a high coloratura voice, sang for the first time in New York yesterday afternoon in Carnegie Hall. Neither the size of the audience nor its enthusiasm could have brought her any complaint. The seats were well filled and the auditors demonstrative and generous. Mme. Arral relapses quickly into operatic expression as she sings, her gestures being those of the theatre as opposed to the rigid poise of the concert stage. Her tones are brilliant, though at times their production could be improved.

Her recital included selections from "Hamlet," "The Queen of Sheba" and "Mignon." At the conclusion she sang an encore, for which the audience attested its favor. She was accompanied by Volpe's Symphony orchestra, which, if not the Boston Symphony orchestra, is so good that it should be encouraged. The orchestra played a Grieg suite and the final number, "Solveig's Song," was encored. The work of the musicians, if at times a little uneven, certainly demonstrated ambitious desire to do well.

NEW YORK PRESS,

ss New York City.

OCT 24 1909

Although Rachmaninoff, the Russian composer and pianist, who is to make his first appearance here with the Boston Symphony Orchestra on Saturday afternoon, November 13, has been compelled to delay his sailing so that his appearance in Boston has been postponed, he will arrive in this country in ample time to fulfil his engagement with the Boston Symphony in this city. Under these unexpected conditions, however, it is a question whether he will be able to conduct any of his own works, there being so little time for rehearsing, and so he will probably appear only as piano soloist.

Daily Times,

s Brooklyn, N. Y.

OCT 23 1909

M. Gilibert, baritone, will contribute two arias to the programme of the first Boston Symphony Orchestra concert here, on November 12. Orchestral numbers will be the overture to "Oberon," von Weber; the Symphony in E minor, No. 5, Op. 64, Tschaikowsky; Suite "Peer Gynt," No. 1, Grieg, and the Tone Poem, "Till Eulenspiegel's Merry Pranks," Richard Strauss.

Standard Union,

ess Brooklyn, N. Y.

OCT 24 1909

The annual subscription sale of seats for the Boston Symphony Orchestra will open at the offices of the Institute of Arts and Sciences Thursday morning, Oct. 28, at 8:30 o'clock. Last season was the largest the orchestra has enjoyed in Brooklyn since the old Academy was destroyed by fire, and, as all who went to the concerts remember, practically every seat was sold. This year the prospects are that the season if possible will be even better, for Mr. Fiedler, the conductor of the orchestra, made so many friends here, that he might easily be called the most popular conductor the Boston Symphony has ever brought to Brooklyn. The five concerts will be given in the Academy of Music, and the dates are Friday evenings, Nov. 12, Dec. 10, Jan. 14, Feb. 25, and March 25. Mr. Fiedler has begun his second year with the Boston Symphony Orchestra under the most favorable conditions. Only a few very minor changes have been made in the personnel, and this year he has not to go through the process of becoming acquainted with his men and with his public. The first concerts in Boston were exceedingly successful both from the point of view of the programs which, in Mr. Fiedler's case, are almost always models of their kind, and in the performance. The management is able to present to Brooklyn an exceedingly attractive list of soloists this year. At the first concert the soloist will be Charles Gilibert, of the Manhattan Opera Company. Gilibert is one of the finest artists now on the lyric stage. He represents the best traditions of musical France, where all his career was spent until he came to this country to be a member of the Metropolitan Opera Company under Maurice Grau. He will sing two arias. At the second concert in December the soloist will be Madame Olga Samaroff, the American pianist, who already has a most admiring circle of friends here in Brooklyn. Since her last appearance Madame Samaroff has spent a winter in Europe, where she has played with a success most gratifying to herself and to her many friends in this country. Reports have it that her art is more beautiful than it ever has been, and that to-day more than ever she justifies her reputation as being the finest woman pianist of her generation. In January the Brooklyn patrons of the Boston Symphony will have another opportunity to hear with that orchestra Mischa Elman, the young Russian violinist, who made so astounding a sensation here a year ago. The best proof of his artistry is that he will play no less than twelve times with the Boston Symphony in various cities. The soloist for the February concert has not yet been chosen, but the management promises that the assisting artist will be fully up to the standard of the others. For March the management will present for the first time in several years as soloist Prof. Willy Hess, the concert-master of the orchestra. Prof. Hess needs no introduction to Brooklyn, where he has played with great success many times. It is not going too far to say that Prof. Hess is the greatest living exponent of the classic school of violin now that Joachim has gone. Mr. Fiedler has mapped out a series of programs which promises much to lovers of music. On his first program for November, the principal orchestra works will be: Weber's Overture to "Oberon"; Tschaikowsky's Fifth Symphony; Grieg's Suite No. 1 "Peer Gynt", and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

m TRIBUNE

ress New York City.

e OCT 24

BOSTON SYMPHONY ORCHESTRA.

Although Rachmaninoff, the Russian composer-pianist, who is to make his first appearance here with the Boston Symphony Orchestra on Saturday afternoon, November 13, has been compelled to delay his sailing so that his appearance in Boston has been postponed, he will arrive in this country in ample time to fulfil his engagement with the Boston Symphony in this city. Under these unexpected conditions, however, it is a question whether he will be able to conduct any of his own works owing to lack of time for rehearsal, and he will probably simply appear as a piano soloist.

NEW YORK AMERICAN,

ess New York City.

OCT 24

Although Rachmaninoff, the Russian composer-pianist, who is to make his first appearance here with the Boston Symphony Orchestra on Saturday afternoon, November 13, has been compelled to delay his sailing, so that his appearance in Boston has been postponed, he will arrive in this country in ample time to fulfil his engagement with the Boston Symphony in this city. Under these unexpected conditions, however, it is doubtful whether he will be able to conduct any of his own works owing to lack of time for rehearsal, and he will probably simply appear as piano soloist.

Reinald Werrenrath announces a song recital for Tuesday evening at Mendels[illegible] Hall.

Newspaper Cutting Bureau in the World
Daily Citizen,
Brooklyn, N. Y.
OCT 27 19

PHILHARMONIC CONCERTS.

Audiences Are Expected to Be Largest in the History of the Society.

The audiences at the Philharmonic concerts by the Boston Symphony Orchestra, Max Fiedler, conductor, will be, it is expected, the largest in the history of the Philharmonic Sosiety. In the old Academy of Music, on Montague street, the total seating capacity was only 1,650 and the amount of standing room was limited. The seating capacity for the new opera house is 2,050 and there is standing room for 250 without crowding. The subscribers to the Philharmonic concerts of last season have been given opportunity to renew their subscriptions for the coming year and this they have done to an unprecedented extent.

The members of the department of music, representing the musical profession, are represented by R. Huntington Woodman, president; Arthur Claassen and Perlee V. Jervis, vice-presidents; John Hyatt Brewer, secretary; H. Brooks Day, librarian; Graham Reed, G. Waring Stebbins, Samuel A. Baldwin, Herbert S. Sammond, Carl G. Schmidt, Robert G. Weigester, Clarence Eddy, Frederick R. Preston, Scott Wheeler, aDniel Gregory Mason, Charles Stuart Phillips, William A. Thayer, Mrs. Thomas Prosser, Mrs. A. Augustus Healy, Mrs. Otto Goepel, Mrs. Henry I. Judson, Mrs. H. J. Recknagel, Mrs. John Van Buren Thayer, Mrs. George W. Wingate, Mrs. George A. Allin, Mrs. John Anderson, Mrs. Henry D. Atwater, Miss Minna Behr, Miss Mary Benson, Mrs. William Berri, Mrs. Charles E. Bolles, Mrs. Joseph E. Brown, Mrs. Glentworth R. Butler, Mrs. I. Sherwood Coffin, Mrs. Frederick W. Crane, Mrs. Henry E. Dreier, Mrs. Charles M. Field, Mrs. George S. Frank, Mrs. John Gibb, Mrs. Carl Goepel, Mrs. E. J. Grant, Mrs. J. W. Hollenback, Mrs. Calvin E. Hull, Mrs. William B. Hurd, Jr., Mrs. Robert J. Kimball, Mrs. Alexander S. Kirkman, Mrs. Eben J. Knowlton, Mrs. Edward H. Litchfield, Mrs. William H. Lyon, Mrs. Josiah T. Marean, Mrs. James L. Morgan, Mrs. Wihlelmus Mynderse, Mrs. John Notman, Mrs. George Notman Mrs. Edwin Packard, Mrs. Frederic B. Pratt, Mrs. George A. Price, Mrs. James T. Russell, Mrs. Henry K. Sheldon, Mrs. Hiram R. Steele, Miss Margaret Thayer, Mrs. David Thornton, Mrs. Frederick C. Truslow, Mrs. Alfred T. White, Mrs. Richard Young, Mrs. William H. Ziegler.

To-morrow afternoon at 4 oclock will begin the opening sale of season tickets for those who were not subscribers for the whole of last season.

Standard Union,
Brooklyn, N. Y.
OCT 27 1909

SUBSCRIPTIONS FOR CONCERTS

Boxholders and Others for Philharmonic Series at Academy of Music.

MARINE LIFE CONFERENCE.

Carl Fique's Lecture Recital on "Elektra."

The audiences at the Philharmonic concerts by the Boston Symphony Orchestra, Max Fiedler, conductor, are expected to be the largest in the history of the Philharmonic Society. In the old Academy of Music, on Montague street, the total seating capacity was only 1,650, and the amount of standing room was limited. The seating capacity of the new opera house is 2,050, and there is standing room for 250 without crowding. The subscribers to the Philharmonic concerts of last season have been given opportunity to renew their subscriptions for the coming year, and this they have done to an unprecedented extent.

Among those who are holders of boxes are Mrs. Camden C. Dike, president of the Women's Auxiliary Board; Mrs. Henry R. Mallory, Mrs. Frank M. Lupton, Mrs. David A. Boody, Mrs. Frank S. Jones, Mrs. Lowell M. Palmer, Mrs. George D. Pratt, Mrs. Charles F. Pray and Miss Katherine S. Dreier. Among the directors of the Brooklyn Philharmonic Society represented are John E. Leech, William H. Wallace, Crowell Hadden, Walter H. Crittenden, Carll H. De Silver, Henry N. Whitney, Alexander E. Orr, George H. Prentiss, John F. Praeger, Henry F. Noyes, Horace J. Morse, Dr. Thomas R. French, Charles J. Peabody, Gates D. Fahnestock. Martin Joost. Among the trustees of the Institute not included in the foregoing are A. Augustus Healy, Charles A. Schieren, John S. Frothingham, William J. Coombs, Jacob G. Dettmer, Dick S. Ramsay, Elijah R. Kennedy, Alfred T. White, Arthur M. Hatch, Abraham Abraham, Stanford H. Steele, Herman Stutzer and Lysander W. Lawrence.

The members of the department of music, representing the musical profession, are represented by R. Huntington Woodman, Arthur Claassen, Perlee V. Jervis, John Hyatt Brewer, H. Brooks Day, Graham Reed, G. Waring Stebbins, Samuel A. Baldwin, Herbert S. Sammond, Carl G. Schmidt, Robert G. Weigester, Clarence Eddy, Frederick R. Preston, Scott Wheeler, Daniel Gregory Mason, Charles Stuart Phillips, William A. Thayer, Mrs. T. Prosser, Mrs. A. Augustus Healy, Mrs. Otto Goepel, Mrs. Henry I. Judson, Mrs. H. J. Reckuagel, Mrs. John Van Buren Thayer, Mrs. George W. Wingate, Mrs. Mrs. George A. Allin, Mrs. John Anderson, Mrs. Henry D. Atwater, Miss Minna Behr, Miss Mary Benson, Mrs. William Berri, Mrs. C. E. Bolles, Mrs. Joseph E. Brown, Mrs. Glentworth R. Butler, Mrs. I. Sherwood Coffin, Mrs. Frederick W. Crane, Mrs. Henry E. Dreier, Mrs. Charles M. Field, Mrs. George S. Frank, Mrs. John Gibb, Mrs. Carl Goepel, Mrs. E. J. Grant, Mrs. J. W. Hollenback, Mrs. Calvin E. Hull, Mrs. William B. Hurd, Jr., Mrs. Robert J. Kimball, Mrs. Alexander S. Kirkman, Mrs. Eben J. Knowlton, Mrs. Edward H. Litchfield, Mrs. William H. Lyon, Mrs. Josiah T. Marean, Mrs. James L. Morgan, Mrs. Wilhelmus Mynderse, Mrs. John Notman, Mrs. George Notman, Mrs. Edwin Packard, Mrs. Frederic B. Pratt, Mrs. George A. Price, Mrs. James T. Russell, Mrs. Henry K. Sheldon, Mrs. Hiram R. Steele, Miss Margaret Thayer, Mrs. David Thornton, Mrs. Frederick C. Truslow, Mrs. Alfred T. White, Mrs. Richard Young and Mrs. William H. Ziegler.

The patrons of these concerts have now for four decades comprised the most substantial of Brooklyn citizens and the most devoted lovers of symphonic music. To-morrow afternoon at 4 o'clock is the opening sale of season tickets for those who were not subscribers for the whole of last season.

Daily Eagle,
Brooklyn, N.
OCT 28 190

With Friday, November 12, as the night of the first Boston Symphony Concert, the plans are now all in readiness, and an exceedingly clear idea of the personnel of these big musical events is now possible. The subscribers include many of the most representative people of Brooklyn, and this year's subscription list seems stronger and more notable than ever. Among the box holders of the coming season are:

Mrs. Camden C. Dike, president of the Women's Auxiliary Board; Mrs. Henry Rogers Mallory, Mrs. Frank M. Lupton, Mrs. David A. Boody, Mrs. Frank Smith Jones, Mrs. Lowell M. Palmer, Mrs. George D. Pratt, Mrs. Charles F. Pray and Miss Katherine S. Dreier. The directors of the Brooklyn Philharmonic Society represented, among others, are: John E. Leech, William H. Wallace, Crowell Hadden, Walter H. Crittenden, Carll H. DeSilver, Henry N. Whitney, Alexander E. Orr, George H. Prentiss, John F. Praeger, Henry F. Noyes, Horace J. Morse, Dr. Thomas R. French, Charles J. Peabody, Gates D. Fahnestock, Martin Joost.

Yet others of note who will figure in this year's Boston Symphony's are: A. Augustus Healy, Charles A. Schieren, John S. Frothingham, William J. Coombs, Jacob G. Dettmer, Dick S. Ramsay, Elijah R. Kennedy, Alfred T. White, Arthur M. Hatch, Abraham Abraham, Sanford H. Steele, Herman Stutzer, Lysander W. Lawrence, R. Huntington Woodman, Arthur Claassen, Perlee V. Jervis, John Hyatt Brewer, H. Brooks Day, Graham Reed, G. Waring Stebbins, Samuel A. Baldwin, Herbert S. Sammond, Carl G. Schmidt, Robert G. Weigester, Clarence Eddy, Frederick R. Preston, Scott Wheeler, Daniel Gregory Mason, Charles Stuart Phillips, William A. Thayer, Mrs. Thomas Prosser, Mrs. A. Augustus Healy, Mrs. Otto Goepel, Mrs. Henry I. Judson, Mrs. H. J. Recknagel, Mrs. John Van Buren Thayer, Mrs. George W. Wingate.

Mrs. George A. Allin, Mrs. John Anderson, Mrs. Henry D. Atwater, Miss Minna Behr, Miss Mary Benson, Mrs. William Berri, Mrs. Charles E. Bolles, Mrs. Joseph E. Brown, Mrs. Glentworth Reeve Butler, Mrs. I. Sherwood Coffin, Mrs. Frederick W. Crane, Mrs. H. Edward Dreier, Mrs. Charles M. Field, Mrs. George S. Frank, Mrs. John Gibb, Mrs. Carl Goepel, Mrs. E. J. Grant, Mrs. J. W. Hollenback, Mrs. Calvin Edwards Hull, Mrs. William B. Hurd, jr.; Mrs. Robert J. Kimball, Mrs. Alexander S. Kirkman, Mrs. Eben J. Knowlton, Mrs. Edward H. Litchfield, Mrs. William H. Lyon, Mrs. Josiah T. Marean, Mrs. James L. Morgan, Mrs. Wilhelmus Mynderse, Mrs. John Notman, Mrs. George Notman, Mrs. Edwin Packard, Mrs. Frederic B. Pratt, Mrs. George A. Price, Mrs. James T. Russell, Mrs. Henry K. Sheldon, Mrs. Hiram R. Steele, Miss Margaret Thayer, Mrs. David Thornton, Mrs. Frederick C. Truslow, Mrs. Alfred T. White, Mrs. Richard Young, Mrs. William H. Ziegler.

Daily Citizen,
Brooklyn, N. Y.
OCT 27 1909

PHILHARMONIC CONCERTS.

Audiences Are Expected to Be Largest in the History of the Society.

The audiences at the Philharmonic concerts by the Boston Symphony Orchestra, Max Fiedler, conductor, will be, it is expected, the largest in the history of the Philharmonic Sosiety. In the old Academy of Music, on Montague street, the total seating capacity was only 1,650 and the amount of standing room was limited. The seating capacity for the new opera house is 2,050 and there is standing room for 250 without crowding. The subscribers to the Philharmonic concerts of last season have been given opportunity to renew their subscriptions for the coming year and this they have done to an unprecedented extent.

The members of the department of music, representing the musical profession, are represented by R. Huntington Woodman, president; Arthur Claassen and Perlee V. Jervis, vice-presidents; John Hyatt Brewer, secretary; H. Brooks Day, librarian; Graham Reed, G. Waring Stebbins, Samuel A. Baldwin, Herbert S. Sammond, Carl G. Schmidt, Robert G. Weigester, Clarence Eddy, Frederick R. Preston, Scott Wheeler, aDniel Gregory Mason, Charles Stuart Phillips, William A. Thayer, Mrs. Thomas Prosser, Mrs. A. Augustus Healy, Mrs. Otto Goepel, Mrs. Henry I. Judson, Mrs. H. J. Recknagel, Mrs. John Van Buren Thayer, Mrs. George W. Wingate, Mrs. George A. Allin, Mrs. John Anderson, Mrs. Henry D. Atwater, Miss Minna Behr, Miss Mary Benson, Mrs. William Berri, Mrs. Charles E. Bolles, Mrs. Joseph E. Brown, Mrs. Glentworth R. Butler, Mrs. I. Sherwood Coffin, Mrs. Frederick W. Crane, Mrs. Henry E. Dreier, Mrs. Charles M. Field, Mrs. George S. Frank, Mrs. John Gibb, Mrs. Carl Goepel, Mrs. E. J. Grant, Mrs. J. W. Hollenback, Mrs. Calvin E. Hull, Mrs. William B. Hurd, Jr., Mrs. Robert J. Kimball, Mrs. Alexander S. Kirkman, Mrs. Eben J. Knowlton, Mrs. Edward H. Litchfield, Mrs. William H. Lyon, Mrs. Josiah T. Marean, Mrs. James L. Morgan, Mrs. Wihlelmus Mynderse, Mrs. John Notman, Mrs. George Notman Mrs. Edwin Packard, Mrs. Frederic B. Pratt, Mrs. George A. Price, Mrs. James T. Russell, Mrs. Henry K. Sheldon, Mrs. Hiram R. Steele, Miss Margaret Thayer, Mrs. David Thornton, Mrs. Frederick C. Truslow, Mrs. Alfred T. White Mrs. Richard Young, Mrs. William H. Ziegler.

To-morrow afternoon at 4 oclock will begin the opening sale of season tickets for those who were not subscribers for the whole of last season.

The First Established and most Complete Newspaper Cutting Bureau in the World
Standard Union,
Brooklyn, N. Y.
OCT 23 1909

At the first Boston Symphony concert here, which is to be given Nov. 12, M. Gilibert, baritone, will contribute two arias to the programme.

From WORLD
Address New York City.
Date
Mr. Gilbert, baritone, will be the soloist Nov. 12 for the first Philharmonic Concert of the Boston Symphony Orchestra.

Daily Eagle,
Brooklyn, N. Y.
OCT 28 1909

Könen-Rezital.

Herr M. H. Hanson, der Manager Frl. Tilly Könen's, hat sich entschlossen, die westliche Tournee der Sängerin zu unterbrechen und sie am kommenden Dinstag Nachmittag in Mendelssohn Hall ein zweites Rezital absolviren zu lassen, wobei die Gewähr gegeben wurde, daß das Konzert nicht, wie anläßlich des ersten Auftretens der Künstlerin, durch die Arbeiten am danebengelegenen Neubau eine unliebsame Störung erfahren werde.

Herr Hanson hat ein Konzert in Omaha aufgegeben und die Sängerin wird eben Zeit genug haben, auf einem Zug des Twentieth Century gegen Osten zu eilen, um ihr hiesiges zweites Auftreten zu ermöglichen. Das Programm wird kommenden Sonntag bekannt gegeben werden.

Frl. Könen hat anläßlich ihres Auftretens am Dinstag in Boston im Rahmen des Bostoner Symphonie-Orchesters einen gewaltigen Erfolg davongetragen. Sie wurde nach ihrer Nummer neun Mal gerufen, nach einem gemeinschaftlich mit Dr. Wüllner gesungenen Duett gar elf Mal.

From EVENING SUN,
Address New York City.
OCT 26

Sergius Rachmaninoff is to make his first appearance, not in Boston, but in New York, with the Boston Symphony Orchestra, on Saturday afternoon, Nov. 13.

The mighty handed young Russian composer was compelled to delay his sailing, so that his appearance in Boston had to be postponed. He will arrive in this country in time to catch up with the orchestra on its first tour South. Under these unexpected conditions, it is explained, the piano soloist will hardly be expected to conduct any of his own works, owing to lack of time for rehearsal.

Citizen,
Brooklyn, N. Y.
OCT 30 1909

The first of the Boston Symphony concerts of the season will be given in the Academy of Music on Friday evening, Nov. 12, when the soloist will be Charles Gilbert, baritone, of the Manhattan Opera Company of New York. The orchestral part of the programme will comprise Weber's overture to "Oberon," Tschaikowsky's Fifth Symphony in E minor, Grieg's First Suite "Peer Gynt," and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

Daily Times,
Brooklyn, N. Y.
OCT 30 1909

The first of the Boston Symphony concerts of the season will be given in the Academy of Music on Friday evening, November 12, and the soloist will be Charles Gilbert, the baritone of the Manhattan Opera Company. The orchestral part of the programme will comprise Weber's overture to "Oberon," Tschaikowsky's Fifth Symphony in E minor, Grieg's First Suite "Peer Gynt," and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

EVENING MAIL

New York City.

OCT 30 1909

The first pair of Boston Symphony concerts to be given in Carnegie hall Thursday evening and Saturday afternoon, November 11-13, will have as soloists Gilibert at the first and the American debut of Rachmaninoff at the matinee. At the Thursday evening concert Mr. Fiedler will present for the first time in New York Max Reger's symphonic Prologue to a Tragedy, op. 108, Brahm's symphony in D major, No. 2, and Strauss' "Til Eulenspiegel."

Saturday afternoon Rachmaninoff will play his own concerto. The novelty will be Granville Bantock's "Pierrot of the Minute," and other numbers will be Schumann's second symphony in C major and Richard Strauss' tone-poem "Don Juan."

From Daily Eagle,
Address Brooklyn, N. Y.
Date OCT 30

The first of the Boston Symphony concerts of the season will be given in the Academy of Music on Friday evening, November 12, and the soloist will be Gilibert, the eminent baritone of the Manhattan Opera Company. The orchestral part of the programme will comprise Weber's overture to "Oberon," Tschaikowsky's Fifth Symphony in E minor, Grieg's First Suite "Peer Gynt" and Richard Strauss' tone poem "Till Eulenspiegel's Merry Pranks."

GLOBE & COMMERCIAL ADVERTISER,

New York City.

The first pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Nov. 11, and Saturday afternoon, Nov. 13. At the first concert the soloist will be Charles Gilibert, the eminent baritone of the Manhattan Opera Company. At the matinée concert Serge Rachmaninoff, the Russian composer and pianist, will make his first appearance as soloist in New York. At each concert Mr. Fiedler will bring forward a novelty. On Thursday evening he will present for the first time in New York Max Reger's "Symphonic Prologue to a Tragedy," opus 108. The other orchestral numbers will be Brahams's symphony in D major and Richard Strauss's tone poem "Till Eulenspiegel." On Saturday afternoon the novelty will be Granville Bantock's overture, "Pierrot of the Minute." The other numbers on the programme are Shumann's symphony in C major, Rachmaninoff's concerto No. 2 for piano and orchestra, and Richard Strauss's tone poem "Don Juan."

EVENING TELEGRAM,

New York City.

OCT 28 1909

The first pair of Boston Symphony concerts will be given at Carnegie Hall on Thursday evening, November 11, and Saturday afternoon, November 13, respectively. At the first concert the soloist will be Charles Gilibert, the eminent baritone of the Manhattan Opera Company. At the matinee concert Serge Rachmaninoff, the famous Russian composer and pianist, will make his first appearance as soloist in New York.

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The First Extensive and most Complete Newspaper Cutting Bureau in the World

From ... MUSIC TRADES.

Address ...

OCT 30 1909

D

Sergius Rachmaninoff is to make his first appearance, not in Boston, but in New York, with the Boston Symphony Orchestra, on Saturday afternoon, Nov. 13.

The mighty-handed young Russian composer was compelled to delay his sailing, so that his appearance in Boston had to be postponed. He will arrive in this country in time to catch up with the orchestra on its first tour South. Under these unexpected conditions, it is explained, the piano soloist will hardly be expected to conduct any of his own works, owing to lack of time for rehearsal.

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... OCT 3

Rachmaninoff hat der Konzertdirektion Wolffohn gekabelt, daß er am kommenden Dienstag auf dem Schnelldampfer „Kronprinzessin Cäcilie" hier eintreffen wird. Der berühmte Russe wird seine Tour am 3. Nov. im Smith College zu Northampton beginnen und dann nach Boston zu Proben mit dem dortigen Symphonie-Orchester gehen, mit dem er am 8. November sein erstes Klavier-Konzert in Philadelphia spielen wird. Er ist außerdem Solist der Bostoner am 10. November in Baltimore und in der am 15. November beginnenden Woche in Hartford. Für den 13. November ist das erste Erscheinen des Künstlers in New York festgesetzt, und eine Woche später sein erstes eigenes Konzert, bei dem er u. A. sechs seiner berühmten Präludien spielen wird. Von seinen übrigen Engagements seien noch genannt, ein Recital in Boston am 16., ein Konzert mit dem Toronto Symphonie-Orchester am 18. November, und in der Woche nach seinem zweiten New Yorker Konzert, sein Auftreten mit dem Philadelphia Symphonie-Orchester in dreifacher Eigenschaft: als Pianist und als Dirigent und Komponist seiner E-moll-Symphonie. Am 28. und 30. Nov.

ist Rachmaninoff für zwei Konzerte der New Yorker Symphonie-Gesellschaft, am . und 4. Dez. für zwei des Chicagoer homas-Orchesters und später noch für solche des Pittsburger, Cincinnatier, Ruffischen und Bostoner Symphonie-Orchesters engagirt.

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Durch der außerordentlichen Erfolg des ersten Konzertes der Sängerin Fräulein Tilly Koenen hat ch Herr M. H. Hanson, der Manager der Künstlerin, entschlossen, die westliche Tourné der Dame zu unterbrechen und sie am Nachmittag des kommenden Dienstag in Mendelssohn Hall ein zweites Konzert absolviren zu lassen. Um dieses zweite Konzert zu ermöglichen, mußte ein solches in Omaha aufgegeben werden. Fräulein Koenen, eine Holländerin, die bisher nur als Sängerin deutscher Lieder, die sie mit bewundernswerther Einfachheit und doch tiefem Verständniß und herrlichem Ausdruck vorträgt, singt seit kurzem auch englische Lieder. Mit diesen hat sie am Dienstag in Boston, wo sie im Rahmen des Bostoner Symphonie-Orchesters, einer weltberühmten Organisation, auftrat, einen mächtigen Erfolg errungen. Sie wurde nach jeder Nummer neun Mal gerufen. Nach einem Duett, das sie gemeinsam mit Dr. Müllner sang, gar elfmal. Dienstag's Koenen-Konzert dürfte ein auserlesener Genuß werden.

From NEW YORK AMERICAN,

Address New York City.

Date ...

The first pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, November 11, and Saturday afternoon, November 13. At the first concert the soloist will be Charles Gilibert, the well-known baritone of the Manhattan Opera Company. At the matinee concert, Serge Rachmaninoff, the famous Russian composer and pianist, will make his first appearance as a soloist in New York. At each concert Mr. Fiedler will present a novelty. On Thursday evening he will play, for the first time in New York, Max Reger's "Symphonic Prologue to a Tragedy" (Opus 108). The other orchestral numbers will be Brahms's Symphony in D Major (No. 2), and Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks." On Saturday afternoon the novelty will be Granville Bantock's overture, "Pierrot of the Minute," which has been played with great success in Boston. The other numbers on the programme will be Schumann's Second Symphony in C Major, Rachmaninoff's Concerto No. 2, for pianoforte and orchestra, and Richard Strauss's

SUN

New York City.

1909

Rachmaninoff sailed from Bremen on Tuesday last on the steamer Kronprinzessin Cecilie, which is due in New York on Tuesday. The famous Russian will open his tour at Smith College, Northampton, on Wednesday, after which he will go to Boston for rehearsals with the Boston Symphony Orchestra, playing his first concert with that organization in Philadelphia on Monday, the 8th. He will also play with them in Baltimore on November 10 and on the 13th he will make his first appearance in New York. In the week of November 15 he is to play with the Boston Symphony Orchestra in Hartford. His first recital in Boston is on the 16th and he plays with the Toronto Symphony on the 18th and on Saturday afternoon, November 20, he will give his New York recital, the programme of which is to include six of his famous preludes.

The first pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, November 11, and Saturday afternoon November 13, respectively. At the first concert the soloist will be Charles Gilibert of the Manhattan Opera Company. At the matinée concert Serge Rachmaninoff, the famous Russian composer and pianist, will make his first appearance as a soloist in New York. At each concert Mr. Fiedler will present a novelty. On Thursday evening he will play for the first time in New York Max Reger's Symphonic Prologue to a Tragedy, opus 108. The other orchestral numbers will be Brahms's symphony in D major No. 2, and Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks." On Saturday afternoon the novelty will be Grenville Bantock's overture "Pierrot of the Minute," which has been played with great success in Boston. The other numbers on the programme will be Schumann's second symphony in C major, Rachmaninoff's concerto No. 2 for pianoforte and orchestra and Richard Strauss's tone poem "Don Juan."

TIMES

New York City.

The first pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Nov. 11, and Saturday afternoon, Nov. 13, respectively. At the first concert the soloist will be Charles Gilibert, the baritone of the Manhattan Opera Company. At the matinée concert Serge Rachmaninoff, the famous Russian composer and pianist, will then make his first appearance as soloist in New York. At each concert Mr. Fiedler will present a novelty. On Thursday evening he will play for the first time in New York Max Reger's Symphonic Prologue to a Tragedy, Opus 108. The other orchestral numbers will be Brahms's symphony in D major No. 2, and Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks."

On Saturday afternoon the novelty will be Granville Bantock's overture, "Pierrot of the Minuet." The other numbers on the programme will be Schumann's second symphony in C Major, Rachmaninoff's concerto No. 2 for pianoforte and orchestra, and Richard Strauss's tone poem, "Don Juan."

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spaper Cutting Bureau in the World

The first pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, November 11, and Saturday afternoon, November 13, respectively. At the first concert the soloist will be Charles Gilibert, the eminent baritone of the Manhattan Opera Company. At the matinee concert Serge Rachmaninoff, the famous Russian composer and pianist, will then make his first appearance as soloist in New York.

n NEW YORK PRESS,

ress New York City.

e ...

The first pair of Boston Symphony concerts will take place in Carnegie Hall on Thursday evening, November 11, and Saturday afternoon, November 13. At Thursday's concert the soloist will be Charles Gilibert, the famous French baritone. At the matinee concert Serge Rachmaninoff, the Russian composer and pianist, will make his first appearance as soloist in New York. The orchestra's conductor, Max Fiedler, will present a novelty on each programme. On Thursday evening he will play for the first time in New York Max Reger's "Symphonic Prologue to a Tragedy," opus 108, besides offering more familiar fare in Brahms's symphony in D major, No. 2, and Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks."

On Saturday afternoon the novelty will be Granville Bantock's overture, "Pierrot of the Minute," which was played with great success in Boston. The other numbers on the programme will be Schumann's second symphony in C major, Rachmaninoff's Concerto No. 2 for pianoforte and orchestra, and Richard Strauss's tone poem, "Don Juan."

WORLD

ss New York City.

OCT 31 1909

The first of the five Philharmonic concerts under the joint auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute, with the co-operation of the Women's Auxiliary Board of the Institute Music Department, will be given Friday evening, Nov. 12, by the Boston Symphony Orchestra, Max Fiedler conductor. M. Gilibert, baritone, will be the soloist.

WORLD

n ... New York City.

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... 1909

The first Boston Symphony night of the season, Friday, Nov. 12, promises to be a distinctive event socially. Many dinners will precede and many suppers follow at the Academy. Among the box holders will be: Mrs. Camden C. Dike, president of the Women's Auxiliary Board; Mrs. Henry Rogers Mallory, Mrs. Frank M. Lupton, Mrs. David A. Boody, Mrs. Frank Smith Jones, Mrs. Lowell M. Palmer, Mrs George D. Pratt, Mrs. Charles F. Pray and Miss Katherine S. Drier.

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STAATS ZEITUNG

From ...

Address New York City.

D ... OCT 31

Das erste Paar der Bostoner Symphonie-Konzerte findet in Carnegie Hall, Donnerstag, den 11. November Abend und Samstag, den 13. November Nachmittag statt. Im ersten Konzert ist der Solist Herr Charles Gilibert vom Manhattan Opera House, in der Matinee der russische Komponist Herr Rachmaninoff. In jedem der Konzerte wird sich Dirigent Herr Fiedler mit einer Novität einfinden und zwar am Donnerstag Abend mit Max Reger's „Symphonischem Prolog zu einer Tragödie", op. 108 und am Samstag Nachmittag mit Granville Bantock's Ouverture „Pierrot of the Minute". Donnerstag spielen die Bostoner ferner Brahms' Zweite Symphonie und Strauß' „Till Eulenspiegel" und am Samstag Nachmittag Schumann's Zweite Symphonie. Strauß' „Don Juan" und Rachmaninoff's Zweites Piano-Konzert.

Herr Walter Damrosch

... on,

ss ...

OCT 31 1909

The first of the Boston Symphony concerts of the season will be given in the Academy of Music on Friday evening, Nov. 12, and the soloist will be Charles Gilibert, the eminent baritone of the Manhattan Opera Company of New York. The orchestral part of the programme will comprise Weber's overture to "Oberon," Tschaikowsky's Fifth Symphony in E minor, Grieg's First Suite, "Peer Gynt," and Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks."

Standard Union,

rom ...

Brooklyn, N. Y.

ddress ...

ate ... OCT 30

The first of the Boston Symphony concerts of the season will be given at the Academy of Music Friday evening, Nov. 12, and the soloist will be Charles Gilibert, the grand opera baritone.

GLOBE & COMMERCIAL ADVERTISER,

New York City.

... 1909

The Boston Smpphomy Orchestra will give its first pair of New York concerts Thursday evening, Nov. 11, and Saturday afternoon, Nov. 13, in Carnegie Hall. Max Reger's new "Symphonic Prologue to a tragedy," Brahms's D major symphony, and Strauss's "Till Eulenspiegel" are on the evening programme. The soloist will be Charles Gilibert, baritone. At the afternoon concert Granville Bantock's overture "Pierrot of the Minute" will be played for the first time here. The other numbers are Schumann's C major symphomp, Rachmaninoff's piano concerto in C minor, and Strauss's "Don Juan." The soloist will be Mr. Rachmoninoff.

The ... of the first sonata

om EVENING POST,

dress New York City.

te NOV 6 1909

The Boston Symphony Orchestra, which never disappoints, and which has a large following that turns up its nose at concerts by mere New York musicians, will give the usual three performances once a month, in Manhattan and Brooklyn Boroughs. The New York list of organizations includes also the People's Symphony, under Mr. Arens; the Young People's Symphony, under Frank Damrosch (who will also conduct, as usual, the Oratorio and Musical Art Societies); the Volpe and the Russian Symphony Orchestras, not to forget Victor Herbert, whose Sunday concerts appeal particularly to lovers of his own bright music. The Kneisels and others will supply chamber music. Both the opera houses will have their popular Sunday evening concerts, the soloists above named, and many, many others, will sing, play the piano, the violin, the violoncello—and, to cut it short, everybody who has ears to listen and money to spend will have a chance to be happy.

EVENING MAIL

ess New York City.

NOV 6 1909

The Boston Symphony orchestra will be heard at Carnegie hall next week. The Thursday evening concert will have as novelty Max Reger's latest work for orchestra, entitled "A Symphonic Prologue to a Tragedy," opus 108. This work had its first performance in Cologne in March, and at the opening concerts of the Boston Symphony orchestra Mr. Fiedler gave it for the first time in America. It is dedicated to Arthur Nikisch and is complex to the last degree. It was originally very long, but at the request of Mr. Fiedler, the composer cut it considerably and Mr. Fiedler himself shortened it still more.

Richard Strauss's tone poem, "Till Eulenspiegel," will be given by Mr. Fiedler, who will also present the Brahms symphony in D major, No. 2. The soloist will be Gilibert, who will sing two numbers. Saturday afternoon Rachmaninoff, the great Russian composer and pianist, will make his first appearance in New York in his own Second concerto for piano and orchestra, which was played just a year ago with the Boston Symphony orchestra by Gabrilowitsch. A novelty on the afternoon programme will be Granville Bantock's overture, "Pierrot of the Minute."

Daily Times,

ss Brooklyn, N. Y.

NOV - 6 1909

Next Friday night will bring to Brooklyn the first of the customary series of concerts by the Boston Symphony Orchestra which have for years always been anticipated as events of the first importance to music-lovers. Reports indicate that this splendid orchestra is so well established in favor that it will again be greeted here by the large and representative gatherings that have distinguished these concerts in the past. Max Fiedler, who came from Europe last season to conduct the orchestra, will continue to wield the baton, and has planned for this Brooklyn concert a programme which promises much enjoyment. The principal orchestral number will be Tschaikowsky's splendid Fifth Symphony, popularly known as the "Pathetic," a work whose noble, appealing qualities have become quite well known to concert goers, a fact likely to increase rather than lessen the interest in hearing it again. There will also be the overture to Weber's "Oberon," Grieg's "Peer Gynt" suite and Richard Strauss' freakish tone poem, "Till Eulenspiegel's Merry Pranks." It has been the custom to have no soloist at the first concert of the season, permitting the orchestra to make an exclusive appeal to the audience. An exception has been made this year, and the services of Charles Gilibert, the French baritone of the Manhattan Opera Company, have been engaged for the occasion. He will sing two arias.

EVENING SUN,

ess New York City.

... 1909

When the Boston Symphony Orchestra comes to New York next Thursday and Saturday, with two fine programmes printed in THE EVENING SUN of yesterday, and Caruso starts the Metropolitan home season on Monday-week, the great events of music for 1909-10 will all be in sight at last.

Standard Union,

ess Brooklyn, N. Y.

NOV - 6 1909

The first of the Boston Symphony concerts of the season will be given in the Academy of Music next Friday evening, Nov. 12, when the eminent French baritone, Charles Gilibert, of the Manhattan Opera Company, is to be the soloist.

EVENING WORLD,

ss New York City.

NOV 6 1909

The first pair of concerts of the season by the Boston Symphony Orchestra will be given in Carnegie Hall next Thursday evening and Saturday afternoon. At the evening concert the soloist will be Charles Gilibert of the Manhattan Opera Company. At the matinee concert Serge Rachmaninoff, the Russian composer and pianist, will make his first appearance in New York. At each concert Mr. Fiedler will present a novelty. On Thursday evening he will play for the first time in New York Max Regers Symphonic Prologue to a Tragedy, opus 108. On Saturday afternoon the novelty will be Granville Bantock's overture "Pierrot of the Minute," which has been played with success in Boston.

[41]

Newspaper Cutting Bureau in the World
Daily Eagle,
Brooklyn, N. Y.
NOV - 6 1909

The first of the Boston Symphony concerts of the season will be given in the Academy of Music on next Friday evening, November 12, at 8:15. The soloist will be the French baritone, Charles Gilibert, of the Manhattan Opera Company.

Mr. Fiedler has arranged a most attractive programme, attractive not only in the works themselves, but in the broad contrasts between the different works. The first number will be the ever-welcome "Oberon" overture by Weber, which needs no introduction to a Brooklyn audience. Then will come Tschaikowsky's Fifth Symphony in E minor. Although the poignant tragedy of the last movement of the "Pathetic" has raised that symphony to a position which somewhat overshadows the other works of the Russian composer, there are many critics of authority who regard the Fifth Symphony as the culmination of Tschaikowsky's genius. The performance of the "Pathetic" last year under Mr. Fiedler, was one of the most noteworthy events of the season. He is particularly in sympathy with Russians in general and Tschaikowsky in particular, and his performance of the Fifth Symphony is said to be equally great.

The music of the North is likewise represented by Grieg's first suite, "Peer Gynt." This music has been so butchered and mangled and hauled by unimportant orchestras that the public is in danger of forgetting how beautiful it really is, and Mr. Fiedler has earned a debt of gratitude from the musical public by restoring it to its proper place on a Symphony programme. The final number will be Richard Strauss' "Till Eulenspiegel's Merry Pranks." Mr. Gilibert's arias will be announced later. The programme as it stands is as follows:

Overture to the opera Oberon.....Weber
Symphony No. 5, in E minor.....Tschaikowsky
Aria.
Suite, Peer Gynt, No. 1.....Grieg
Aria.
Tone poem, Till Eulenspiegel's Merry Pranks," Richard Strauss
Soloist, Charles Gilibert.

Daily Citizen,
Brooklyn, N. Y.
NOV - 6 1909

FIRST BOSTON SYMPHONY CONCERT FRIDAY NIGHT

Mme. Sembrich at Watters' Recital on Nov. 17.

FINE ORCHESTRA SEASON.

Brooklyn Will Fare Well for Music This Winter—Manhattan Music Notes.

The first of the Boston Symphony concerts of the season will be given in the Academy of Music on next Friday evening, when the soloist will be the French baritone, Charles Gilibert, of the Manhattan Opera Company. Mr. Fiedler has arranged a most attractive programme, attractive not only in the works themselves, but in its broad contrasts.

The first number will be the "Oberon" overture by Weber. Then will come Tschaikowsky's Fifth Symphony in E minor. Although the poignant tragedy of the last movement of the "Pathetic" has raised that symphony to a position which somewhat overshadows the other works of the Russian composer, there are many critics of authority who regard the Fifth Symphony as the combination of Tschaikowsky's genius.

The music of the North is likewise represented by Grieg's first suite, "Peer Gynt." This music has been so mauled by unimportant orchestras that the public is in danger of forgetting how beautiful it really is and Mr. Fiedler has earned a great debt of gratitude from the musical public by restoring it to its proper place on a symphony programme. The final number will be Richard Strauss' "Till Eulenspiegel's Merry Pranks."

From
Address NEW YORK CITY
Date NOV 6 1909

At the opening concerts of the Boston Symphony Orchestra, Nov. 11 and 13, very interesting programmes are to be renederd. At the Thursday night concert. The symphony will be Brahm's in D. Max Reger's latest gigantic work, the "Symphonic Prologue to a Tragedy," Op. 108, will be played here for the first time, and Strauss' "Till Eulenspiegel" will conclude a most attractive programme. At the Saturday afternoon concert the numbers will be Schumann's Symphony in C, Granville Bantock's overture "Pierrot of the Minuet," Strauss' "Don Juan," and the second piano concert by Rachmaninoff, played by the composer.

The Symphony Society under the direction of Walter Damrosch will open its season at Carnegie Hall instead of at the New Theatre, on Sunday afternoon. The programme is also most interesting, the symphony being Elgar's in A flat. Besides this, Smetana's "From Bohemia's Forests and Meadows," Mozart's Ballet music "Les Petits Riens" (first time here) and Rimsky-Korsakov's "Russian Song" will be played.

The First Established and most Complete Newspaper Cutting Bureau in the World

From
Address
Date

BOSTON SYMPHONY IS IN LINE AGAIN

First Appearances in New York This Season at Carnegie Hall This Week.

The Boston Symphony Orchestra will make its first appearances in New York this season at Carnegie Hall the coming week. As usual, the performances of this distinguished organization will be given in pairs on Thursday evenings and the Saturday afternoons following. Max Feidler, the Hamburg conductor, who last season, his first with the Boston organization, placed the orchestra on an even higher plane than the one it had occupied previously, will again be at the director's desk.

The orchestra remains practically the same as last season, and Willy Hess is still the concert master. This season will be the twenty-eighth of the Boston Symphony Orchestra, and the progress of this artistic achievement has been the progress of musical art in America.

Newspaper Cutting Bureau in the World
Brooklyn, N. Y.
NOV 7

The first of the Boston Symphony concerts of the season will be given in the Academy of Music on next Friday evening, Nov. 12. The soloist will be the eminent French baritone, Charles Gilibert, of the Manhattan Opera Company. Mr. Fiedler has arranged a most attractive programme, attractive not only in the works themselves, but in the broad contrasts between the different works. The first number will be the ever-welcome "Oberon" overture by Weber, which needs no introduction to a Brooklyn audience. Then will come Tschaikowsky's Fifth Symphony in E Minor. Although the poignant tragedy of the last movement of the "Pathetic" has raised that symphony to a position which somewhat overshadows the other works of the Russian composer, there are many critics of authority who regard the Fifth Symphony as the combination of Tschaikowsky's genius. The performance of the "Pathetic" last year under Mr. Fiedler was one of the most noteworthy events of the season. He is particularly in sympathy with Russians in general, and Tschaikowsky in particular, and his performance of the Fifth Symphony is equally great. The music of the North is likewise represented by Grieg's first suite, "Peer Gynt." This music has been so butchered and mauled and hauled by unimportant orchestras that the public is in danger of forgetting how beautiful it really is, and Mr. Fiedler has earned a great debt of gratitude from the musical public by restoring it to its proper place on a symphony programme. The final number will be Richard Strauss' "Till Eulenspiegel's Merry Pranks." Mr. Gilibert's arias will be announced later. The programme as it stands is as follows:

Overture to the Opera "Oberon".....Weber
Symphony No. 5 in E Minor...Tschaikowsky
Aria, Suite, "Peer Gynt," No. 1.....Grieg
Aria, Tone poem, "Till Eulenspiegel's Merry Pranks" .....Richard Strauss
Soloist—Charles Gilibert.

TRIBUNE
New York City.
NOV 7 190

BOSTON SYMPHONY ORCHESTRA.

The first pair of Boston Symphony concerts will be given in Carnegie Hall on next Thursday evening, November 11, at 8:15, and the following Saturday afternoon, November 13, at 2:30 o'clock. At the first concert the assisting artist will be Charles Gilibert, the well known barytone of the Manhattan Opera Company, and at the Saturday afternoon concert the eminent Russian composer and pianist, Serge Rachmaninoff, will make his first appearance in New York.

On each of the programmes Mr. Fiedler has placed an interesting novelty. On Thursday night he will play for the first time in New York Max Reger's latest work for orchestra, which is entitled "A Symphonic Prologue to a Tragedy," Opus 108. On Saturday afternoon for the first time New York will hear a work by Granville Bantock, one of the younger set of English composers, his comedy overture, "Pierrot of the Minute," which was played in Boston a few weeks ago with much success. Rachmaninoff will play his own second concerto for pianoforte and orchestra, which was made known here a year ago at a Boston Symphony concert by Gabrilowitsch.

It was first planned that Rachmaninoff should not only play his own second concerto, but should conduct one of his works, but his sailing having been delayed, rehearsals were impossible, so he will appear simply in the capacity of pianist. The two complete programmes are as follows:

THURSDAY EVENING, NOVEMBER 11.
Symphonic Prologue to a Tragedy.....Reger
(First time.)
Aria.
Symphony in D major, No. 2.....Brahms
Aria.
Tone Poem.....Richard Strauss
"Till Eulenspiegel's Merry Pranks," Op. 28.
Soloist, Charles Gilibert.

SATURDAY AFTERNOON, NOVEMBER 13.
Overture, "Pierrot of the Minute,"
Granville Bantock
(First time.)
Symphony No. 2, in C major.....Schumann
Second concerto, in C minor, Op. 18...Schumann
(For pianoforte and orchestra.)
Tone Poem, "Don Juan".....Richard Strauss
Soloist, Serge Rachmaninoff.

HERALD
New York City.

MUSIC NOTES.

BOSTON'S Symphony Orchestra will give its first concert here this season in Carnegie Hall next Thursday evening and Saturday afternoon, with Mr. Marx Fiedler again as conductor.

For the evening concert Mr. Charles Gilibert, barytone of the Manhattan Opera Company, will sing. A novelty will be Mr. Max Reger's "Symphonic Prelude to a Tragedy." Other orchestral numbers will be Brahms' second symphony and Mr. Richard Strauss' "Till Eulenspiegel."

Mr. Sergei Rachmaninoff, Russian composer, pianist and conductor, will make his first appearance here at the afternoon concert, playing his own second concerto. Mr. Granville Bantock's overture to "Pierrot of the Minute" will be heard here for the first time. Schumann's second symphony and Mr. Strauss' tone poem "Don Juan" will complete the programme.

Newspaper Cutting Bureau in the World
SUN
New York City.

The Boston Symphony Orchestra will give its first pair of concerts at Carnegie Hall on Thursday evening and Saturday afternoon. The programmes follow:

THURSDAY EVENING, NOVEMBER 11.
Symphonic prologue to a tragedy (first time) Reger
Aria.
Symphony in D major, No. 2.....Brahms
Aria.
Tone poem, "Till Eulenspiegel's Merry Pranks," op. 28.....Richard Strauss
Soloist, Charles Gilibert.

SATURDAY AFTERNOON, NOVEMBER 13.
Overture, "Pierrot of the Minute," (first time).....Granville Bantock
Symphony No. 2 in C major.....Schumann
Second concerto for pianoforte and orchestra in C minor, op. 18.....Rachmaninoff
Tone poem, "Don Juan".....Richard Strauss
Soloist, Serge Rachmaninoff.

Newspaper Cutting Bureau in the World
NEW YORK JOURNAL
From
Address NEW YORK
NOV 7

Am Donnerstag Abend begann Rachmaninoff seine amerikanische Kunstreise in Northampton, Mass. Am nächsten Montag wird er bei einem Konzert des Boston Symphony Orchesters in Philadelphia mitwirken. Am Samstag Nachmittag veranstaltet er hier ein Recital in der Carnegie Hall.

* * *

WORLD
New York City.
NOV 7

Boston Symphony Programmes.

The first pair of Boston Symphony concerts will be given in Carnegie Hall on next Thursday evening at 8.15 and the following Saturday afternoon at 2.30 o'clock. At the first concert the assisting artist will be Charles Gilibert of the Manhattan Opera Company, and at the Saturday afternoon concert the eminent Russian composer and pianist Serge Rachmaninoff will make his first appearance in New York.

On each programme Mr. Fiedler has placed an interesting novelty. On Thursday night he will play for the first time in New York Max Reger's latest work for orchestra, "A Symphonic Prologue to a Tragedy," opus 108. On Saturday afternoon for the first time New York will hear a work by Granville Bantock, one of the younger set of English composers, of whom much is being said. It is his comedy overture, "The Pierrot of the Minute," played in Boston a few weeks ago. Rachmaninoff will play his own second concerto for pianoforte and orchestra, made known here a year ago at a Boston Symphony concert by Gabrilowitsch.

Reger's "A Symphonic Prologue to a Tragedy" was performed for the first time at the ninth Gurzenich concert in Cologne in March, 1909. The first performance in America was at the Boston Symphony concert in Boston on Oct. 15 last. The prologue is dedicated to Arthur Nikisch.

"The Pierrot of the Minute" was performed for the first time at the Worcester (England) Festival on Sept. 9, 1908, and had its first performance in America at the Boston Symphony concert in Boston on Oct. 22. The work was inspired by Dowson's little play of the same title. Dowson, who died ten years ago, was a member of the Yellow Book circle, and this fantasy was first published in 1897 with drawings by Aubrey Beardsley. Pierrot has gone to the park of the Petit Trianon in obedience to a mysterious message which bids him to sleep there one night if he would encounter Love. A Moon Maiden descends the steps of the Temple of Love and bending over the sleeper kisses him. He awakes and, although warned that the kisses of the Moon are fatal sweetness, he recklessly demands the pure and perfect bliss, though life be the price to pay it. With gay laughter and sprightly jest they learn together the lore of Love; but daybreak approaches and the Moon Maiden must leave him. Together they gaze at the coming dawn and then Pierrot falls softly asleep once more and the Moon Maiden vanishes. The overture ends with the awakening of Pierrot, his love dream nothing but the illusion of a minute. The two programmes are:

Thursday Evening, Nov. 11.
Reger.....Symphonic Prologue to a Tragedy
(First time.)
Aria
Brahms.....Symphony in D major, No. 2
Aria
Richard Strauss—
Tone poem, "Till Eulenspiegel's Merry Pranks," op. 28.
Soloist, Charles Gilibert.
Saturday Afternoon, Nov. 13.
Granville Bantock's Overture, "Pierrot of the Minute."
(First time.)
Schumann.....Symphony No. 2, in C major
Rachmaninoff—
Second Concerto for pianoforte and orchestra, in C minor, op. 18.
Richard Strauss.....Tone poem, "Don Juan"
Soloist, Serge Rachmaninoff.

Philharmonic Programme.

NEW YORK AMERICAN,
New York City.

MUSIC NOTES OF MOMENT.

The first pair of concerts to be given here this season by the Boston Symphony Orchestra will take place in Carnegie Hall next Thursday evening at 8:15, and Saturday afternoon, November 13, at 2:30 o'clock. At the first concert the assisting artist will be Charles Gilibert, the well-known baritone, and at the Saturday afternoon concert the eminent Russian composer and pianist, Serge Rachmaninoff, will make his first appearance in New York. On each of the programmes Mr. Fiedler has placed an interesting novelty. On Thursday night he will play for the first time in New York Max Reger's latest work for orchestra, entitled "A Symphonic Prologue to a Tragedy" (opus 108). On Saturday afternoon for the first time New York will hear a work by Granville Bantock, one of the younger set of English composers, of whom much is now being said, his comedy overture, "The Pierrot of the Minute," which was played in Boston a few weeks ago with much success.

Rachmaninoff will play his own second concerto for pianoforte and orchestra, which was made known here a year ago at a Boston Symphony concert by Gabrilowitsch. Reger's "Symphonic Prologue to a Tragedy" was performed for the first time at the ninth Gurzenich concert in Cologne in March, 1909. It was played shortly afterward at a Philharmonic concert in Vienna, and at the twenty-first Gewandhaus concert of last season in Leipsic. The first American performance of the work was at the Boston Symphony concert in Boston on October 15. "The Pierrot of the Minute" was performed for the first time at the Worcester (England) recital on September 9, 1908, and had its first performance in America at the Boston Symphony concert in Boston on October 22. The work was inspired by Dowson's little play of the same name.

The full programmes are as follows: Thursday evening, Reger's "Symphonic Prologue," Brahms's Symphony in D major (No. 2); Strauss's "Till Eulenspiegel" music and arias by Charles Gilibert; Saturday afternoon, Bantock's "Pierrot" overture, Schumann's Symphony in C major (No. 2); Rachmaninoff's Second Concerto for piano and orchestra, in C minor (with the composer as soloist), and Strauss's tone poem, "Don Juan."

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[42]

Stand[illegible] Union,
Brooklyn, N. Y.
NOV 7 1909

Nearly all the subscription sales in the various cities where the Boston Symphony Orchestra gives a series of concerts are closed and the great organization is assured of the most prosperous season in its history, which also indicates that the musical season in general is to be the best this country has ever enjoyed. Besides the twenty-four public rehearsals and twenty-four concerts in Boston, the seats to which are sold by auction and this year realized a much greater sum than last, the Boston Symphony gives subscription concerts in Cambridge, Providence, Worcester, Hartford, New Bedford, New York, Brooklyn, Philadelphia, Baltimore and Washington. In all of these cities the houses are nearly sold out for the season, and this, despite that never in the history of the United States has there been so much musical activity as there is this year. The subscription sale for the ten concerts in New York is particularly gratifying, because it demonstrates once more how firmly established Boston's orchestra has become in the affections of the musical public of the metropolis.

From NEW YORK PRESS,
Address New York City.
Date [illegible] 7

In the concert world this week there will be enough activity to please the devotees of music that has no dramatic accompaniment. On Tuesday afternoon Marcella Sembrich will give her annual recital of songs. On Wednesday evening the Philharmonic Society will offer its third concert of the season. On Thursday afternoon Miss Georgia Hall, American violinist, will be heard for the first time in New York. On Thursday evening the Boston Symphony Orchestra, Max Fiedler conductor, will begin its Manhattan season. On Saturday afternoon the same orchestra will make its first appeal this season to a matinee audience. An entertainment combining saltatorial with symphonic delights will be given on Tuesday evening in the Metropolitan Opera House under the management of R. E. Johnson, when Isidora Duncan, with light stepping feet, and Walter Damrosch, with gracefully poised arms, will mingle movement and music.

From AMERICAN STAR
Address Baltimore, Md.
NOV 6

Boston Symphony Orchestra.

The first of the Boston Symphony concerts which will be given in the Lyric on next Wednesday evening, November 10, at 8:15, will present to Baltimore audiences for the first time one of the greatest of living Russian composers, who is at the same time one of the greatest living pianists—Serge Rachmaninoff. This will be his second appearance in America, his first taking place on Monday night in Philadelphia. Originally it had been intended that he should make his American debut in Boston, and under this plan it had been announced that he would not only play his own second concerto for pianoforte and orchestra, but would likewise conduct one of his own orchestral works, probably his new symphonic poem, "The Isle of Death." Unfortunately, however, he was compelled to delay his sailing a week, which cut off his Boston debut and made it impossible to have sufficient rehearsals for the orchestral work, so here in Baltimore he will appear simply as a pianist.

Mr. Fiedler has arranged a program which is typical of his good taste and keen discernment. It contains broad contrasts and all the music is delightful. The first number will be the ever-welcome "Der Freischutz" overture, by Weber, and then will come the loveliest of Brahm's symphonies—that in D Major No. 2. The concert will be brought to an end by an end by Richard Strauss' rondo, "Till Eulenspiegel's Merry Pranks."

From AMERICAN
Address Baltimore, Md.
NOV 7

Boston Symphony Orchestra.

The first of the Boston Symphony concerts, which will be given in the Lyric on next Wednesday evening, November 10, at 8:15, will present to Baltimore audiences for the first time the greatest of living Russian composers, who is at the same time one of the greatest living pianists—Serge Rachmaninoff. This will be his second appearance in America, his first taking place on Monday night in Philadelphia. Originally it had been intended that he should make his American debut in Boston and under this plan it had been announced that he would not only play his own second concerto for pianoforte and orchestra, but would likewise conduct one of his own orchestral works, probably his new symphonic poem, "The Isle of Death." Unfortunately, however, he was compelled to delay in sailing a week, which cut off his Boston debut and made it impossible to have sufficient rehearsals for the orchestral work, so here in Baltimore he will appear simply as a pianist.

Mr. Fiedler has arranged a program which is typical of his good taste and keen discernment. It contains broad contrasts and all the music is delightful.

TIMES :
BOS[illegible]
Th[illegible]
New York City.
NOV 7 1909

Max Fiedler
Boston Symphony Orchestra

The first pair of Boston Symphony concerts will be given in Carnegie Hall on next Thursday evening, Nov. 11, at 8:15, and the following Saturday afternoon, Nov. 13, at 2:30 o'clock. At the first concert the assisting artist will be Charles Gilibert. At the Saturday afternoon concert the Russian composer and pianist, Serge Rachmaninoff, will make his first appearance in New York. On each of the programmes Mr. Fiedler has placed an interesting novelty. On Thursday night he will play for the first time in New York Max Reger's latest work for orchestra, which is entitled "A Symphonic Prologue to a Tragedy," Opus 108. On Saturday afternoon for the first time New York will hear a work by Granville Bantock, one of the younger set of English composers, a comedy overture, "Pierrot of the Minute." Rachmaninoff will play his own second concerto for pianoforte and orchestra, which was made known here a year ago at a Boston Symphony concert by Gabrilowitsch.

Reger's "Symphonic Prologue to a Tragedy" was performed for the first time at the ninth Guerzenich concert in Cologne in March, 1909. It was played shortly afterward at a Philharmonic concert in Vienna and at the twenty-first Gewandhaus concert of last season in Leipsic. The first performance in England was at a promenade concert in London on Sept. 14, 1909, and the first performance in America was at a Boston Symphony concert in Boston on Friday afternoon, Oct. 15, and Saturday evening, Oct. 16 last. The prologue is dedicated to Arthur Mikisch, and is scored for three flutes, (one interchangeable with piccolo,) two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, three trumpets, six horns, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, and the usual strings. It was originally very long, but at the request of Mr. Fiedler the composer last Summer made a very considerable cut in it, and Mr. Fiedler has taken upon himself to shorten it so that now it plays within a moderate time. No hint has been made as to what tragedy Reger had in mind or whether the prologue was conceived for any tragedy, written or contemplated.

From NEWS
Address Baltimore, Md.
Date NOV 6 1909

RUSSIAN COMPOSER WILL PLAY HERE

Rachmaninoff To Appear With Boston Symphony At First Concert.

The first of the Boston Symphony concerts, which will be given in the Lyric next Wednesday evening at 8.15 o'clock, will present to Baltimore audiences for the first time one of the greatest of living Russian composers, who is at the same time one of the greatest living pianists—Serge Rachmaninoff. This will be his second appearance in America, his first taking place on Monday night in Philadelphia.

Mr. Fiedler has arranged a program which is typical of his good taste and keen discernment. It contains broad contrasts and all the music is delightful. The first number will be the "Der Freischutz" overture by Weber, and then will come the loveliest of Brahms' symphonies—that in D major No. 2. The concert will be brought to an end by an end by Richard Strauss' rondo, "Till Eulen-

From DRAMATIC MIRROR
Address [illegible]
NEW YORK NOV 13 1909

Sergei Rachmaninoff, who was recently appointed Royal Director of Music in Russia, arrived Tuesday in New York. He will appear in this country with the Boston Symphony Orchestra and with the orchestras in Philadelphia, Pittsburgh, Cincinnati, and New York. He is a composer, pianist and conductor.

[illegible] Newspaper Clipping Bureau
From [illegible]
Address [illegible]
NOV 6 - 1

BOSTON SYMPHONY ORCHESTRA

The first of the Boston Symphony concerts, which will be given in the Lyric on next Wednesday evening, Nov. 10, at 8.15, will present to Baltimore audiences for the first time the greatest living Russian composers, who is at the same time one of the greatest living pianists, Serge Rachmaninoff.

Serge Rachmaninoff was born in Novgorod, Russia, on March 20, 1873. He was admitted to the Ptersburg Conservatory at the age of 9 and Denjanski was his first teacher on the piano. In 1885 he entered the conservatory at Moscow, studying the piano with Sweyer and composition with Arenski and Yanejer. After the death of Sweyer he studied with Alexander Siloti, and in 1891 he was graduated from the conservatory as pianist, and in the following year at the competitive examination he received as scholar of composition the great gold medal for his one-act opera, "Aleko." The first few years after his graduation his life was one of a traveling virtuoso. Conductor Fiedler has arranged a program which is typical of his good taste and keen discernment. The program in full is as follows:

Weber—Overture to the opera "Der Freischutz."

Brahms—Symphony in D Major No. 2.

Rachmaninoff—Second concerto for pianoforte and orchestra in C Minor, op. 18.

Richard Strauss—Tone poem, "Till Eulenspiegel's Merry Pranks."

Soloist—Serge Rachmaninoff.

From SUN
Address Baltimore, Md.
Date [illegible] 7

Boston Symphony Wednesday.

The first of the Boston Symphony concerts will be given in the Lyric Wednesday evening, when Baltimoreans will hear for the first time one of the greatest of living Russian composers and who is also regarded by many as one of the greatest pianists now before the public—Serge Rachmaninoff.

This will be Rachmanioff's second appearance in America, his first taking place tomorrow evening in Philadelphia. It was intended that he should make his American debut in Boston and under this plan it had been announced that he would not only play his own second concerto for pianoforte and orchestra but would also conduct one of his own orchestra works. He was compelled however, to delay his sailing a week which cut off his Boston debut and made it impossible to have sufficient rehearsals for the orchestral work, and he will therefore appear in Baltimore only as soloist.

Rachmaninoff was born in the Government of Novgorad, Russia, March 20, 1873. He was admitted to the Petersburg Conservatory at the age of nine and Denjanski was his first teacher, on the piano. In 1885 he entered the Conservatory at Moscow studying the piano with Sweyer and composition with Arenski and Yanejer. In 1891 he was graduated from the Conservatory as pianist, and in the following year at the competitive examination he received as scholar of composition the great gold medal for his one-act opera "Aleko."

From EVENING STAR
Address Washington, D. C.
Date [illegible]

Boston Symphony Orchestra.

The first of the Boston Symphony concerts of the season will be given in the New National Theater Tuesday afternoon, November 9, at 4:30 o'clock. The soloist will be Mrs. Corinne Rider-Kelsey, concert-soprano. At this concert she will make her first appearance with the Boston Symphony Orchestra. Mrs. Rider-Kelsey will sing two numbers, one of them the aria of Agatha from Weber's "Der Freischutz," and the other aria, "Dove Sono," from Mozart's "Marriage of Figaro."

The program contains one of the most important novelties of the year. Granville Bantock's overture, "Pierrot of the Minute." Bantock has written a great many things in all forms and is especially influenced by oriental imagery. The work to be played here was performed for the first time at the Worcester (England) festival, September 9, 1908. Its full title is "The Pierrot of the Minute, a Comedy Overture to a Dramatic Phantasy" of Ernest Dowson. Ernest Dowson became known through the medium of the famous "Yellow Book." He died in 1900 at the age of thirty-three. The Phantasy is a charming poem, telling the story of a Pierrot who goes to sleep in the glade in the Parc du Petit Trianon, and there he confers with the Moon-Maid.

The other two numbers will be Tschaikowsky's fifth symphony and Beethoven's overture to "Egmont." The program is as follows:

Tschaikowsky, Symphony No. 5 in E minor; Weber, Agatha's aria from "Der Freischutz"; Granville Bantock, overture, "Pierrot of the Minute" (first time); Mozart, aria, "Dove Sono," from "The Marriage of Figaro"; Beethoven, overture to Goethe's "Egmont"; soloist, Mrs. Corinne Rider-Kelsey.

From HERALD
Address Washington, D. C.
NOV 7 1909

Boston Symphony Orchestra.

The first of the Boston Symphony concerts of the season will be given in the New National Theater on next Tuesday afternoon, November 9, at 4:30 o'clock. The soloist will be Mrs. Corinne Rider-Kelsey, who is to-day one of the most famous of American concert-sopranos, and at this concert makes her first appearance with the Boston Symphony Orchestra. Mrs. Rider-Kelsey will sing two numbers, one of them the great aria of Agatha from Weber's "Der Freischutz" and the other the charming aria "Dove Sono" from Mozart's "Marriage of Figaro." The complete programme:

Symphony No. 5, in E minor.....Tschaikowsky
"Agatha's Aria," from "Der Froischutz"....Weber
Overture, "Pierrot of the Minute" (first time)
.....Granville Bantock
Aria, "Dove Sono," from "The Marriage of Figaro".....Mozart
Overture to Goethe's "Egmont".....Beethoven
Soloist, Mrs. Corinne Rider-Kelsey.

From POST
Address Washington, D. C.
Date [illegible]

Boston Symphony Orchestra.

The first of the Boston Symphony concerts of the season will be given in the New National on Tuesday afternoon at 4:30 o'clock. The soloist will be Mrs. Corinne Rider-Kelsey, who is today one of the most famous American concer sopranos, and at this concert makes her first appearance with the Boston Symphony Orchestra. Mrs. Rider-Kelsey will sing two numbers, the aria of Agatha from Weber's "Der Freischutz" and the charming aria "Dove Sono" from Mozart's "Marriage of Figaro."

The program contains one of the most important and at the same time the most attractive novelties of the year—Granville Bantock's overture "Pierrot of the Minute." Granville Bantock is one of the most interesting figures in modern English music.

The other two numbers will be Tschaikowsky's superb fifth symphony and Beethoven's overture to "Egmont." The program in full and in proper order is as follows: Tschaikowski, symphony No. 5 in E minor; Weber, Agatha's aria from "Der Freischutz;" Granville Bantock's overture, "Pierrot of the Minute" (first time); Mozart, aria "Dove Sono" from "The Marriage of Figaro;" Beethoven, overture to Goethe's "Egmont." Soloist, Mrs. Corinne Rider-Kelsey.

From INQUIRER
Address Philadelphia, Pa.
Date [illegible]

Boston Symphony Orchestra

The first Boston Symphony concert of the year will be given in the Academy of Music tomorrow evening at 8.15 o'clock, and the program is full of unusual interest, presenting an important novelty by an English composer and marking the first appearance in America of a man who is now generally regarded as the greatest of living Russian composers and one of the greatest pianists now before the public. The novelty will be Granville Bantock's comedy overture "Pierrot of the Minute." The assisting artist will be Serge Rachmaninoff.

Originally it had been intended that Rachmaninoff should make his first appearance in America in Boston at the Boston Symphony concerts on October 29 and 30, but his sailing was delayed; therefore, Philadelphia has him first. For the same reason it has been found impossible to carry out the original plan of having him not only play his own piano concert, but to conduct one of his works, for his late arrival in America precluded the possibility of sufficient rehearsals. So he will play his own second concerto for pianoforte and orchestra, opus 18 in C-Minor.

The full program for the concert is as follows:

Granville Bantock ..... Overture "Pierrot of the Minute" (First time).
Tschaikowsky .. Symphony No. 5 in E-Minor.
Rachmanioff .. Second Concerto in C-Minor for pianoforte an orchestra. Op. 18.
Richard Strauss ..... Tone Poem "Don Juan"
Soloist—Serge Rachmaninoff.

TRIBUNE
New York City.
[illegible] 1909

IN WASHINGTON SOCIETY.

[From The Tribune Bureau.]

Washington, Nov. 9.—Mrs. Taft occupied a box at the National Theatre this afternoon to hear the Boston Symphony Orchestra. With her were her sister, Mrs. Louis More, Mrs. Charles Whiteside Rae, Mrs. A. Garrison McClintock, of New York and Washington, and Miss Mabel Boardman. The most brilliant audience of the season was present. With the German Ambassador were Countess von Bernstorff, Countess Luise-Alexandra von Bernstorff and Count von Wedel. Mrs. Leiter, who also occupied a box, entertained Mrs. John R. McLean, Mrs. Norman Williams, Mrs. Wallingford, of Cincinnati; Miss Kellogg, of Utica, N. Y., and Miss Dorothy Williams. Others there were Mrs. C. A. Williams, Mrs. Nicholas Anderson, Mrs. James McMillan, Mrs. Joseph Audenreid, Mrs. Clarence Moore, Mrs. Edward Mitchell, Mrs. John Hay, Mrs. Calderon Carlisle, Mrs. Arnold Hague, Mrs. Gordon Cumming, Mrs. Richardson Clover, Mrs. James Lowndes, Miss Tuckerman, Mrs. William M. Irwin, Miss Irwin, Mrs. Daniel P. McCartney and Mrs. J. G. Mann.

[43]

TIMES

Washington, D. C.

Boston Symphony Opens Season At the New National Tuesday

Mrs. Corinne Rider-Kelley Is Soloist, and the Program Will Include a Novelty Number.

The first of the Boston Symphony concerts of the season will be given at the National Theater on Tuesday afternoon at 4:30 o'clock.

The soloist will be Mrs. Corinne Rider-Kelsey, who is today one of the best known American concert sopranos and at this concert makes her first appearance with the Boston Symphony Orchestra. Mrs. Rider-Kelsey will sing two numbers, one of them the aria of 'Agatha" from Weber's "Der Freischutz," and the other the aria "Dove Sono," from Mozart's "Marriage of Figaro."

The program contains one of the most important and at the same time most attractive novelties of the year, Granville Bantock's overture, "Pierrot of the Minute." Granville Bantock is an interesting figure in modern English music.

Bantock has written many compositions in all forms, and especially is he influenced by oriental imagery. The work to be played here was performed for the first time at the Worcester (England) Festival, September 9, 1908.

Other numbers will be Tschaikowsky's superb fifth symphony and Beethoven's overture to "Egmont." The program follows:

Tschaikowsky—Symphony No. 5 in E minor.

Weber—Agatha's Aria from "Der Freischutz."

Granville Bantock—Overture, "Pierrot of the Minute."

Mozart—Aria, "Dove Sono" from "The Marriage of Figaro."

Beethoven—Overture to Goethe's "Egmont."

Soloist—Mrs. Corinne Rider-Kelsey.

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The first Boston Symphony concert of the year will be given in the Academy of Music tomorrow (Monday) evening at 8:15 o'clock. The programme is of unusual interest, presenting an important novelty by an English composer and marking the first appearance in America of a man who is now generally regarded as the greatest of living Russian composers and one of the greatest pianists now before the public. The novelty will be Granville Bantock's comedy overture, "Pierrot of the Minute." The assisting artist will be Serge Rachmaninoff. Originally it had been intended that Rachmaninoff should make his first appearance in America in Boston at the Boston Symphony concerts on October 29 and 30, but his sailing was delayed; therefore Philadelphia has him first. For the same reason it has been found impossible to carry out the original plan of having him not only play his own piano concerto, but to conduct one of his works, for his late arrival in America precluded the possibility of sufficient rehearsals. So he will play his own Second Concerto for pianoforte and orchestra, Opus 18 in C minor.

Serge Rachmaninoff was born in the Government of Novgorod, Russia, on March 20, 1873. He was admitted to the Petersburg Conservatory at the age of 9, and Denjanski was his first teacher of the piano. In 1885 he entered the conservatory at Moscow, studying the piano with Sweyer and composition with Arenski and Yanejer. After the death of Sweyer he studied with Alexander Siloti, and in 1891 he was graduated from the conservatory as pianist and in the following year at the competitive examination he received as scholar of composition the great gold medal for his one-act opera, "Aleko." The first few years after his graduation his life was that of the traveling virtuoso. In 1899 he was invited by the London Philharmonic Society to appear with it as pianist, composer and conductor. In 1897 he had become conductor of private opera, but a year later he gave this up, although he had proved his extraordinary talent in this direction. In 1894 he was made first conductor of the Imperial Theatre at Moscow and produced a number of important operas, but two years later, feeling that the field was not broad enough for his artistic ability, he left not only the theatre, but Russia, and made his permanent residence in Dresden, where his home now is. Since then, with the exception of visits to Russia as "guest" conductor and a number of engagements as pianist each year, he has devoted himself entirely to composition. He has written two concertos for the piano, two suites for two pianos and a large number of smaller piano works. He has contributed to musical literature important works of chamber music, and in the larger forms for orchestra he has written two symphonies, two symphonic poems and a caprice. He has also written several operas which have had success in Russia.

Granville Bantock, who is one of the most interesting figures in modern English music, is the son of an English physician and was intended for the Indian civil service. In 1908 he was appointed to the Peyton chair of music in the University of Birmingham as successor to Sir Edward Elgar. The work to be played here was performed for the first time at the Worcester (England) Festival, September 9, 1908. Its full title is "The Pierrot of the Minute," a comedy overture to a dramatic phantasy by Ernest Dowson. Ernest Dowson became known through the medium of the famous "Yellow Book." He died in 1900 at the age of 33. The Phantasy is a charming poem telling the story of a Pierrot who goes to sleep in the glade in the Parc du Petit Trianon, where he confers with the Moon Maid. The overture is light, sparkling, melodious and most excellently scored. The full programme for the concert is as follows:

Overture—"Pierrot of the Minute" (first time) ..... Granville Bantock
Symphony No. 5, in E minor ..... Tschaikowsky
Second Concerto, in C minor, for pianoforte and orchestra, opus 18 ..... Rachmaninoff
Tone poem—"Don Juan" ..... Richard Strauss
Soloist, Serge Rachmaninoff

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PHILADELPHIA, PA.

NOV 7

The first Boston Symphony concert of the season will be given in the Academy of Music to-morrow evening at 8.15 o'clock. The program is full of unusual interest, presenting an important novelty by an English composer and marking the first appearance in America of a man who is now generally regarded as the greatest of living Russian composers and one of the greatest pianists now before the public. The novelty will be Granville Bantock's comedy overture "Pierrot of the Minute." The assisting artist will be Serge Rachmaninoff. Originally it had been intended that Rachmaninoff should make his first appearance in America in Boston at the Boston Symphony concerts on October 29 and 30, but his sailing was delayed, therefore Philadelphia has him first. For the same reason it has been found impossible to carry out the original plan of having him not only play his own piano concert, but to conduct one of his works, for his late arrival in America precluded the possibility of sufficient rehearsals. So he will play his own second concerto for pianoforte and orchestra, opus 18 in C Minor.

Serge Rachmaninoff was born in the Government of Novgorod, Russia, on March 20, 1873. He was admitted to the Petersburg Conservatory at the age of nine. His first teacher on the piano was Denjanski. In 1885 Rachmaninoff entered the Conservatory at Moscow, studying the piano with Sweyer, and composition with Arenski and Yanejer. After the death of Sweyer, Rachmaninoff studied with Alexander Siloti, and in 1891 graduated from the Conservatory as pianist, and in the following year at the competitive examination received as "scholar of composition" the great gold medal for a one-act opera "Aleko." The first few years after his graduation Rachmaninoff's life was that of a traveling virtuoso. In 1899 he was invited by the London Philharmonic Society to appear with it as pianist composer and conductor. In 1897 he had become conductor of private opera, but a year later he gave this up, although he had proved to have an extraordinary talent in this direction. In 1894 he was made first conductor of the Imperial Theatre at Moscow, and he produced a number of important operas, but, two years later, feeling that the field was not broad enough for his artistic ability, he left Russia and made his permanent residence in Dresden. Since that time, with the exception of visits to Russia as "guest" conductor and a number of engagements as pianist each year, he has devoted himself entirely to composition. He has written two concertos for the piano, two suites for two pianos and a large number of smaller piano works. He has contributed some importnt works of chamber music, and in the larger forms for orchestra has written two symphonies, two symphonic poems and a caprice. He has also written several operas which have had success in Russiaa.

Granville Bantock, who is one of the most interesting figures in modern English music, is the son of an English physician and was intended for the Indian Civil Service. When the young man was 21 years old he decided to devote himself to music and he entered the Royal Academy of Music of London as a pupil of Frederic Corder. Bantock gained experience chiefly as conductor of musical comedy and light music in general in the English provinces, and as conductor of the famous "The Gaiety Girl" he visited America in 1894. With this company he made a tour of the world and has written a most entertaining book, entitled "Round the World With 'A Gaiety Girl.'" On his return to England he became conductor of the Stanford's opera "Shamus O'Brien," and then he branched out, conducting more serious concerts. In 1908 he was appointed to the Peyton Chair of Music in the University of Birmingham as succcessor to Sir Edward Elgar.

Bantock has written a great many things in all forms, and especially is he influenced by Oriental imagery. The work to be played here was performed for the first time at the Worcester (England) festival, September 9, 1908. Its full title is "The Pierrot of the Minute, a Comedy Overture to a Dramatic Phantasy of Ernest Dowson." Ernest Dowson became known through the medium of the famous "Yellow book." He died in 1900 at the age of 33. The Phantasy is a charming poem telling the story of a Pierrot who goes to sleep in the glade in the Park du Petit Trianon where he confers with the Moonmaid of more or less interesting character. The overture is said to be light, sparkling, melodious and most excellently scored. The full program for the concert is as follows:

Granville Bantock—Overture "Pierrot of the Minute" (first time).
Tschaikowsky—Symphony No. 5, in E Minor.
Rachmaninoff—Second Concerto in C Minor, for pianoforte and orchestra, Op. 18.
Richard Strauss—Tone poem, "Don Juan."
Soloist—Serge Rachmaninoff.

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PRESS

Philadelphia, Pa.

NOV 7

The first Boston Symphony concert of the year will be given in the Academy of Music to-morrow evening at 8.15 o'clock and the programme is full of unusual interest, presenting an important novelty by an English composer and marking the first appearance in America of a man who is now generally regarded as the greatest of living Russian composers and one of the greatest pianists now before the public.

The novelty will be Granville Bantock's comedy-overture, "Pierrot of the Minute." The assisting artist will be Serge Rachmaninoff. Originally it had been intended that Rachmaninoff should make his first appearance in America in Boston at the Boston Symphony concerts on October 29 and 30, but his sailing was delayed; therefore Philadelphia has him first.

Serge Rachmaninoff was born in the government of Novgorod, Russia, on March 20, 1873.

He was admitted to the Petersburg Conservatory at the age of 9 and Denjanski was his first teacher on the piano. In 1885 he entered the Conservatory at Moscow, studying the piano with Sweyer and composition with Arenski and Yanejer. After the death of Sweyer he studied with Alexander Siloti and in 1891 he was graduated from the conservatory as pianist, and in the following year, at the competitive examination, he received as scholar of composition the great gold medal for his one-act opera "Aleko." The first few years after his graduation his life was one of a traveling virtuoso. In 1899 he was invited by the London Philharmonic Society to appear with it as pianist, composer and conductor. In 1897 he had become conductor of private opera, but a year later he gave this up, although he had proved himself an extraordinary talent in this direction. In 1894 he was made first conductor of the Imperial Theater at Moscow, and produced a number of important operas, but two years later, feeling that the field was not bread enough for his artistic ability, he left not only the theater but Russia, and made his permanent residence in Dresden, where his home now is. Since then, with the exception of visits to Russia as "guest" conductor and a number of engagements as pianist each year, he has devoted himself entirely to composition.

Granville Bantock has written a great many things in all forms and especially is he influenced by oriental imagery. The work to be played here was performed for the first time at the Worcester (England) festival, September 9, 1908. Its full title is "The Pierrot of the Minute." a comedy overture to a dramatic phantasy of Ernest Dowson.

The full program for the concert is as follows:—

Granville Bantock..Overture "Pierrot of the Minute" (first time).
Tschaikowsky.....Symphony No. 5 in E Minor
Rachmaninoff..Second Concerto in C Minor for pianoforte and orchestra, Op. 18.
Richard Strauss.....Tone poem "Don Juan."

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Newspaper Cutting Bureau in the World

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Neuer Symphonie-Orchester.

Am nächsten Freitag Abend findet in der Academy of Music das erste diesjährige Konzert des „Boston Symphony-Orchestra" statt. Max Fiedler dirigirt auch heuer wieder das berühmte Orchester, ohne dessen Auftreten die hiesige Musik-Saison nicht vollständig wäre. Herr Fiedler hat für das erste Brooklyner Konzert wieder ein ausgezeichnetes Programm aufgestellt, dessen Hauptnummer Tschaikowsky's berühmte fünfte Symphonie, die als „Pathetique" bekannte, ist. Ferner enthält das Programm Weber's „Oberon" = Ouverture, Grieg's „Peer Gynt Suite" und Richard Strauß' „Till Eulenspiegel". In früheren Jahren trat in dem ersten Konzerte dieses Orchesters kein Solist auf. Das Konzert am Freitag bildet eine Ausnahme dieser Regel, da Charles Gilibert, der berühmte französische Baritonist von Hammerstein's Manhattan Opera House, auftreten und zwei Arien singen wird. Alle Anzeichen deuten darauf hin, daß das Konzert sehr gut besucht sein wird.

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NOV 5

Symphony Orchestra Concert.

The Boston Symphony Orchestra will give a concert in the Parsons Theater on Monday evening, November 15, the first of three to be given during the season. It has become customary to fill the theater with music lovers on each visit of the Boston players and the coming concert is likely to excel preceding performances in point of attendance and interest. It is seldom that such a talented composer and pianist as Sergei Rachmaninoff visits Hartford and his rendering of his own "Pianoforte Concerto, op 18," under such favorable conditions is eagerly awaited. The overture to Weber's "Der Freischutz," Tchaikowsky's "Fifth Symphony" and Beethoven's great overture, "Leonore, No. 3," are orchestral numbers completing the program. The seat sale opens this morning at John M. Gallup & Co.'s music store.

NEW YORK HERALD,

New York City.

NOV 10 1909

FASHION TURNS OUT FOR CONCERT IN WASHINGTON

Society Welcomes First Opportunity of the Season for a General Assembly.

HEARS BOSTON ORCHESTRA

In Their Newest and Handsomest Gowns and Hats, Women Fill Theatre at the National Capital.

HERALD BUREAU,
No. 1,502 H STREET, N. W.,
WASHINGTON, D. C., Tuesday.

Society has been yearning for an opportunity to "turn out" and it came this afternoon at the first concert of the Boston Symphony Orchestra in the new National Theatre.

Mrs. Taft and scores of the members of the fashionable set at the capital went by automobile or drove to the theatre and for half an hour before the concert the streets were blocked with chugging cars and prancing horses. Every woman wore her newest and very smartest gown and hat. Everybody was glad to see everybody else. The music was delightful, and altogether the afternoon was quite a success and society feels that now it has the excuse to go ahead and declare the season to have begun.

Mrs. Taft arrived at the theatre a few minutes before Mr. Max Fiedler, the conductor, raised his baton. The White House landaulette whizzed up to the curb and Mrs. Taft was the first to alight. She wore a becoming street gown of smoked purple, with a purple toque topped with a large white aigrette. Mrs. More wore a stunning gown of apricot satin with a large black hat and long black cloak. Mrs. Taft and her sister were joined in their box by Miss Mabel Boardman, Mrs. Charles W. Rae and Mrs. A. Garrison McClintock.

Other prominent society members present were Mrs. Charles O'Donnell Lee and her sister, Miss Mary McCauley, who will be one of the débutantes of the season; Mrs. Preston Gibson and Mr. Paul Pearsall, who occupied one of the boxes. Entertaining box parties also were Mrs. Levi Z. Leiter, who had with her Mrs. Buckner Wallingford, Miss Kellogg, of Utica, and Miss Dorothy Williams, sister of Mrs. Joseph Leiter; Mrs. Henry Cabot Lodge, Mrs. Thomas Carter, wife of Senator Carter, of Montana, and Mr. and Mrs. Archibald Hopkins.

In the audience were Mrs. Nathaniel Francis, Mrs. Clarence Moore, Mrs. Philip Sheridan, Mrs. Nicholas Anderson, Mr. Reginald Huidekoper, Mrs. George Howard, Mrs. "Jack" Story, Mrs. Edward Mitchell, the Countess de Buisseret, wife of the newly appointed Minister from Belgium; Mr. de Thal, Second Secretary of the Russian Embassy; Mrs. Harlan, wife of Justice Harlan; the Misses Harlan, Mrs. Philip Hichborn, Miss Constance Hoyt, the German Ambassador and the Countess von Bernstorff, Mr. H. W. Kennard, Second Secretary of the British Embassy; Mr. and Mrs. Ralph Jenkins and Miss Louise Foraker.

BOSTON HERALD,

NOVEMBER 12, 1909.

SYMPHONY IN NEW YORK.

Orchestra Plays New Prologue to Tragedy by Max Reger.

[Special Dispatch to the Boston Herald.]

NEW YORK, Nov. 11—The first concert of the 24th season in this city of the Boston Symphony orchestra took place tonight in Carnegie Hall. The programme consisted of a new symphonic prologue to a tragedy by Max Reger, the air of the Drum Major from Ambroise Thomas' "Le Caid," Brahms' symphony in D major, the air of the Devil from Massenet's "Griselidis," Charles Bordes' song, "Dansons la Gigue," and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

The singer was Charles Gilibert of the Manhattan Opera House.

The Reger composition was played with immense vigor and a rich body of tone by the gentlemen from Boston, and Mr. Fiedler conducted.

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NOV 11

one week, beginning next Monday.

Boston Symphony Orchestra

Last year's subscribers to the Boston Symphony concerts in Providence are now renewing their subscriptions for the coming season, when it should be noted four concerts are to be given instead of the customary three. The limit of renewal for them is Saturday next, Nov. 13. On Monday, Nov. 15, the general sale of season tickets will open and will continue until up to and including Friday, Nov. 19. On Saturday, Nov. 20, the sale of tickets for the first concert will begin.

The season tickets are on sale as usual at the store of M. Steinert & Sons, 327 Westminster street.

[44]

BOSTON GLOBE
NOVEMBER 6, 1909.

MISS FARRAR CHARMS

Soloist in Two Airs From Gretry and Debussy.

Moderns to the Front at Rehearsal of Symphony Orchestra.

It was to the moderns that Mr Fiedler paid his respects in the public rehearsal of the symphony orchestra yesterday afternoon. The program included d'Indy's "Symphony No. 2 in B-flat major," Tschaikowsky's "Children's Dreams," from this "characteristic" suite, and the overture to Smetana's opera, "The Bartered Bride," for the orchestral numbers, with Miss Geraldine Farrar as soloist in two airs from Gretry and Debussy.

To hearers for whom beauty must spring from some obvious, palpable or accustomed source, d'Indy's symphony ceases to be cosmos and becomes musical chaos. Upon the ears of those for whom musical dissonance is merely the jangling together of uncongenial tones, the work will impose ravages which are frequently distressingly grewsome and always are impolite.

It quite depends upon the point of view, if for no other reason d'Indy's symphony commends itself by the supreme daring of its workmanship, both in its recreation of the scale and in its palette of glowing, iridescent orchestral color. Its spirit and content impart suggestion of both demoniac mysticism of exaltation and infinitude.

To a work necessarily so psychic and introspective, Tschaikowsky's exquisite excerpt from his suite proved an excellent foil. Here was tenderness, simplicity and sweet quietude. Themes which are beautiful for their serenity and graceful melody are developed through alternating strings and woodwind, against a varying accompaniment.

The 'cellos sing a melody of marked beauty. The movement is made up throughout of finely spun illusion—yet the story is told with a simple and unfaltering loveliness of style.

Miss Farrar's air of "Lucette" from Gretry's opera, "Silvain," was not a happy choice. Its composer acknowledged himself deficient in harmonization. It is quaint, but is so at the expense of being colorless.

The recitative and aria from Debussy's "The Prodigal Son" gave her wider scope, but still missed much of the characterizing penetration and intensity which her recent recital had prepared one to expect.

In telling of the passing festal train in which are to be seen the prodigal's brother and sister, a more pointed suggestion of the picture might have been expected from Miss Farrar, the singing-actress. As the singer, however, her voice and, at the close of the number, her face and posture, well betokened the despair and hopeless languor of the wanderer.

Although the score has since been revised, the work exhibits the tendency of the young Debussy, who while a student at the Conservatoire could write a composition with such signs of the new idiom he was later to develop, and with it could win the grand "Prix de Rome."

A brilliant reading of the overture to the "Bartered Bride" closed the concert.

The Most Extensive and Most Complete
Newspaper Cutting Bureau in the World

[illegible] NOV 7, 1909

The attention of last year's subscribers to the Boston Symphony concerts is called to the fact that if they wish to renew their subscriptions for the coming season and would retain the seats they had last year, renewals must be made on or before next Saturday, Nov. 13. All applications for such renewals should be sent to C. A. Ellis, manager, care of M. Steinert & Sons, 327 Westminster street. On the following Monday, Nov. 15, the books will be open for new subscribers.

The Boston Symphony's plan to give four concerts in Providence this year instead of the usual three will enable Mr. Fiedler to make a much wider survey of the field of music than has been possible in the past. The announcement also of the soloists has created excited comment, especially since in their number are two of the leading American concert-sopranos, Madame Corinne Rider-Kelsey and Madame Mary Hissem de Moss. Mischa Elman will be warmly welcomed when he appears with the orchestra and much interest is exhibited in the promised appearance of Ernest Hutcheson, who as a pianist ranks among the leaders.

BOSTON ADVERTISER.
NOVEMBER 6, 1909

SYMPHONY PROGRAMME IS MOSTLY FRENCH

D'INDY, DEBUSSY AND GRETRY THE COMPOSERS

Miss Geraldine Farrar at Her Best in Recitative and Aria From "L'Enfant Prodigue."

By Louis C. Elson.

Programme.

D'Indy—Symphony in B flat. No. 2.
Gretry—Air de Lucette. From "Sylvain."
Soloist—Miss Geraldine Farrar.
Tschaikowsky—"Reves d'enfant."
Debussy—Recit. and Aria from "L'Enfant Prodigue."
Miss Farrar.
Smetana—Overture to "The Sold Bride."

Let our orchestra be the best in the world (which it is), let the instrumental numbers be of the highest character, and these things will be light as air in comparison with the appearance of a famous soloist, with the public at large. Depend upon it, it was not to hear D'Indy's symphony that people stood out on the sidewalk from 9 o'clock in the morning. And in this connection it may do good to some of these patient waiters to know that when the waiting line is about at the main door of the Children's hospital it is complete; those who stand beyond this have a much better chance of getting into heaven on their good deeds than of getting into Symphony hall on their quarter-of-a-dollar.

Yet there were several things besides Miss Farrar in the concert of yesterday afternoon. One may not like D'Indy's symphony, but one requires to study it if one wishes to keep abreast of the modern vein of composition. It is "La Musique Cerebrale," which may be freely translated as music that gives you a headache. Music in this garb is no longer a "heavenly Maid," she is a sphinx who delights in giving the victim—we should say the auditor—unsolvable riddles. It seems like a reversion to the old times (14th and 15th centuries) when composers did not care whether their works sounded good or ill, so long as they were complicated and correct according to mathematical rule. We came a little late for the first movement, and the dissonances, heard through the closed doors, were more comfortable than when taken at short range. Mr. Fiedler made decidedly more of the work than M. D'Indy himself did when he conducted it here four years ago.

One may acknowledge the skill of the many theme transferences, from movement to movement, but Tschaikowsky has done this thing better in his 5th symphony. The patchy style of the third movement has been quite as well portrayed (and with more definite meaning) by Charpentier in his Montmartre scenes. The langours and musical sighs of the second movement and the finale, are a long way after Wagner and his "Tristan and Isolde." The fugue of the finale exhibits undeniable skill, and there is a fine climax at the end, but, all in all, it can never become enjoyable music, and we still believe that music was intended to give delight and move the emotions. A persistent, but small minority, recalled Mr. Fiedler at the end of the work, and the excellent playing and clear reading deserved the tribute.

Tschaikowsky's "Reves d'Enfant" was scarcely worth the doing. It began with a sombre Oriental theme on clarinette and bassoon (both played excellently), which seemed to picture a most precocious child struggling with the infinite. There were a couple of lullabies, which mitigated the brooding of this theme and later, a few colicky interruptions. But altogether it was a rather sour sugar-plum and was an uncomfortable half-way house between classical and popular music. While we do not consider Smetana's overture to his pretty opera to be comparable to his great national symphonic poems, yet there is a sprightliness and spontaneity in the work that charms. Smetana in Bohemian means "cream," and in spite of all the troubles and afflictions which came, this cream never turned sour. The strings (especially the deeper ones) played splendidly in the fugal theme and its working out. Only in Mozart's "Magic Flute" overture do we recall as sprightly and chattering a fugal subject. The high spirits of the delicious overture are maintained from first to last, and this overture seemed to us the finest instrumental work of the concert.

Miss Farrar appeared at her best on the symphonic platform. Her last appearance on this stage, in concert, a few weeks ago, was the best she had made when separated from the footlights, but the impression on this occasion went even beyond that. It is evident that Miss Farrar will grow yet and she has every chance of rivalling the foremost in her field. Her selections were in vivid contrast. The old French school of Gretry contrasted admirably with the subtler suggestions of Debussy. Gretry lived in a time when composers had to say what they meant and were not permitted to leave two-thirds to the imagination. There were no musical enigmas in the 18th century. Therefore Gretry's air was pleasantly melodic and refreshingly intelligible.

Miss Farrar sang this in the most artistic manner, making no bid for popular applause by over-forcing it, but interpreting the number with all the naive archness which it demanded.

Her other Aria was an absolute surprise. Here was an unknown Debussy! A Debussy of melody and glow of fervor! A Debussy of beautiful orchestration and of the clearest meaning. And it suited Miss Farrar's voice like a glove. So that we can earnestly say that we have never before found her so eminently satisfactory, so artistic, upon the concert stage. We suppose that part of the seven recalls that followed this number were due to the efforts of the uninitiated to force an encore, but we would gladly think, also, that much of the unceasing applause was a tribute to a beautiful work beautifully rendered. But why should the skillful D'Indy and the poetic Debussy not remain unaffected and attractive, instead of over-ambitious and ugly? Echo answers (truthfully, if not acoustically) "because they want to outdo Wagner!"

POST, SATURDAY, NOVEMBER 6, 1909

SYMPHONY CONCERT

BY OLIN DOWNES

Miss Geraldine Farrar, attired again in a "parrot" hat of a lighter shade than that of some weeks ago and carrying a well-known sable muff, sang at the Symphony rehearsal in Symphony Hall yesterday afternoon. Mr. Fiedler interpreted D'Indy's B flat symphony for the third time in this city. Smetana's overture to "The Sold Bride" brought the concert to an end.

D'Indy's work may best be reviewed after a second hearing. It is still a new taste, a pitfall for hasty judgment. Unquestionably it is one of the loftiest conceptions in modern music, and Mr. Fiedler made many complicated pages clearer than they had previously been.

Miss Farrar sang an air from one of Gretry's operas, "Sylvain," "Je ne sais pas si mas soeur aime," recitative and aria from Debussy's "Enfant Prodigue." She was heard to advantage in the latter piece, which has more than a tinge of Massenet, though she was hardly in as good vocal condition as on the occasion of her late recital. There was the appropriate simplicity and coquetry in Gretry's air, but Miss Farrar's simplicity is always a little obvious; there is sophistication back of it, consciousness which the hearer does not often forget.

The brilliant performance of Smetana's brilliant overture made its mark, but after all the success of the concert consisted in a work which when first heard here seemed about the ugliest possible example of successive sounds in existence, and this work achieved an encore yesterday.

Newspaper Cutting Bureau in the World
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NOV 14

MUSICAL NOTES.

Boston Symphony Orchestra Little Changed from Last Year.

The annual sale of season tickets for the Boston Symphony Orchestra's series of concerts in Providence during the coming winter will open at the music store of M. Steinert & Sons, 327 Westminster street, this week. So extremely successful have the Symphony concerts in Providence been during the last four years that it has been deemed advisable this year to increase their number from three to four, and therefore the orchestra will give four concerts on Tuesday evenings, Nov. 23, Jan. 4, Feb. 15, and April 5.

This orchestra this year remains practically unchanged from last in respect to personnel. There have been some minor changes in the string choirs, and, most important of all, there is a new first horn, who has shown that he is an artist far above ordinary rank, and thus the orchestra for the first time has two first horns of highest qualities. Mr. Fiedler, who made so many friends in Providence last year, is again back at his post as conductor.

Mr. Ellis, the manager of the orchestra, has provided a list of soloists of notable worth for each of the four concerts in Providence. There will be two singers, one pianist, and one violinist, and, generally considered, these make the most brilliant list of artists the orchestra has ever offered here. At the first concert the soloist will be Mme. Corinne Rider-Kelsey. Her voice is essentially of lyric quality, and she has a purity of style, which has enabled her to become one of the foremost interpreters of the music of Mozart.

For the second concert the soloist is Mischa Elman, the young Russian violinist; for the third concert, Ernest Hutcheson, one of America's foremost pianists; for the fourth and last concert, Mrs. Mary Hissem de Moss, a soprano, well and favorably known in the concert field.

BOSTON JOURNAL—NOVEMBER 6, 1909.

GERALDINE FARRAR SYMPHONY SOLOIST

Her Singing and Her Appearance Both Pleasing to Audience.

ORCHESTRA STARTS ON TOUR SUNDAY

Sylvain Noack, Second Concert Master, Makes Hub Debut on Return.

Geraldine Farrar, looking much the same as Pocahontas may have looked when she charmed the people of London town, chiefly with a wonderful feathered headress that streamed behind her as she came smiling forth, was the star at yesterday's Symphony matinee. Truly for once those who came to hear her sing remained to praise her appearance. The hat, fitting snugly around her head and bobbing gently behind, was no more daring than that sable muff.

The Getry number, Lucette's air from the comic opera produced in Paris in 1770, proved rather flavorless, particularly in comparison with the sharply tinted selection from Debussy's "L'Enfant Prodigue" that Miss Farrar sang as a second number.

Betrays Weak Parts.

Getry's music, besides betraying the weak parts of Miss Farrar's vocal apparatus, gave little opportunity for the display of the temperamental qualities that distinguish her singing. It is parlor music, and the Melrose prima donna did not undertake to relieve its monotone.

The Debussy number, Azrael's recitative and air "Time is no More," from the lyric scene with which the French radical won the Prix de Rome at the Paris Conservatory twenty-five years ago, was much the more effective. It would be a pleasure, judging by this, to hear Miss Farrar as Melisande. She has both skill and the understanding for the role.

The audience was left rather cold after the Getry piece, but it was moved to applaud in something more than complimentary fashion after Miss Farrar had sung the sad soliloquy of the Eastern prodigal.

Orchestra Off on Tour Tomorrow.

The concert opened with a performance of the D'Indy symphony in B-flat major, which the composer conducted when he was here four years ago. The novelty was the andante or fourth movement from Tschaikowsky's "Suite Caracteristique." The movement is called "Children's Dreams." It has many pleasing effects. Along with the Smetana overture, "The Bartered Bride," it lent some bright colors to a program that was inclined to be dull and drab.

The orchestra leaves town tomorrow on its first monthly trip South. Serge Rachmaninoff, who will make his first appearance here in Jaunary, will be the soloist in New York, Philadelphia, Baltimore and Hartford. The soloist here the week after next, when the orchestra returns, will be Sylvain Noack, second concert master, who will then make his formal debut here in the Saint-Saens concerto in B minor, No. 3, op. 61.

SAMAROFF-HESS SOLO PROGRAM

At the first of the season's pension fund concerts, Mme. Olga Samaroff will play Schumann's concerto for piano in A minor, a work in which she has never been heard in Boston, and Professor Willy Hess will play the favorite Mendelssohn concerto for violin, likewise a work in which he has never been heard in Boston.

The orchestral numbers under Max Fiedler will comprise Goldmark's "In the Spring" overture, Dukas' "The Sorcerer's Apprentice," Wotan's "Farewell" and the magic fire scene from "Die Walküre" and the "Ride of the Valkyries."

Seats will go on sale at Symphony Hall next Friday morning.

THE COMMERCE
NEW YORK CITY
NOV 12 1909

Following his triumphs in Philadelphia, Baltimore and last night in New York with the Boston Symphony Orchestra, Rachmaninoff is announced for his recital in Carnegie Hall on Saturday afternoon, November 20, in a programme of his own interesting compositions. Rachmaninoff has enhanced the fine reputation he has already established of his ability as a composer, but his wonderful pianistic qualities have come as a surprise even to his friends. His chief works include two operas, several orchestral suites, including two symphonies, three piano concertos, Sonate for the violincello and painoforte and several pieces for the violin. He has also written any number of pieces for the piano and possibly 100 songs and cantatas.

The programme for his recital in Carnegie Hall on Saturday afternoon, the 20th, is as follows. Sonate—D minor, opus 28. a. Allergo moderato. c. Lento. c. Allegro Vivace. II.—A. Melodie. b. Humoresque. c. Barcarolle. d. Polichnell. III.—Four Preludes—A. D major. b. D minor. c. G minor. d. C sharp minor.

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CHRISTIAN SCIENCE MONITOR, NOVEMBER 8, 1909.

SYMPHONY CONCERT.

IN Symphony Hall Saturday evening at the fifth concert of the Boston Symphony Orchestra, Mr. Fiedler presented the following program: D'Indq, Symphony in B flat, No. 2, op. 57; Gretry, Air of Lucette, from "Sylvian"; Tschaikowsky, "Children's Dreams," from "Characteristic" Suite, No. 11, op. 53; Debussy, "Azael's Recitative" and aria, from the lyric scene "The Prodigal Son"; Smetana, overture to the opera, "The Bartered Bride." The soloist was Miss Geraldine Farrar.

D'Indy's symphony is in one sense an original piece of music and yet it adds to the sum of musical thought little that is new; for what the listener at first deems to be originality he finds upon reflection to be nothing but subtlety. It is written in the traditional form of the German symphony, there are the four movements as they are found in the works of Beethoven and Brahms; but D'Indy, while writing his music after the old strict symphonic pattern, has used all the ingenuity of his French mind to avoid appearing conventional. So his prevailing attitude in his Second Symphony is one of negation.

One of his means of diverting the listener's attention from the formalism of his work is his refined use of tone color. He has such varied ways of blending the high colors of the woodwind, he arranges his combinations with such an effect of balance, that his music has a distinct color rhythm, almost a color structure. D'Indy's genius for orchestra color asserted itself most strongly in the second, the slow movement; something else was manifest in the third movement, where perhaps the composer's negative methods found their best justification. This division of the symphony is the scherzo; but it contains no traces of conventional musical humor, no sparkling minuet, no pizzicato jesting, is written in no spirit of rollicking play; all its fun is contained in a single irresistible joke at the very close.

Tchaikowsky's "Children's Dreams," a new piece of music in the Symphony concerts, is in the composer's best manner as to orchestration and rhythm; it suits its name, for in spirit it is both dreamy and childlike. Like one of the minor songs of Schubert, it is marked with the composer's genius, but its leading idea is one that the composer himself has expressed more tellingly elsewhere.

Miss Farrar, in her singing of Gretry, showed her peculiar talent for interpreting the delicately humorous soprano airs which the old operatic composers knew how to write. As Miss Farrar advances in her career she shows more and more disposition to give her interpretations directness. This may not seem to some persons a wholly desirable thing, because she is losing by it one of the powers which hitherto has accounted for her success, her power to appeal through pure vocal tone. But Miss Farrar is not an artist to be content with renewing past successes. She will stay in the field where she has made her triumphs, but she will vitalize her work with new intellectual purposes, she will make her career to be not one of repetition, but of growth.

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Boston Symphony Orchestra

The attention of last year's subscribers to the Boston Symphony concerts, Max Fiedler, conductor, is called to the fact that if they wish to renew their subscriptions for the coming season and would retain the seats they had last year, such renewals must be made on or before next Saturday, Nov. 13th. All applications for such renewals should be sent to C. A. Ellis, manager, care of M. Steinert & Sons, 327 Westminster street. On the following Monday, Nov. 15th, the books will be open for new subscribers.

The announcement that the Boston Symphony will give four concerts in Providence this year instead of the usual three has been received with much pleasure by all the patrons of these concerts, for it will enable Mr. Fiedler to make a much wider survey of the field of music than has been possible in the past. The announcement also of the soloists has created a most favorable comment, especially since in their number are two of the leading American concert sopranos, Madame Corinne Rider-Kelsey and Madame Mary Hissem de Moss. Mischa Elman will be warmly welcomed when he appears with the orchestra and much interest is exhibited in the promised appearance of Ernest Hutcheson who is a pianist who ranks among the leaders of the world.

TRANSCRIPT, NOVEMBER 6, 1909

THE SYMPHONY CONCERT

MISS FARRAR, MR. FIEDLER AND THE ORCHESTRA

The Notable Qualities of the Series Thus Far—Mr. Fiedler's Advance—The Work of the Band—Miss Farrar's Singing Yesterday—A New Trifle by Tschaikowsky

Tonight, the Sympnony Orchestra completes its first group of concerts for the new musical year—the five that have preceded the beginning of its monthly journeys to other cities. By common agreement they have been concerts of unusual and sustained excellence; notable alike for the diversified interest of the programmes, the quality of the performance, and the finer attributes that Mr. Fiedler has disclosed or confirmed as a conductor. His mingled catholicity and ingenuity as a maker of programmes commended him from his beginnings here. They have flowered this autumn in the choice of such interesting new pieces as Reger's "Prologue to a Tragic Play," Bantock's "Pierrot" overture, and Mr. Strube's concerto for violoncello; in such significant revivals as those of d'Indy's noble symphony, played yesterday afternoon, and of Strauss's "Don Juan" and "Til Eulenspiegel"; and in the repetition once more of such symphonies as those of Brahms and Schumann. With like catholicity, Mr. Fiedler has not eschewed the lighter pieces, proper and welcome to symphony concerts—Grieg's music to "Peer Gynt," for example, or the fanciful little fragment, "Children's Dreams," from one of Tschaikowsky's Suites at the concert of yesterday. Thus, when Mr. Fiedler's hearers must wrestle with the intricacies or the magnitudes of d'Indy and Reger, he has amused and comforted them. And oftenest he has ended the happy diversity of each programme with a piece that in itself and in striking performance held his audience to the very close. Not within recollection have departures before the end of the concerts been so few as in the past five weeks. The assisting singers, like Miss Farrar and Mme. Homer, have been of a genuine distinction, which their particular accomplishment at the concerts has once more proved. The virtuosi from the orchestra. Mr. Hess and Mr. Warnke, have been the leaders of its string choir, but virtuosi as well in their own right of personal achievement.

Better still, the orchestra has steadily played, not only with its familiar precision and symmetry, but with a new care, in comparison with last year, for the quality of its tone, and with a fine fire of imagination, feeling, and expression that has clothed its performances, whatever the nature and the requirements of the piece, with a new, communicating and stimulating vitality. Plainly, the band has owed a part of the new strength and vividness and fineness of these qualities to Mr. Fiedler himself. His first year of work with the orchestra and its public has clearly ripened him. He has been more sedulous, this autumn, of the quality than of the volume of the tone that he drew from the orchestra. He has sought a fine rather than a large brilliance. He is more sensitive to tonal symmetry and euphony. He has worn away his earlier liking for a kind of thickness, almost coarseness, of emphatic effect. He has abated his desire to manipulate all things. He has come closer to the golden, the impersonal, mean with his classics, while with the music of our own time, the force of his romantic, dramatizing, and broadly and sharply imaginative temperament, has had illuminating and enhancing play. He has not tried to do too much; and thereby has he really done more. He has ordered and refined his eagerness, and the new discrimination has given his best qualities the clearer outlet. He is justly now a conductor of higher deserts and higher rank than he was when he came first to our orchestra.

To many in the audience of yesterday the concert was the concert of Miss Farrar. She sang a light air from a girlish part in Grétry's eighteenth-century opera of "Sylvain," and another transposed from the tenor tones for which it was written from the cantata with which Debussy in the eighties won the Prix de Rome, and which he has since revised with a touch now and then of his later and individual manner. Both were music of sophisticated and calculated simplicity, and it was easy to believe that Miss Farrar, courting a subtle correspondence between her own aspect and the mood and the quality of her music, bore herself and clothed herself accordingly. With her dark hair laid low and flat and smooth about her face in what was once the manner of the palmy days of Miss de Mérode, and in the panoplied feathers of the hat above, she looked like a Sèvres figure of the eighteenth century who had somehow strayed into the milliner's and the dressmaker's shops of the Rue de la Paix in the twentieth century, and then and there fancifully clad herself. It is the happy fortune of Miss Farrar to forget herself in her impersonations on the operatic stage and to become as the character. In the concert-room, of late, she has been perhaps a little too inclined to impersonate herself with the visible elaboration that is one of the passing infirmities of highly strung and highly successful youth. Certainly yesterday she was the image of sophisticated simplicity. The illusion gained its applause, and the quality of her singing duly swelled it.

The air out of Grétry's opera, where it falls to a very young girl, is of an adroit simplicity of melodic line and pervading spirit, but of an artful naiveté of nice detail and delicate variety of expression. It bids the singer make her tones of the lightest and most transparent timbre. On the side of expression she must sing with a virginal serenity of feeling and yet with an underlying and as maidenly a playfulness. Of the singer as a singer, it exacts the nicest following of the slender and pliant melodic line, a light softness of phrase, a fineness of vocal detail, an unforced brightness of what the textbooks call "execution." Miss Farrar subdued her tones to the exquisite fragility of the music; she caught its soft lightness; she was adroit in all its delicate artifice; she kept its half-simple, half-sophisticated air. Her singing of the piece would have become a Sèvres shepherdess who had suddenly opened her lips and whose artistry of voice matched the artistry of hand that had shaped and painted her. The transposed piece from "The Prodigal Son"—why need Miss Farrar seek such transpositions?—was more conventional stuff—the contemplative recitative, the melancholy and sentimental air returning upon itself. The matter and the manner of it were of a Debussy who was content, as the promising student of the eighties, to cultivate the lyrical sweetness, the ingenious repetitions, the gently mounting lyric curve of the Massenet of those distant days. He imitates a convention, but he accomplishes the imitation with a beguiling felicity and little touches of personal distinction. It was music to disclose the lyric qualities of Miss Farrar's voice in their present freshness and suavity, and her ability to express gentle emotions in the Parisian vein of sweetish and languorous melancholy. She expressed them with as Parisian an elegance.

To another part of the audience, perhaps, the keenest pleasure of the day lay in the pieces that with Miss Farrar's "numbers" made the second half of the programme. One was Smetana's overture to his opera of "The Bartered Bride," the vivid concert piece that, until last winter, seemed all that we in America might know of his writing for the theatre. As Mr. Fiedler and the orchestra took it yesterday, it sounded doubly vivid. The conductor's pace at the beginning was racing; the orchestra seconded him with the brilliant play and interplay of glinting tone, and throughout neither speed nor shimmer flagged. The music ran like a dazzling improvisation; the sheer rush and radiance of it caught the hearer into it. The contrasting, the more sentimental, passages came and went like momentary flecks upon the light and racing brilliance of the whole. The music, the performance, tingled with gay rapture and light exuberance. The conductor and the orchestra gave the stream of light melody an hundred irridescent tints. It is long indeed since our concerts have known such a flashing tour de force. And the new delicacy, euphony and loveliness of tone that Mr. Fiedler is cultivating glamoured Tschaikowsky's little piece. The melodies out of which it springs are pensive and vaporous fancies. Tschaikowsky manipulates and develops them in the vein of gentle musing. He lets his ingenuities wander a little vaguely as though this music of childhood dreams were innocently shaping itself. He keeps the instrumental coloring of a subdued melancholy. Across the years, the mature composer remembers childish, sleep-visions, though not as children dream them. He is a musical sentimentalist playing in melancholy wise with forgotten things that troop suddenly out of memory. The music, and still more the tone of the orchestra, summoned like things to the fancy of those that heard. The third part of the audience remains—that found its deepest pleasure in Mr. d'Indy's symphony. They shall have their joy of it again tonight. It is not to be dismissed at the end of a long article.

TIMES

New York City.

NOV 28 1909

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The second pair of Boston Symphony concerts will be given in Carnegie H on Thursday evening, Dec. 9, and Satu day afternoon, Dec. 11. The soloist at the Thursday evening concert will be Mme. Olga Samaroff, who will play the Schumann Concerto in A minor. The Symphony will be Vincent d'Indy's in B flat Major No. 2, last heard here four years ago, when it was played by the Boston Symphony Orchestra under the direction of the composer himself. The third number will be Tschaikowsky's ballet suite, "Casse-Noisette."

On Saturday afternoon there will be two solists, Mme. Schumann-Heink and Mr. Georges Longy, the solo oboe of the orchestra. Mme. Schumann-Heink will sing the "Sextus" recitative and aria from "Titus," and Gounod's "Stances de Sapho," while Mr. Longy will play Handel's Concerto for oboe and string orchestra. The purely orchestral works will be Smetana's overture, "The Bartered Bride," and Tschaikowsky's Fourth Symphony in F minor, opus 36.

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POST, NOVEMBER 7, 1909

D'INDY'S SYMPHONY

BY OLIN DOWNES

History repeated itself last night at Symphony Hall, when, as at the Friday afternoon concert, the feature of the occasion did not consist in the hat or the gown of a popular young prima donna, but in the triumphant performance of one of the monumental works of modern music—D'Indy's B-flat symphony.

In 1905, when given here, first under Mr. Gericke, and later under the unauthoritative baton of the composer, the symphony seemed without exception the ugliest succession of sounds ever put upon paper. It is infinitely to the credit of Mr. Fiedler and his audience that yesterday evening the composition compelled the closest attention, that at its conclusion conductor and men were forced to acknowledge more than one round of applause.

A single movement of this work is sufficient to establish its maker as one of the greatest of the mentalities that are pulling the world forward today. Music embraces all things in its sphere of expression. There is no emotion, no impression of any kind, which may not be marvellously reflected and apotheosized in its wondrous mirror. This expressive capacity is being developed farther every day by the moderns. But there is another quality of the most subtle and wonderful of arts which transcends all this, which is pure and high and ineffable, aloof from everything but itself. This essence cannot be named any more than infinity or the hereafter, which it may be, and it is in that supreme field, attainable but to the very few, that D'Indy struggles with God. Caught up for a moment to this place, and where is all that we knew yesterday?

The mechanism is as extraordinary as the material. It is inexorable logic and there is positively formal adherence to the principles which inspired Beethoven. This is indeed a symphony, a work of art which by virtue of its spirit and construction should endure for all time. One development, one superb thought, follows another, flowers from it, like the sights of a passing landscape. Even if memory served, which it does not, words could not imply the white altitudes of the slow movement, or the sweep and the grandeur of the finale. The colossal workmanship is not workmanship. It is like the bed of a river, the channel fashioned by elemental forces at work.

We are prone to lavish carelessly such adjectives as epoch-marking, but here is music which bears the impress of the ages gone and the centuries to come.

The symphony should be heard again very soon. The large majority sensitive to musical impressions should know its every niche and spire. It appears to go even a step farther in harmonic development than any other modern work. Its rhythmic structure, which, though extremely complex, is very definitely proportioned, is enough to give birth to a dozen text books.

BOSTON POST, NOVEMBER 8, 1909

SOCIETY SEES A NEW DRESS

Miss Farrar's Costume Occasions Comment

Boston society, or that part of it which attended the Symphony concert Saturday night, spent all day yesterday discussing the rather sensational costume worn by Geraldine Farrar at the concert at which she sang.

The startling originality of the hat she wore two weeks ago hardly prepared conservative Boston for the sensation her appearance created. The extreme cut of the bodice and the close fit of the white satin skirt are still the subject of almost scandalized gossip.

When she first appeared on the platform to sing Dubussy's recitative, the audience, wholly unprepared, drew a big breath. For a few moments the audience sat spellbound. Then a confused murmur and the restlessness that ran around the hall showed the effect of the gown.

The gown, which is perhaps the most talked of article of clothing in Boston today, was a modern modification somewhere between a classic Greek and Egyptian type.

The bodice was cut low—very low. In back it was cut in a "V" shape clear to where the waist should be. If there was any doubt, it is now certainly settled that Miss Farrar has a perfectly formed set of shoulders and—a back that would have made Paris hesitate in his award of the apple.

The bust of the creation was draped in diaphanous chiffon, from which hung glittering spangles. The white shimmering satin skirt must have been made on her, so tightly did it conform to the lines of her figure to below the knees.

Paying no heed to the stir she must have been aware she had created, Miss Farrar started her solo, but her clear notes failed, perhaps for the first time, to engross the attention of her hearers.

Some evinced their decided disapproval by leaving the hall, but most of the women present stayed, all the men stayed, and most of those present are eager to go through the ordeal again.

The applause which she received when her solo ended was pronounced, whether to cover the embarrassment or to show a real appreciation of her singing. A buzz of talk that refused to be drowned out by the orchestra followed her withdrawal.

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SUNDAY HERALD,
NOVEMBER 7, 1909.

D'INDY'S SECOND SYMPHONY GIVEN

Noble Work Heard at the Fifth Concert for the Third Time in Boston—Miss Geraldine Farrar Sings.

By PHILIP HALE.

The fifth concert of the Boston Symphony orchestra, Mr. Fiedler, conductor, took place last night in Symphony Hall. The program was as follows:

Symphony in B flat major, No. 2.....d'Indy
Lucette's air from "Silvain".....Gretry
"Reves d'enfant".....Tschaikowsky
Air of Azael from "The Prodigal Son" Debussy
Overture to "The Sold Bride".....Smetana

This was the third performance of D'Indy's symphony in Boston. The first was led by Mr. Gericke in January, 1905; the second, Dec. 2 of the same year, was led by the composer. Works and conductors are quickly forgotten in the fleeting years, but some may remember the discussion excited by this symphony. Some argued that as it was stuffed with dissonances, it was not only indigestible, it was immoral. The music was dubbed ugly, and the old cry was raised: "There is no place for ugliness in art."

They that thus characterized the symphony probably intended to say that it was ugly in their ears. Unable to appreciate unerring and superb workmanship, they wished that their ears should be soothed or tickled. They preferred to be passive hearers. It did not occur to them to bring an imaginative mind to the symphony; to endeavor to ascertain the purpose of the composer. Some dismissed him as a Frenchman and therefore a man deliberately trying to be bizarre. It was seldom that these objectors would sit down and dispute calmly and reasonably.

They would not have the Symphony, and those who saw rare beauty, loftiness of thought, elemental depth and all-embracing breadth, exultant strength as in the apotheosis—one of the most remarkable finales in the whole literature of music—were surely affected persons, men and women who should be suspected, and it was whispered that they were "decadents," that they entertained dark thoughts about morality and religion. And so it was once with the music of Beethoven and later with that of Schumann, and still later it was Wagner's turn. Wagner, like d'Indy, was not a melodist.

It takes some time to become acquainted with the language of a new thinker in music. Hearers who believe that the art died with Mendelssohn, but admit that Tschaikowsky and Brahms were men of parts, though often mistaken in the expression of their thoughts, will not take the trouble to listen attentively to the compositions of D'Indy, Loeffler, Debussy with the desire to extend their musical horizon. They miss the old familiar harmonic progressions, the melodic lines drawn after the approved pattern, the conservative and safe routine. They have ears but they do not hear, nor would they be persuaded or convinced if a great master spoke to them from the dead in admiration and praise of those now living and misunderstood or slighted.

Works come and go, and the great majority are in a few years, or even in a season, as though they never were. Why recall the discussion concerning D'Indy's symphony, why discuss it today? The inspired work will arouse enthusiasm and wonder long after we all are unable to chatter and squabble. The impression made last night, thanks to Mr. Fiedler's admirable reading and the equally admirable performance, was deeper than before. Here is music that comes from both the heart and the brain, music that is free from taint or dross, music that invites to contemplation and meditation, that strengthens and purifies the soul.

There is no program save the suggestion of the two eternally warring forces, the powers of good and evil, with the ultimate triumph of righteousness as proclaimed in the magnificent chorale at the end of the last movement. A program, however thoughtfully written, would be impertinent. The composer has put the adventures of his soul into music. That soul, tried and tempted, vexed and buffeted, is a noble one; melancholy and proud, yet not disdainful or forgetful of humanity and love; not bound to earth, not sensuous, but serene, confident, receptive of divinity.

Miss Geraldine Farrar sang here at a Symphony concert for the first time. Her first selection was an air sung by the younger sister in Gretry's "Silvain," which is not an opera in the modern meaning of the word, but a little comedy written in Marmontel's artificially simple manner with ariettes and concerted numbers. Lucette tells why she thinks her sister is in love. She gives childish reasons, yet there is in them the coquetry and the malice of the girl who has already begun to wonder curiously about love and would fain know its secrets, its bliss, its fever, its dole and teen. The music is fragrantly old-fashioned. It has the tenderness of Mozart with a naivete that reminds one of the wondrous boy, with a piquancy in the melodic line that is wholly French and of the 18th century.

The other air was that of Azael, the tenor, in Debussy's cantata, "The Prodigal Son," with which the composer took the prix de Rome in 1884, when he was 22 years old. The music has grace and charm after the manner of the earlier Massenet. There are few hints of the later and greater Debussy, but the melody has a pretty flow and the instrumentation is poetic.

Miss Farrar, dressed unconventionally as far as the traditions of the Symphony stage are concerned, but an apparition of loveliness not soon to be forgotten, sang the air of Gretry with true and adorable simplicity, and the air of Debussy with a quiet intensity of recollection and remorse that gave dramatic significance to the music which is inherently superficial in the expression of emotion. Never has her voice seemed more beautiful. Never has she sung here with truer art.

Tschaikowsky's "Children's Dreams," played for the first time at these concerts, a movement in his second Suite, is amiable music, conspicuous only by reason of a few instrumental touches. Smetana's overture is always welcome.

Newspaper Cutting Bureau in the World

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NOV 17 1909

Symphony Orchestra Sale.

For the past two days the season sale for the four concerts which the Boston Symphony Orchestra is to give in this city this winter has been in progress at the music store of M. Steinert & Sons, on Westminster street. The subscription has been very large and there is no reason to doubt that the concerts will be better attended than in the past.

It is now possible to announce the programme of the first concert, which will be given Tuesday evening, Nov. 23. The soloist will be Mme. Corinne Rider-Kelsey. The programme follows: Overture to the opera "The Sold Bride," Smetana; Symphony in E-Minor No. 5, Tschaikowsky; aria from "Der Freischutz," Weber; Suite "Peer Gynt," No. 1, Grieg; aria, "Dove Song," from the "Marriage of Figaro," Mozart; overture to "Leonore," No. 3, Beethoven.

The sale of single seats opens at Steinert's Saturday.

EVENING WORLD,
New York City.
NOV 15 1909

RACHMANINOFF PLAYS WITH BOSTON ORCHESTRA.

Serge Rachmaninoff, the Russian composer and pianist, made the Boston Symphony Orchestra concert at Carnegie Hall on Saturday afternoon take on extra significance. He interpreted his own second concerto, which Gabrilowitsch, Tina Lerner and Pugno have played for us, in a new and most impressive manner, more than justifying the European estimates of his ability. He is to make a concert tour of America, and his first recital next Saturday afternoon cannot fail to be musically important. The orchestra played "Pierrot of the Minute," an overture by Granville Bantock, an English composer little known here; Schumann's second symphony and Richard Strauss's tone poem "Don Juan" with all the brilliancy of which that exceptional organization is capable. Mr. Fiedler conducted ad-

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PROVIDENCE

BOSTON SYMPHONY ORCHESTRA CONCERTS

The season of music in Providence which opened so brilliantly with the concert given a few weeks ago by Geraldine Farrar and Olga Samaroff will receive a further impetus on Tuesday evening, Nov 23d, when the Boston Symphony orchestra, Max Fiedler, conductor, gives the first of its annual series of concerts in Infantry hall. The subscription sale of seats for the season will open at the music store of M. Steinert & Sons, 327 Westminster street, Monday morning. Prospective patrons should note well the fact that the orchestra is to give four concerts in Providence this year instead of the three of several years past. The patronage given to the orchestra in this city has grown so in the last four years that the management decided to grant the request of many of its subscribers for at least one more concert and it is possible that within a few years the orchestra will get back to its old number of five that it used to give here in its early days. The concerts, of course, will be given in Infantry hall and the dates are Tuesday evenings, Nov. 23d, Jan. 4th, Feb. 15th, April 5th.

Generally speaking last season was the best the orchestra ever had in Providence. The patronage was greater and the popularity that Mr. Fiedler, the conductor, won was a good sign that the patrons of the concerts were thoroughly satisfied. This year Mr. Fiedler returns again as conductor and with him will come the orchestra practically unchanged. There have been a few minor changes in the string choirs and there is a new first horn who in the few times he has played in Boston has shown conclusively that he is one of the greatest artists of his instrument the orchestra has ever had.

Mr. Ellis, the manager of the orchestra, has provided a list of soloists of notable worth for each of the four concerts in Providence. There will be two singers, one pianist and one violinist, and generally considered these make the most brilliant list of artists the orchestra has ever offered here. At the first concert the soloist will be Mme. Corinne Rider-Kelsey, whose name is familiar to all who follow the course of music in America, even to those who may not have heard her sing. Mme. Rider-Kelsey stands in the foremost rank of American sopranos and her services are constantly in demand throughout the country from early in the fall until late in the spring. Her voice is essentially of lyric quality and she has that rare purity of style which has enabled her to become one of the foremost interpreters of the music of Mozart now before the public.

At the second concert in January the soloist will be that most successful of Russian violinists, Mischa Elman. Elman has already been heard in Providence in recital and it is well remembered the sensation this young boy made with his magnificent tone and mature style.

The soloist at the February concert will be Ernest Hutcheson, the head of the piano department of the Peabody institute of Baltimore. Mr. Hutcheson is a virtuoso of highest rank who has long since vindicated his right to stand among the great pianists of the world.

The soloist for the final concert will be Mrs. Mary Hissem de Mosa, soprano, who divides with Mme. Corinne Rider-Kelsey the field of highest quality for concert work in this country.

The sale of seats for the first concert when Mrs. Corinne Rider-Kelsey will be the soloist will open at the music store of M. Steinert & Sons, next Saturday morning, Nov. 20th, and the program will be announced later.

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BOSTON SYMPHONY ORCHESTRA SALE

For the past two days the season sale for the four concerts which the Boston Symphony orchestra is to give in Providence this winter has been in progress at the music store of M. Steinert & Sons, in Westminster street. The subscription has been very large and there is no reason to doubt now that the concerts will be better attended than ever in the past.

It is now possible to announce the program of the first concert which will be given on next Tuesday evening, Nov. 23. The soloist as already announced will be Madame Corrinne Rider-Kelsey. The program is as follows:

Smetana, overture to the opera, "The Sold Bride;" Tschaikowsky, symphony in E-Minor No. 5; Weber, aria from "Der Freischutz;" Grieg, Suite "Peer Gynt," No. 1; Mozart, aria, "Dove Sono" from the "Marriage of Figaro;" Beethoven, overture to "Leonore" No. 3.

The sale of single seats opens at Steinart's on Saturday, Nov. 20.

EVENING MAIL
New York City.
NOV 13 1909

Rachmaninoff, whose triumphs in Philadelphia with the Boston Symphony orchestra resulted in seventeen recalls, plays his own concerto with this orchestra this afternoon in Carnegie hall. The first recital by the great Russian composer and pianist will be given in Carnegie hall next Saturday afternoon at 2.30 o'clock.

The programme, devoted entirely to his own composition, will include his D minor sonata, opus 28; four numbers, entitled "Melodie," "Humoresque," "Barcarolle," "Polichinelle," and four preludes, including the C sharp minor.

Newspaper Cutting Bureau of the World
TRIBUNE
PROVIDENCE, R. I.

Musical Notes

The season of music in Providence which opened so brilliantly with the concert given a few weeks ago by Geraldine Farrar and Olga Samaroff will receive a further impetus Tuesday evening, Nov. 23, when the Boston Symphony Orchestra gives the first of its annual series of concerts in Infantry Hall. The subscription sale of seats for the season will open at the music store of M. Steinert & Sons, 327 Westminster street, to-morrow morning.

Prospective patrons should note the fact that the orchestra is to give four concerts in Providence this year instead of the three of several years past. The patronage given to the orchestra in this city has grown so in the last four years that the management decided to grant the request of many of its subscribers for at least one more concert and it is possible that within a few years the orchestra will get back to its old number of five that it used to give here in its early days. The concerts, of course, will be given in Infantry Hall and the dates are Tuesday evenings, Nov. 23, Jan. 4, Feb. 15, April 5.

Generally speaking last season was the best the orchestra has ever had in Providence. The patronage was greater and the popularity that Mr. Fiedler, the conductor, won was a good sign that the patrons of the concerts were thoroughly satisfied. This year Mr. Fiedler returns again as conductor and with him will come the orchestra practically unchanged. There have been a few minor changes in the string choirs and there is a new first horn, who in the few times he has played in Boston has shown conclusively that he is one of the greatest artists of his instrument the orchestra has ever had.

MAX FIEDLER.
Conductor, Boston Symphony Orchestra.
—Photo by Garo.

Mr. Ellis, manager of the orchestra, has provided a list of soloists of notable worth for each of the four concerts in Providence. There will be two singers, one pianist and one violinist and generally considered these make the most brilliant list of artists the orchestra has ever offered here.

At the first concert the soloist will be Mme. Corinne Rider-Kelsey, whose name is familiar to all who follow the course of music in America. Mme. Rider-Kelsey stands in the foremost rank of American sopranos. Her voice is essentially of lyric quality and she has that rare purity of style which has enabled her to become one of the foremost interpreters of the music of Mozart now before the public.

At the second concert, in January, the soloist will be that successful Russian violinist, Mischa Elman, who has already been heard in Providence in recital. It is well remembered the sensation this boy made with his magnificent tone and mature style. He has been engaged for a series of concerts with the Boston Symphony; in fact, the reason of his return to America this year was primarily that the Boston Symphony wished him for Boston and all the larger Eastern cities. As he has never been heard with orchestra here this concert should be one of more than ordinary interest.

The soloist at the February concert will be Ernest Hutcheson, head of the piano department of the Peabody Institute of Baltimore. Mr. Hutcheson is a virtuoso of highest rank, who has long since vindicated his right to stand among great pianists of the world. He was born in Australia in 1871 and for six years was a student in Leipsic, where he won the Mozart prize. Later he studied in Weimer under Stevenhagen and in 1898 he studied in Berlin. Since 1900 he has lived in Baltimore. He is to play the same week with the orchestra in Boston.

The soloist for the final concert will be Mrs. Mary Hissem de Moss, soprano, who divides with Mme. Corinne Rider-Kelsey the field of highest quality for concert work in this country. The sale of seats for the first concert, when Mme. Corinne Rider-Kelsey will be the soloist, will open at M. Steinert & Sons Saturday morning, Nov. 20, and the programme will be announced later.

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TRIBUNE
PROVIDENCE, R. I.
NOV 13 1909

MUSICAL NOTES.

First Concert of Boston Symphony Season, Tuesday Night.

The first of the four concerts which the Boston Symphony Orchestra is to give in Providence during the coming winter will take place in Infantry Hall Tuesday at 8:15. The soloist will be Madame Corinne Rider-Kelsey who is one of the leading American concert sopranos now before the public. Much has been said of Boston's Orchestra in the past, but it is doubtful whether any such superlative praise has been given to it as was printed in the New York papers a week ago after its concerts in that city, when the usually phlegmatic critics seemed to lack superlatives enough to characterize the performances of the famous band. At any rate, it seems true that that orchestra has never played more brilliantly than it does this season under the direction of Max Fiedler.

Once more Mr. Fiedler demonstrates his skill as an arranger of serious programmes. The one he has made for Providence may well stand as a model of its kind in the brilliancy of the works to be performed and in their contrasting character. The concert will open with the overture to Smetana's opera, "The Sold Bride." This opera was the greatest success of the season at the Metropolitan Opera House last year and yet it is not going too far to say that brilliant as the opera is, the overture is its bright particular gem. In fact, if the unfortunate Smetana had left nothing else but this one piece of work, this would have been sufficient to stamp him as a musical genius of highest order.

The symphony will be Tschaikowsky's Fifth in E-minor, less familiar than the "Pathetic" and yet regarded by many critics as marking the highest point of the Russian's genius. It is full of national color and of the tragedy that is found in all of Tschaikowsky's works and yet it has in parts of it that delightful melodious grace which also characterized him in his lighter moments. Mr. Fielder's close sympathy with the Russian school has made him a conductor par excellence of Tschaikowsky's monumental works.

The other two orchestral numbers will be Grieg's first "Peer Gynt" suite and Beethoven's immortal overture "Leonore," No. 3. The "Peer Gynt" suite has been vulgarized and maltreated so in the past few years that the public has almost lost sight of its real musical value and to Mr. Fielder is due sincere thanks for having put it back into its proper place.

The soloist, Mme. Corinne Rider-Kelsey, has just sung with marked success with the orchestra at its first concert of the year in Washington. She will sing here the same two works she presented there. The first is Agatha's great Aria from Weber's "Der Freischutz" and the second the lovely tune from Mozart's "The Marriage of Figaro," "Dove," "Sono."

The programme in its order is as follows:

Overture to the opera, "The Sold Bride".....Smetana
Symphony in E-minor No. 5.....Tschaikowsky
Aria from "Der Freischruetz".....Weber
Suite, "Peer Gynt" No. 1.....Grieg
Aria, "Dove Sono," from "The Marriage of Figaro".....Mozart
"Leonore," overture No. 3.....Beethoven

ARION CHOIR CONCERT.

EVENING MAIL
New York City.
NOV 11 1909

MAX FIEDLER.
Conductor of Boston Symphony Which Plays at Carnegie Hall To-Night.

BOSTON SYMPHONY ORCHESTRA CONCERT

The first of the four concerts which the Boston Symphony orchestra, Max Fiedler, conductor, is to give in Providence during the coming season will take place in Infantry hall on next Tuesday evening, Nov. 23, at 8:15. The soloist will be Madame Corinne Rider-Kelsey, who is one of the leading American concert sopranos now before the public. Much has been said of Boston's orchestra in the past, but it has never played so brilliantly as it does this season under the direction of Max Fiedler, who with his greater familiarity with his publics and his closer sympathy with the men under him seems this year to have accomplished most remarkable results. If the Boston Symphony orchestra has been supreme in the past, its position is even more unassailable this year.

Once more Mr. Fiedler demonstrates his skill as an arranger of serious programs. The one he has made for Providence may well stand as a model of its kind in the brilliancy of the works to be performed and in their contrasting character. The concert will open with the overture to Smetana's opera, "The Sold Bride." This opera was the greatest success of the season at the Metropolitan opera house last year.

The symphony will be Tschaikowsky's Fifth in E-minor, less familiar than the "Pathetic," and yet regarded by many critics as marking the highest point of the Russian's genius. It is full of national color and of the tragedy that is found in all of Tschaikowsky's works, and yet it has in parts of it that delightful melodious grace which also characterized him in his lighter moments. Mr. Fielder's close sympathy with the Russian school has made him a conductor par excellent of Tschaikowsky's monumental works.

The other two orchestral numbers will be Grieg's First "Peer Gynt" Suite and Beethoven's immortal overture, "Leonore," No. 3. The "Peer Gynt" Suite has been vulgarized and maltreated so in the past few years that the public has almost lost sight of its real musical value, and to Mr. Fiedler is due most sincere thanks for having put it back into its proper place.

The soloist, Madame Corinne Rider-Kelsey, has just sung with marked success with the orchestra at its first concert of the year in Washington. She will sing here the same two works she presented there. The first is Agatha's great aria from Weber's "Der Freischutz," and the second the lovely tune from Mozart's "The Marriage of Figaro." "Dovo Sono."

The program in order is as follows.

Smetana—Overture to the opera, "The Sold Bride."
Tschaikowsky—Symphony in E-mionr, No. 5.
Weber—Aria from "Der Freischutz."
Grieg—Suite, "Peer Gynt," No. 1.
Mozart—Aria, "Dovo Sono," from "The Marriage of Figaro."
Beethoven—"Leonore" overture, No. 3.

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BOSTON ORCHESTRA PLAYS BRILLIANTLY

Begins Its Twenty-Ninth New York Season with a New "Symphonic Prologue."

Boston's Symphony Orchestra began its twenty-ninth New York season in Carnegie Hall last night before a fashionable audience. Mr. Max Fiedler's men played, if possible, with a more delightful tone, more technical skill and more admirable results than ever.

The conductor frequently, in answer to the applause, pointed to his men as the ones who deserved it all, and certainly that company of virtuosi from "the Hub" earned its share of the evening's applause.

Mr. Fiedler began the concert with a new composition by Mr. Max Reger, entitled "Symphonic Prologue to a Tragedy." It is not likely that the work will help the fame of this Leipsic composer, over whom much critical ink has been spilled in Germany. Those who consider him an unappreciated genius may find subtle beauties in its almost interminable sketches of pretentious sound. Last night it seemed as if Mr. Reger had precious little to say, and even as a piece of orchestral color the new work lacks interest.

Brahms' fine second symphony has long been a favorite with the Boston Orchestra and Mr. Fiedler made it once more a treat. The lovely adajietto was so exquisitely played that if repititions were allowed at these concerts it would have been repeated.

The climax of the evening, however, was reached with Mr. Richard Strauss' "Till Eulenspiegel," a work bristling with extraordinary difficulties, and as remarkable for its grotesque musical pranks as for its occasional loveliness. The manner in which the orchestra revelled in its intricacies, tossing one phrase after another back and forth between the various choirs, playing with the German folk-song that Mr. Strauss uses brilliancy and the mock love episodes with surpassing delicacy, was a triumph for the orchestra.

The soloist of the evening was Mr. Charles Gilibert, barytone of the Manhattan Opera House, who sang an air from Ambrose Thomas' "Le Caid," the "Chauson du Diable," from Mr. Massenet's "Griselidis," and an air by Mr. Charles Bordes, "Dawson's la Cigue," all three with capital effect. He was recalled a dozen times.

Newspaper Cutting Bureau in the World
From
Address PROVIDENCE, R. I.
Date NOV 14 1909

SYMPHONY CONCERT OF HIGH ORDER

Orchestra Played as Brilliantly as Ever and Mme. Rider-Kelsey Sang Delightfully.

The Boston Symphony Orchestra's Providence season opened last evening at Infantry Hall with an audience that was satisfactory in size considering the bad weather and that in appreciation and sympathy left nothing to be desired. The orchestra has been changed but little since last winter, while Max Fielder was in his old place at the conductor's stand and wielded the baton with the old-time skill and efficiency. Mr. Fielder won instant popularity here last year when he made his first appearance in front of the orchestra in this city and that he retains that position with the patrons of the concerts was clearly evidenced last evening. And that he deserved the feeling of admiration could not be doubted by those who saw him lead his musicians and noted how completely he had them in hand and how skilfully he conducted them through the difficult passages of the music they rendered.

The programme of the concert was admirably arranged to show the versatility of the orchestra, the ability of this trained body of players to render almost any composition with credit and adequate expression as well as to give variety to the audience so that it should not tire of too much instrumental music of one kind, though that is hardly possible in connection with this orchestra.

The programme follows:

Overture to "The Sold Bride"....Smetana
Symphony No. 5, in E-minor, op 64.....Tschaikowsky
Scena and aria, "Softly Sighing," from "Der Freischutz".....Weber
Orchestral suite, from the music to "Peer Gynt," op. 46.....Grieg
Recitative and aria, "Flown Forever," from "The Marriage of Figaro"..Mozart
Overture, "Leonora," No. 3, op. 72.....Beethoven

The first number, the overture to Smetana's opera, "The Sold Bride," needs little introduction to lovers of the best in music and was rendered with keen appreciation of its value and beauty and with a delicacy of feeling that made it a rare delight to listen to it.

Tschaikowsky's Fifth Symphony in E-minor is regarded as one of the strongest of that composer's series. It is truly Russian in tone and has the characteristics of the music of that nationality more prominently marked than some of the others and at the same time has a quality that thrills with the note of tragedy that sounds all through the music.

Grieg's first suite of incidental music to Ibsen's drama, "Peer Gynt," Mr. Fielder has given back to its old position among dignified productions to the delight of those who particularly love the style of music which this composer produced.

Beethoven's No. 3, overture, "Leonore," was rendered with most satisfying expression and formed a fitting finale to the programme of orchestral pieces.

The name and fame of the assisting artist, Mme. Corinne Rider-Kelsey, are known wherever good music is sung and she was assured of a warm welcome from a Providence audience and her cordial reception she must have considered very flattering. She is widely recognized as one of the best of American sopranos and she added to her reputation by her admirable work last night. Her voice possesses a purity of tone and a richness of quality which make it a delight. Her two selections were well suited to reveal the wide range of her register and the depth and quality of her high and low notes as well as the excellent training which has made a skilled instrument of her wonderful voice. The great aria of Agatha from Weber's "Der Freischutz" was sung with fine effect, while the beautiful selection from Mozart's "The Marriage of Figaro" was a gem.

From EVENING TELEGRAM,
Address New York City
Date NOV 12

WHEN the Boston Symphony Orchestra begins its season in New York, students of music and those to whom music is the most beloved of all the muses, sit themselves down in contentment to listen and to be pleased. So Carnegie Hall was filled last evening to hear the orchestra play under the direction of Max Fiedler, who is now conductor, and to hear Gilibert, who was the soloist, sing.

The orchestra has become so much a factor of the musical life of the city that it is not so much the manner of its playing as that which it plays which interests its admirers.

Last evening they were treated to a symphony by Max Reger, which perhaps was received with less enthusiasm than others of the numbers.

The symphony No. 2, B major, by Brahms, was very interesting and unquestionably was heard with delighted approbation, but possibly most of all which pleased was Richard Strauss' "Till Eulenspiegel's Merry Pranks," in rondo form.

Gilibert seemed to be a little hoarse, but with that embarrassment sang with such art and appreciation that he was warmly applauded. His most pleasing number of the three which he sang was a composition by Thomas.

If anything, the orchestra this year seems to play with a richer and broader tone than it has in its previous seasons in New York and its visits promise to be seasons of rare enjoyment to those who are fond of the symphony concerts.

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Newspaper Cutting Bureau in the World
From
Address
Date NOV 21

Next Tuesday evening brings the first of the four concerts which the Boston Symphony Orchestra is to give in Infantry Hall during the coming winter. Again Mr. Fiedler shows his wonted skill and good taste in the arrangement of programmes. For this concert he has chosen four orchestral works, all of them strongly contrasted and each a masterpiece of its kind. The first number is the overture to Smetana's opera, "The Sold Bride." The symphony will be Tschaikowsky's Fifth in E-Minor, a work which has been of recent years somewhat overshadowed by the "Pathetic yet a symphony generally conceded by critics to be stronger than the more famous No. 6. It is more truly national and has the strain of tragedy running through it that characterizes nearly all Tschaikowsky wrote. Grieg's first suite of incidental music to Ibsen's drama "Peer Gynt" has been of late years in danger of disappearing entirely from serious programmes. Mr. Fiedler has restored it to its proper place and once more it gives delight. The final number will be the immortal "Leonore," No. 3, overture by Beethoven.

Mme. Corrine Rider-Kelsey, the soprano and assisting artist, needs no introduction to a Providence audience, for her art has made her famous throughout the country. She will sing two numbers strongly contrasted, the first being the great aria of Agatha from Weber's "Der Freischutz" and the other being the lovely tune of "Dove Sono" from "The Marriage of Figaro," by Mozart.

GLOBE & COMMERCIAL ADVERTISER,
New York City.

(Copyright by A. Dupont.)

CHARLES GILIBERT,
Soloist with the Boston Symphony Orchestra at Carnegie Hall to-night.

From EVENING SUN, New York City.
Address ... NOV 12 1909

MUSIC AND MUSICIANS

WHERE BOSTON'S ORCHESTRA IS OPERA-PROOF.

Twenty-four Years a Rival of Opera in New York and Still the Symphony Audience Grows—Standees for Reger and Applause for Fiedler and Brahms—What 'Klytemnestra' Said of 'Elektra.'

Charles A. Ellis, the Augustin Daly of absolute music, stood in Carnegie Hall last night while through the gates of brass there walked in double file the biggest subscribing audience that ever opened a Boston Symphony season in New York. He will carry the good news to the home town after two other concerts here. What's more, though the orchestra for the first time has grand opera for rival in Boston, it is going on twenty-four years now since Major Higginson first sent his men to New York. The greatest opera town on earth has kept the Boston Symphony coming ever since. The public has chosen to set up the visitors within its gates in a specially high artistic niche of their own, and apparently it always will while the Sacred Codfish still waves.

Max Fiedler, starting his second year as conductor, had the satisfaction of earning a polite ovation after two latter movements, "grazioso" and "con spirito," of the D-major symphony of Brahms. As some votes should be weighed, so some applause should be counted, like this, more significant of solid appreciation than often is the popular hysteria over high points in music-drama. The cheery symphony brought the first pause in a topheavy programme.

Charles Gilibert, like great Cæsar in the play, filled in any other chinks and spaces of the bill between Reger and Strauss. The giant baritone radiated human sympathy. He put into ironical poems of Paul Verlaine and others a more musical spirit than three French composers had, though their names were Charles Bordes, Thomas and Massenet.

Max Reger's new "Prologue to a Tragedy," which was new and came first, had never a chance to please the host of latecomers, kept standing. Even the standees could hear a killing or two. Was the trumpet call for royal Richard and the princes in the Tower? The harmonic atmosphere was that of sighing "Melisande."

Modern music when it seeks a production at white heat has to go to Richard Strauss. His "Till Owlglass" sounded crystal clear as the Boston men ended.

SUN
New York City.
NOV 12 1909

BOSTON ORCHESTRA PLAYS

FIRST CONCERT OF TWENTY-FOURTH SEASON.

A Long and Labored Overture to a Tragedy From the Pen of Max Reger—Brahms's D Major Symphony a Blessed Relief—Gilibert the Soloist.

The first concert of the twenty-fourth season in this city of the Boston Symphony Orchestra took place last night in Carnegie Hall. The programme consisted of a new symphonic prologue to a tragedy by Max Reger, the air of the drum major from Ambroise Thomas's "Le Caid," Brahms's symphony in D major, the air of the devil from Massenet's "Griselidis," Charles Bordes's song "Dansons la gigue" and Richard Strauss's tone poem "Till Eulenspiegel's Merry Pranks." The singer was Charles Gilibert of the Manhattan Opera House.

Max Reger's "Symphonischer prolog zu einem trauerspiel" was produced in Cologne in March of the present year and had its first hearing in America at the home concert of the Boston Symphony Orchestra of October 15. The composition in its original form was so long that while Reger did not have the heart to cut it himself he mercifully indicated where excision might be made.

It is reported that Max Fiedler, conductor of the Boston orchestra, made not only this cut but also another of his own finding. Without doubt the work could be cut still more without the infliction of grievous disappointment on any audience of normal disposition.

The composer gave no hint of the title of the tragedy which drove him to this music. Nothing in Shakespeare reaches such depths of desperation nor could even the sardonic ingenuity of Bernard Shaw conceive such a complication of distressing relatives. The probabilities are that Reger created this exceedingly [illegible] after reading something [illegible] Wagnerian [illegible]

GLOBE & COMMERCIAL ADVERTISER
New York City.
NOV 12 1909

The Boston Orchestra.

THE first New York concert this season of the Boston Symphony Orchestra, of which Max Fiedler is again the conductor, took place in Carnegie Hall last evening. The concert began with the first performance in New York of a "Symphonic Prologue to a Tragedy" by the redoubtable Max Reger, which had its first performance anywhere only last March in Cologne. Then the distinguished French baritone Charles Gilibert sang the drum major's air from Ambroise Thomas's opera, "Le Caid." Next came Brahms's second symphony. Then Mr. Gilibert sang to piano accompaniment the Devil's solo "Loin de sa femme" from Massenet's "Griselidis," one of the new operas promised for the Manhattan Opera House, and a setting by Charles Bordes of Paul Verlaine's poem "Dansons la gigue." And then the concert came to an end with Richard Strauss's "Till Eulenspiegel's Merry Pranks."

Max Reger is one of the men that must be heard, whether one particularly cares to hear him or not. He is much discussed. He is important. Though only in his thirty-seventh year, his opus numbers passed some time ago the hundred mark. A professed disciple of Bach, he doubtless believes himself the great modern contrapuntist. Once he even threatened to rewrite the master's works. Some of Reger's music has won admiration here. The variations and fugue played by the Boston orchestra in Carnegie Hall a year and a half ago are a case in point. Some of his songs have even been heard with pleasure. But admiration and pleasure are vain words when it is a question of this "Symphonic Prologue to a Tragedy." What tragedy is not specified. To many the tragedy must be the prologue itself, with its fearful din, its merciless onslaught of noise. And yet indisputably Reger is so important a figure in music to-day that this work of his, even though one earnestly believe it no music, a contradiction of music, deserves a hearing, and one is glad the hearing is provided by such an orchestra as that from Boston.

In delightful contrast was Brahms's D major symphony, one of that composer's most genial, most melodious works. If at times Mr. Fiedler seemed not altogether in sympathy with Brahms, not heedful enough of his reticence and repose, it must be admitted that the scherzo was played delightfully and that the finale evoked applause of a heartiness that seldom follows an orchestral composition by Brahms. In the "Till Eulenspiegel" Mr. Fiedler was altogether happy. He is known as a Strauss "specialist," and he conducted the work with unmistakable enthusiasm.

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But even the composers themselves are not sure that they have found this. They are just groping, and while they are groping they seem to have lost their hold on fundamental tonalities, on clarity of structure, on an intelligible means of communication between themselves and the thinking part of the public. It is certain that Mr. Reger's music heard last night was conceived in travail and that the real tragedy of it was its inability [illegible]

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Whether music will continue along the path which Reger and his kind are trying to blaze out cannot now be determined. Whether hearers will ever learn what it is that these writers are trying to tell us no man may declare, for we are bound to remember that what we now say about them was said a quarter of a century ago about Wagner and would as surely have been said a century back about Puccini.

But if this is the true path then all of us must come to the light after much darkness; all of us must attain a state of blessedness through much suffering. Let us try to be patient. We do not have to listen to Reger every day, whereas we can some often to a feast of Brahms with keen appetite.

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EVENING POST
New York City.
NOV 12 1909

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NEW YORK AMERICAN,
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[49]

From EVENING SUN.

Address New York City.

NOV 1 2 1909

MUSIC AND MUSICIANS

WHERE BOSTON'S ORCHESTRA IS OPERA-PROOF.

Twenty-four Years a Rival of Opera in New York and Still the Symphony Audience Grows—Standees for Reger and Applause for Fiedler and Brahms—What 'Klytemnestra' Said of 'Elektra.'

Charles A. Ellis, the Augustin Daly of absolute music, stood in Carnegie Hall last night while through the gates of brass there walked in double file the biggest subscribing audience that ever opened a Boston Symphony season in New York. He will carry the good news to the home town after two other concerts here. What's more, though the orchestra for the first time has grand opera for rival in Boston, it is going on twenty-four years now since Major Higginson first sent his men to New York. The greatest opera town on earth has kept the Boston Symphony coming ever since. The public has chosen to set up the visitors within its gates in a specially high artistic niche of their own, and apparently it always will while the Sacred Codfish still waves.

Max Fiedler, starting his second year as conductor, had the satisfaction of earning a polite ovation after two latter movements, "grazioso" and "con spirito," of the D-major symphony of Brahms. As some votes should be weighed, so some applause should be counted, like this, more significant of solid appreciation than often is the popular hysteria over high points in music-drama. The cheery symphony brought the first pause in a topheavy programme.

Charles Gilibert, like great Cæsar in the play, filled in any other chinks and spaces of the bill between Reger and Strauss. The giant baritone radiated human sympathy. He put into ironical poems of Paul Verlaine and others a more musical spirit than three French composers had, though their names were Charles Bordes, Thomas and Massenet.

Max Reger's new "Prologue to a Tragedy," which was new and came first, had never a chance to please the host of latecomers, kept standing. Even the standees could hear a killing or two. Was the trumpet call for royal Richard and the princes in the Tower? The harmonic atmosphere was that of sighing "Melisande."

Modern music when it seeks a production at white heat has to go to Richard Strauss. His "Till Owlglass" sounded crystal clear as the Boston men ended.

From GLOBE & COMMERCIAL ADVERTISER

New York City.

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SUN

New York City.

NOV 12 1909

BOSTON ORCHESTRA PLAYS

FIRST CONCERT OF TWENTY-FOURTH SEASON.

A Long and Labored Overture to a Tragedy From the Pen of Max Reger—Brahms's D Major Symphony a Blessed Relief—Gilibert the Soloist.

The first concert of the twenty-fourth season in this city of the Boston Symphony Orchestra took place last night in Carnegie Hall. The programme consisted of a new symphonic prologue to a tragedy by Max Reger, the air of the drum major from Ambroise Thomas's "Le Caid," Brahms's symphony in D major, the air of the devil from Massenet's "Griselidis," Charles Bordes's song "Dansons la gigue" and Richard Strauss's tone poem "Till Eulenspiegel's Merry Pranks." The singer was Charles Gilibert of the Manhattan Opera House.

Max Reger's "Symphonischer prolog zu einem trauerspiel" was produced in Cologne in March of the present year and had its first hearing in America at the home concert of the Boston Symphony Orchestra of October 15. The composition in its original form was so long that while Reger did not have the heart to cut it himself he mercifully indicated where excision might be made.

It is reported that Max Fiedler, conductor of the Boston orchestra, made not only this cut but also another of his own finding. Without doubt the work could be cut still more without the infliction of grievous disappointment on any audience of normal disposition.

The composer gave no hint of the title of the tragedy which drove him to this music. Nothing in Shakespeare reaches such depths of desperation nor could even the sardonic ingenuity of Bernard Shaw conceive such a complication of distressing motives. The probabilities are that Mr. Reger created this exceedingly tragic prologue after reading something by Oscar Wilde translated into Wagnerian

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Press-Paper Cutting Bureau in the World

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[49]

NEW YORK PRESS,

New York City.

ss NOV 12 1909

TONE-PERFECT CONCERT BY BOSTON'S ORCHESTRA

Carnegie Hall Thronged to Hear the Great Symphony Players.

REGER'S PROLOGUE A SUCCESS

Fiedler Offers Programme Pleasing in the Main, but Marred by Incongruous Interpolations.

Boston's famous Symphony Orchestra came to town last night to begin its twenty-fourth season in New York. As usual, Carnegie Hall held an immense throng of eager listeners, anxious to welcome musicians and conductor. The auditors found the orchestra unchanged in any important particular; still an aggregation of players that holds its own with any orchestra in the world. Recently New Yorkers felt jubilant when the Philharmonic Society brought forward its reorganized orchestra, an excellent body of men.

It was clear, however, last night that the Boston Symphony Orchestra still is supreme in one respect, beauty of tone. This beauty is not confined to a few departments of the orchestra; the full, mellow richness of timbre is characteristic of the whole body, as if every instrument had been carefully selected to conform to one ideal.

Max Fiedler, who is in his second year as conductor of the Boston Orchestra, often has been commended for his programmes, even if his style of interpretation did not always please. He deserves thanks for introducing his audience last night to Reger's Symphonic Prologue to a Tragedy, opus 108, a finely inspired piece of music. Brahms's Second Symphony, for an intermediate offering, was well chosen, too, and the "Till Eulenspiegel," by Strauss, made a good ending.

But what influence injected Thomas's "Air du Caid," music absolutely out of place in a dignified symphony concert, between the Reger and Brahms works, and why were there further interruptions in the shape of Massenet's "Chanson du Diable" and Ch. Borden's "Dansons la Gigue," which songs, to accentuate the incongruity, were sung with piano accompaniment? Surely these vocal interpolations were not pleasing to Fiedler.

To be sure, Gilibert was the soloist, and, fine artist that he is, one would forgive a multitude of incongruities only to hear him. Though not in particularly good voice, his tones being somewhat muffled and not always perfectly true to the pitch, the big Frenchman sang exquisitely. His bonhomie in the Massenet song, with its humorous setting forth of a married man's joys when free of his wife, was simply irresistible. Every word, beautifully distinct and colored with delightful roguery, seemed closely associated with the singer's round, beaming countenance. Yet, delightful as was Gilibert's performance in itself, his contributions were distinctly ill suited to the occasion.

More than one hearing of Reger's Symphonic Prologue, which had its first performance in Europe as recently as last spring, would give a more comprehensive idea of this big composition. Yet the work is not too complex to make a distinct and most favorable impression immediately. Reger here has thrown aside some of his scholarly airs and has adopted a fervently romantic mode of utterance, not too heavily incumbered with polyphony. His style is eclectic. German rhythmical vigor and propulsive enthusiasm are mingled with Gallic refinements such as Debussy and his school favor.

One even can note a fondness for melody sung in orchestral unison, the mode of the full-blooded South. There are strong contrasts in mood, passionate outbursts, superb in their orchestral splendor, alternating with moments of idyllic repose. The instrumentation is really beautiful, opulent in cumulations of sound, rich and transparent in quieter moments. This instrumentation is not written for effect; it seems to be part of the composers' inspiration, it represents an undivided element in the flow of tone-poetry.

By all means let us hear this work again, even if it is long. With the cuts Fiedler made, from pages 22 to 35 and 71 to 85 of the orchestral score, the duration is within the compass of the average listener's patience.

Fiedler's reading of the Brahms symphony, it must be confessed, was disappointing. The "Adagietto Grazioso" came to effective hearing, it is true, and won enthusiastic applause. But the opening "Allegro non troppo" was taken at too slow a pace, the "Adagio" was broadened into sentimental exaggeration and the final "Allegro con spirito" came to an imposing climax of tone that was not in character. It is difficult to preserve a happy medium in interpreting Brahms. His music too often is stripped of all emotion; but Fiedler, with the romantic fervor of a true Teuton, goes to the opposite extreme and reads into the master's music a fulsomeness of feeling and pomposity that was entirely contrary to Brahms's nature.

Whereas Fiedler took many of his tempi in the Brahms music too slowly, he erred in the other direction in the Strauss tone-poem, missing much of the devilish humor the composer here has expressed orchestrally. Mahler's extraordinary reading of the work, so lucid, so wonderfully balanced in tone, so much alive with interpretative detail, was too vivid in one's memory.

Newspaper Cutting Bureau in the World

From

Address

NOV 20 1909

Following his appearance in Philadelphia, Baltimore and in New York with the Boston Symphony Orchestra, Serge Rachmaninoff is announced for his first recital in Carnegie Hall on Saturday afternoon, November 20 (to-day), in a program of his own interesting compositions. Rachmaninoff has enhanced the fine reputation he has already established of his ability as a composer, but his wonderful pianistic qualities have come as a surprise even to those who are his friends.

EVENING MAIL

New York City.

s NOV 12 1909

REGER'S NEW PROLOGUE PLAYED BY FIEDLER

Gilibert Sings and a Brahms Symphony Is Also Performed at the First Concert Here This Season of the Boston Symphony Orchestra.

By EMILIE FRANCES BAUER.

The Boston Symphony orchestra opened its twenty-fourth season in New York last night in Carnegie hall before a very large audience. Mr. Max Fiedler, entering his third season, provided a strange and incongruous programme, but never since the advent of this conductor to the Boston orchestra have his readings seemed so full, so satisfying and so varied in color.

Many times last night it seemed as though an entirely new Fiedler had come, and he certainly brought new messages. It has been the custom of this orchestra to give the first concert of the season without soloist, but last night Charles Gilibert, one of the greatest favorites of the Manhattan Opera house, contributed three numbers in his delightful and inimitable manner. So far as the pleasure derived from hearing M. Gilibert sing is concerned, there can be no question, and probably he caused a wider interest than other numbers on the programme, but solos of the type given by the great French baritone were not in place on a programme of the kind provided last night. They were essentially disturbing to those who desire perfect contour.

It is not a good precedent to set, because the audiences who attend such concerts as the Boston orchestra provides get what they need of lighter music elsewhere, while half the art of a symphony concert lies in the fitness with which musical companions are brought together.

There have been some few great arias writen for vocalist and orchestra, and these are thoroughly in place under conditions like those of last night, but excerpts from the operas which are to be heard at any time, or even operatic excerpts under any conditions, are questionable in taste.

Coming between the Reger symphonic prologue to a tragedy and the Brahms Second symphony in D major, M. Gilibert sang the air of the drum major from "The Cadi," by Thomas, and before the Richard Strauss "Till Eulenspiegel" he sang "Air of the Devil," from Massenet's "Griselidis," which Mr. Hammerstein will produce this season. The one song which was less out of place than the others was "Dansons la Gigue," originally written as melody with orchestra by Charles Bordes, but played by M. Charlier at the piano. The composer of this number was in the programme book as "still living in Paris," however, since the book was printed his death has been anounced. The Reger work is another of those lengthy musical discourses suggestive of philosophy, psychology and expression in the language of the secessionist and other forbidding and awe-inspiring elements which the modern Germans have taught us to anticipate. There is, however, much that is attractive, interesting and clever in the writing, and there are moments of true nobility. It is in a more lucid vein than other examples we have heard from the same composer.

The Brahms symphony sounded fresh and flowing of inspiration and of performance as well. Mr. Fiedler has never given a more satisfactory interpretation of this master. The Strauss tone poem was also played with humor and fine virtuosity.

[illegible] young pianist,

WORLD

ess New York City.

NOV 12 1909

THE BOSTON SYMPHONY OPENS ITS SEASON.

Gilibert Soloist, and a Brahms Symphony the Feature of an Attractive Programme.

By Reginald de Koven.

The Boston Symphony Orchestra, Max Fiedler conductor, gave the first concert of its twenty-ninth New York season at Carnegie Hall last night, presenting an attractive programme, of which a "Symphonic Prologue to a Tragedy," by Max Reger, was the novelty, Brahms's No. 2 D major the symphony, and Charles Gilibert the soloist. Hearing this great organization after a lapse of months, one realized afresh that there are orchestras and orchestras and that this particular orchestra has reached the acme of orchestral perfection in being not merely a body of musicians playing together more or less well, but a magnificent single solo instrument, on which the conductor may play at will.

In compact sonority and beauty of tone, and practically irreproachable balance and detailed finish of execution, there is certainly a great gap which separates the Boston orchestra from any other in this country.

If the much discussed Max Reger be all his adherents aver, his prologue, played for the first time last night, did not prove the fact. Fearsome and dire indeed must have been the tragedy the composer had in mind to inspire this long winded and somewhat oppressive, if also imposingly sonorous, composition. Its temper is restless and overwrought; the thematic material is fragmentary and rather dry and presented in a manner so complex and bewilderingly contrapuntal that the work seems obscure, even inchoate. But it was a master hand that wrought the orchestration, if the mind behind it had little of importance or aesthetic beauty to communicate.

The graceful, flowing serenity and unconcealed melodic spontaneity of Brahms's second symphony, so much more genial and readily assimilated than his first, came like the sunshine of balmy spring, when the world is new, after Reger's fierce and gloomy mouthings; yet surely there is a touch of over-developed, over-philosophized Brahms in this curious ultra-modern composer. Mr. Fiedler's reading of the symphony was poetic on the whole, if a little constrained and unplastic, especially in the lovely adagio, so full of the purest sentiment and pathos. The delicious, piquant scherzo, a veritable dance of elves in some shady glade, was delightfully done; while the masterly finale was played with a spirit, clarity and nice adjustment of detail which was wholly admirable. I enjoyed Mr. Fiedler more in this work than I have done hitherto during his incumbency.

Mr. Gilibert, singing with all his usual artistic suavity and finish, was heard to advantage in the Drum Major's aria from Thomas's opera "The Cadi," sung with contagious entrain; the "Chanson du Diable," from Massenet's "Griselidis," and a song, "Dansons la Gigue," by Bordes, the latter two to a piano accompaniment. I do not mean to be hypercritical, but M. Gilibert's selections on the whole seemed a bit out of key with symphonic surroundings; yet he was applauded most warmly.

A performance or Strauss's "Till Eulenspiegel," which was one of those bits of scintillating virtuosity which distinguish and show the wonderful resources of this orchestra, gave a brilliant finish to a thoroughly well made and enjoyable programme. The fantastic humor and gnome-like freakishness of this quaintest of musical conceits were brought out with great finesse and vivid pictorial quality by Mr. Fiedler.

The first matinee concert of the orchestra, at which the Russian pianist and composer Rachmaninoff will be the feature, takes place to-morrow.

TIMES

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ldress New York City.

te NOV 12 1909

THE BOSTON SYMPHONY.

A New Symphonic Prologue by Max Reger Heard for the First Time.

The Boston Symphony Orchestra comes to New York to begin its twenty-fourth season here with more friends and admirers than ever. It gave its first concert on this visit last evening in Carnegie Hall, and the audience that heard it was one of the largest that it had ever had.

Mr. Max Fiedler returns as the conductor of the organization His programme last evening was a long one, made up of a new "Symphonic Prologue to a Tragedy," by Max Reger, heard for the first time in New York; Brahms's second symphony, and Richard Strauss's "Till Eulenspiegel." Mr. Charles Gilibert was the soloist, and sang the air of the Drum Major from Ambroise Thomas's opera "The Cadi," the air of the Devil from Massenet's opera "Griselidis," and "Dansons le Gigue," by Charles Bordes.

The prologue by Max Reger is not a thing that will enhance the reputation of the young composer. He writes too much music for his own good, and puts forward too much that is deficient in idea, and too leniently dealt with by self-criticism. This piece is not comparable in any respect with the fine set of variations that Dr. Muck played two seasons ago. It is extremely long, notwithstanding the fact that it has undergone a pruning process once by the composer at Mr. Fiedler's request, and once again, it is said, by Mr. Fiedler himself. It is also extremely labored; its numerous themes are intractable and dull, and though the composer has expended much ingenuity and skill upon them, he has evolved a piece that is vastly complicated and heavily scored, but is little more than dullness raised to a higher power.

Nor does its pervading atmosphere of gloom give it tragic power. There is one episode of a nobler fibre, and the closing passage is touched with something of warmth and spontaneity, that gains a greater force through what has gone before. Much has had to be endured, however, to enjoy these portions; and as the piece stands, twice shortened, they are far from enough to impart any quickening of the imagination or firing of the fancy to him who listens.

The work was played with infinite pains on the part of Mr. Fiedler and his men, and they did all there was to be done for it; but they could not raise it above its own level.

There was an antidote to Rege in Mr. Gilibert's singing. Thomas's air of the Drum Major is not music of a very high order, but it has something of the true comic spirit, and it was given a rare distinction by Mr. Gilibert's delivery of it, so absolutely true to its spirit, so exquisite in diction, so faithfully reflecting every shade of the text and of the musical phrase.

It is singing of the highest art, and yet Mr. Gilibert's voice is, as it always has been, much lacking in richness and beauty of quality. The same comment is to be made as to the satirical air of the Devil from Massenet's opera "Grisélidis"—one of those promised for production this season at the Manhattan Opera House; it expressed all the ironical motive that the composer tried to put into his music. There was the most substance in the song "Dansons le Gigue," by Charles Bordes, a composer whose death was cabled only two or three days ago. Mr. Gilibert was most heartily applauded, and it is pleasant to believe that the rare qualities of his vocal art were appreciated.

The performance of Brahms's second symphony was full of warmth and color, and such a one as overturns the charge of his thick and muddy orchestration. It roused the audience to an unusual pitch of enthusiasm. They used to say—a diminishing number still say—that his music is dull and that it breeds distastes in audiences! Strauss's "Till Eulenspiegel," which was heard for the second time in a week, was also most brilliantly played with such apparent ease, such clearness, and such characteristically sardonic expression as to show forth all its Rabelaisian humor.

STAATS ZEITUNG

From New York City.

Address

NOV 15

Theater und Musik.

Bostoner Symphonie-Konzert.

Der Solist des gestern Nachmittag in Carnegie Hall abgehaltenen Konzerts der Bostoner war Herr Sergei Rachmaninoff, der bekannte russische Komponist und Pianist, der mit dem Orchester sein Zweites Piano-Konzert vortrug. Wir haben dieses Werk, das recht oberflächliche, aber mitunter wirksame Musik enthält, richtige Salonmusik, im Vorjahr von Herrn Gabrilowitsch vortragen gehört, und er hatte damit mehr Glück als der Komponist, der gestern einen recht trockenen, harten Anschlag und geringe Färbungsfähigkeit des Tons erwies.

Das Orchester unter Herrn Fiedler übertraf sich in Schumann's Zweiter Symphonie und Strauß' „Don Juan" selbst. Eine Novität, „Pierrot of a Minute", die der Komponist, Herr Granville Bantock, eine Ouverture nennt, die wir eher als ein Intermezzo oder Scherzo ansehen würden, hatte, ganz brillant gespielt, guten Erfolg. Wir kommen im morgigen Blatt auf dieses Konzert zurück. H.

[50]

TRIBUNE

New York City.

NOV 15 1909

MUSIC

The Boston Symphony Orchestra.

The Boston Orchestra (or its conductor) has never offended so deeply and made such abject amends as last night at the first concert for the season in Carnegie Hall. It is hard to conceive such a thing, but possibly to perform the "Symphonic Prologue to a Tragedy" (unnamed, for which the author of the work ought to be grateful), by Max Reger, is a matter of conscience with Mr. Fiedler. Perhaps he feels that it is a missionary labor that he is performing; if so he went about it last night like the fabled New England missionaries who carried with them large cargoes of rum. He compelled the audience to endure nineteen minutes of Reger, but did all he could during the greater part of the evening which remained to efface the impression by permitting the always delightful Charles Gilbert to sing three songs such as were never heard in a symphony concert in New York before. This is not said in dispraise of the songs or the singer.

"Le Tambour Major," from Ambroise Thomas's "Caïd," never sounded half so welcome in all the threescore or more of times that it has enlivened the Sunday night concerts at the Metropolitan Opera House as it did last night, when it cleansed the ears and refreshed the minds of the audience that had been compelled to hear Reger's prologue. And, though Brahms's D major symphony came afterward, enough gratitude for the relief was still felt to make the song in which the devil (as he appears in Massenet's opera, "Griselidis") rejoices in having escaped from his wife for a space and Charles Bordes's "Dansons la Gigue" acceptable—even though they were sung to pianoforte accompaniments. There were nineteen minutes of Reger despite two elisions in the prologue, one suggested by the composer and one made without his consent by Mr. Fiedler. Neither operation was heroic enough. There is a story which used to be current in newspaper offices to the effect that a copy reader serving his novitiate was told by the editor to cut down an article one-half. "Which half shall I leave?" was the innocent inquiry that followed.

If this prologue, after having been twice curtailed, had next been beheaded, then dismembered, and all of the fragments put away as things unpleasant to contemplate are generally disposed of, the revision would have been eminently satisfactory. There never was a time when an inconsequential and ugly piece of music was faulted but that somebody was promptly on hand with the warning that the innovations of Beethoven and Wagner were also damned; but the spirit of progress is as little in the fear which ordinarily prompts such utterances as it is in the hide-bound conservatism which pronounces condemnation against all real strivings. The public has gone far in accepting manner of utterances in place of ideas, but in the end it is most likely that contents will win back their own and proper place in popular appreciation. Mr. Gilibert's songs were delightful, the Brahms symphony called dignified beauty into the scheme, and Mr. Fiedler and his incomparable men sent the audience home in merry mood with a brilliant performance of Richard Strauss's musical joke, "Till Eulenspiegel."

H. E. K.

EVENING TELEGRAM,

New York City.

NOV 15 1909

The Saturday matinee of the Boston Symphony Orchestra at Carnegie Hall may well be considered a genuine musical event, since it included the first appearance of Rachmaninoff, the great Russian composer and pianist, who played his own concerto. Gabrilowitch and Tina Lerner have played the same work here, but this time it sounded like a new composition. Rachmaninoff is a long, lean, Russian, wolf-like man. Keen intellect looks out through his long, narrow eyes, that light up with flashes of passionate fire and beam with magnetic charm. The long, narrow fingers of Rachmaninoff master all technical difficulties with seeming ease. The stormy passages of this wonderful concerto are poured forth in an overwhelming flood under his hands. The utmost sweetness of the melody of the work seems to sing itself. The Russian is as potent in interpreting as he is in creating.

The eclectic programme included Granville Bantock's overture, "The Pierrot of the Minute," full of tricksy, elvish melodies; Schumann's beautiful second symphony and Strauss' tone poem, "Don Juan." It was a delightful concert, Mr. Fiedler excelling himself as a programme builder as well as a conductor.

STAATS ZEI[illegible]

New York City.

NOV 12 [illegible]

Bostoner Symphonie-Konzert.

Herr Max Fiedler dirigirte gestern Abend in Carnegie Hall, die sehr gut gefüllt war, das erste diesjährige Symphonie-Konzert unserer stets gern gesehenen Bostoner Gäste, die ja ein bischen auch zu uns gehören. Die Begrüßung war eine herzliche. Als Herr Fiedler erschien, wurde er mit sehr freundlichem Applaus empfangen, und der Kontakt zwischen den Künstlern und dem Publikum war wie gewöhnlich gleich von Anfang an hergestellt. Das Konzert eröffnete mit einer Novität, Max Reger's „Symphonischem Prolog zu einer Tragödie". Dieser Komponist, dessen Charakterbild vorderhand von der Parteien Haß und Gunst verwirrt, in der Musikgeschichte schwankt, hat es mit 36 Jahren schon zum Opus 108 gebracht, eine unheimliche Thätigkeit und Fixigkeit, die angesichts der komplexen Beschaffenheit seiner Werke auf eine ganz ungewöhnliche Vertrautheit mit den Formen deutet. Wir sind gegen diese und andere Tugenden des Komponisten Reger gewiß nicht blind, aber ungeachtet des Interesses, das wir dem Streben und Schaffen der Modernen entgegenbringen, können wir die „Regeritis" nicht mitmachen, wenigstens nicht in Werken, wie das gestern gehörte. Reger giebt keinen Anhaltspunkt, welche Tragödie er bei dieser Komposition im Auge hatte. Genug, es war ein Trauerspiel, das können wir nach dem gestrigen Genuß bestätigen!

Vor allem ist diesem neuesten Reger die diesem Komponisten eigenthümliche Regellosigkeit und Undurchsichtigkeit in ganz besonderem Maß eigen. Wer es versuchen sollte, dieses verwickelte thematische Labyrinth zu entwirren oder gar einen Leitfaden dazu zu schreiben, der würde sich aus den Irrwegen kaum zurückfinden. Hut ab vor dieser stupenden kontrapunktischen Gelehrsamkeit, diesem enormen Können in der Handhabung großer Massen, dieser gewaltigen musikalischen Rechen- und Fugenkunst, aber die darin enthaltene Trockenheit schreckt immer wieder ab. Die Erfindung ist Nebensache. Die Themen sind kurz, wenig prägnant, der Komponist faßt sie an und läßt sie wieder los und erstickt sie am Liebkosen in dem Fett der undurchdringlichen Modulation, Harmonisirung und Instrumentation.

Die Durchführung ist ganz regellos, es pendelt alles nur so wahllos herum, ein ewiges unruhiges Moduliren und Rhythmisiren, eine stets mit vollen Backen einherrollende, verwickelte Polyphonie, wie mit tausend Zungen und doch so unberedt und leer! Keine Konzentration, ein ungeordnetes Darauflosmusiziren, ewig ein tragischer Pathos, der bald grotesk wird. Die Instrumentirung ist dick, massig, unmäßig.

Herr Fiedler baute mit seinem Meisterorchester ganz enorme Steigerungen auf und vergoldete alles durch den Glanz des Tonschwalles, aber gerade dieses helle Tageslicht ließ die kakophone Fratze umso unbarmherziger hervortreten. Die Bostoner haben diesem Reger ein Begräbnis erster Klasse bereitet, eine „Generalsleich'", wie man in Wien sagt. Das Publikum klatschte lebhaft Beifall. Galt er nur den Spielern und dem Dirigenten? Oder auch dem Komponisten? Erstere haben die Anerkennung ehrlich verdient.

Herr Fiedler gab uns hierauf eine überaus lebhafte und feinabgetönte Wiedergabe von Brahms' Zweiter Symphonie, der innigen, festlichen. Groß angelegt, bewunderungswürdig virtuos durchgeführt. Dieser Dirigent, der anfangs seiner Eigenart nach diesem Orchester zu widerstreben schien, hat sich mit seinen Mannen ganz eingespielt. Man kennt sich gegenseitig und versteht sich. Die früher etwas gewaltsame Zeichensprache des Dirigenten ist ruhiger geworden, ohne an plastischer Eindringlichkeit zu verlieren. Dazu hat er — das erwies er ganz besonders in der Schlußnummer, Strauß' „Till Eulenspiegel" — eine Feinnervigkeit erlangt, stellenweise eine Wärme, die wir an ihm früher nicht beobachtet hatten.

Die sonnige Heiterkeit des ersten Satzes, die tiefsinnige Märchenstimmung des zweiten, die anmuthsvolle Herzlichkeit und Grazie des dritten (welch' herrlicher Gesang der Oboe!) und die Feststimmung des Finales — diese ganz besonders — kamen zu wirkungsvollstem Ausdruck. Der Schlußjubel klang ganz glorios.

Als Solist stand Herr Gilibert, der beliebte und köstliche Buffo, wohl nicht ganz auf seinem Platz. Wir haben die Verdienste dieses erfreulichen Künstlers stets willig anerkannt, aber seine Kunst ist zu derb, zu offen und deutlich für eine solche Veranstaltung. Dem Publikum war er willkommen, denn seine Darbietungen wurden gewaltig beklatscht. Man kennt ja die Drolligkeit seiner Kunst, den willigen Humor, der sie durchströmt.

H.

[51]

From THE MORNING TELEGRAPH

New York City.

Address

NOV 14 1909

Date

FINAL HEARING OF BOSTON SYMPHONY

Orchestra Returns Home This Week After Completing First Group of Concerts.

RUSSIAN PIANIST A MAGNET

Granville Bantock All There With Device and Tricksomeness of the Modernist.

The visit of the Boston Symphony Orchestra to Greater New York terminated yesterday afternoon at Carnegie Hall with a concert at which the Russian pianist and composer, Serge Rochmaninoff, was an attraction, but by no means the only one.

The chief interest attaching to a concert of the Boston Symphony Orchestra centers about the orchestra itself and how that instrument of precision will perform any given programme. On Thursday night Max Fiedler and his musicians succeeded in the remarkable feat of "bringing down the house" with their interpretation of so austere a work as Brahm's Second Symphony. Nor is there any particular reason to wonder at this. The execution of the orchestra itself is at all times unimpeachable, and its conductor is gifted with the inspirative qualities of poetic fire and irreducible energy.

The second Schumann Symphony was the chief offering of yesterday afternoon. This work is the creation of a composer whose very name evokes associations of the highest and best kind. The general sentiment of the symphony is lofty and serene, like a poem of William Wordsworth, and it was in this vein that the orchestra, yielding nothing to emotionalism, succeeded in interpreting it.

The novelty of the programme was Granville Bantock's "The Pierrot of the Minute," an essay in that modern musical impressionism which we connect with the name of Debussy. Mr. Bantock was all there with the device, the tricksomeness and the far-sought surprise of the modernists, but it is also to be confessed that he has caught the manner rather than the matter of Strauss and his advanced co-inventors.

The tone poem, "Don Juan" of the last named composer, was well conceived and well given as part of yesterday's programme. M. Rachmaninoff was warmly received, both on his appearance and at the conclusion of his masterly rendering of his own concerto for piano and orchestra, already heard in New York, and not now to be subjected to further analysis.

NEW YORK AMERICAN,

New York City.

RACHMAMNOFF, NEW PIANIST, PLEASES

Young Composer Makes First Appearance at Carnegie Hall Yesterday Afternoon.

The ways of musical directors are past finding out. For the first of the pair of Boston Symphony concerts, on Thursday evening, Max Fiedler gave a programme which began with the doleful, uninteresting Reger Prologue, actually endangering the popularity of his organization. Yesterday afternoon's concert at Carnegie Hall was of such refreshing character as to earn the everlasting gratitude of the many who were privileged to hear it.

Apart from the interest naturally felt in a programme that included such examples of the melodious as Schumann's Second Symphony, Bantock's "The Pierrot of the Minute" and Strauss's "Don Juan," the chief event of the afternoon was the first New York appearance of Serge Rachmaninoff, the young Russian composer, who played the piano part in his Second Concerto, accompanied by the orchestra.

One naturally associates foreign musicians, especially pianists, with quantities of hair. When M. Rachmaninoff appeared one saw a tall, slender man with closely cropped, fair hair and absolutely smooth shorn.

From the moment he struck the first chord of his piano concerto one realized that a master was at the instrument. His technique is admirable, his theme delineation unclouded and his digital dexterity all that the piece dem[illegible]

The orchestral part of the concerto was at times somewhat involved, but on the whole it was brilliant and interesting. The composer was recalled after his splendid performance full half a dozen times.

The orchestra excelled itself in its magnificent reading of the Schumann Symphony. It might almost be called Schumann's "Pathetic Symphony."

All the dignity and poetry and melancholy of its four movements were given with rare skill, every shade and tone value interpreted with characteristic precision and feeling. Mr. Feidler scored a triumph in this.

Strauss's version of "Don Juan," set to music, closed the concert. The house was packed, standees being three deep.

New York City.

NOV 1[illegible] 1909

BRILLIANT CONCERT BY BOSTON ORCHESTRA

Granville Bantock's "The Pierrot of the Minute" Heard Here for the First Time.

RACHMANINOFF AS SOLOIST

Russian Pianist Has Highly Developed Technique and Deeply Impressed His Audience.

The Boston Symphony Orchestra has rarely played better, with more brilliancy, delicacy, richness and variety of color, more transparent clarity, more perfect suppleness under the hand of its conductor, than it did yesterday afternoon at its second concert in Carnegie Hall. To hear such playing was a transporting delight. Mr. Fiedler has earned the gratitude of everybody who appreciates such a performance for demonstrating, at the beginning of his second season with this extraordinary organization, that he has kept it to its highest level of efficiency; and there is none higher anywhere in the world—perhaps even none other so high.

The programme yesterday comprised an orchestral overture by Granville Bantock, "The Pierrot of the Minute"; Schumann's second symphony in C, Rachmaninoff's second piano concerto, played by the composer, and Strauss's tone poem, "Don Juan." Mr. Bantock's piece was heard here for the first time, and it is the first important composition of this English composer that has been heard in New York, though he has written music that has attracted attention in his native land and that departs widely from the traditions of what English music is expected to be.

The overture is intended for a "dramatic fantasy," by Ernest Dowson, a talented young English poet, untimely dead. It is, and is meant to be, full of fantasy, light and whimsical in idea, but with a strain also of something more tenderly emotional, to suggest in music the encounter of Pierrot with Love in the guise of the Moon Maiden. The music has the fragile fancifulness of the tale, but tennous as it is, it has distinction and originality that make it something of real pith. The orchestra is treated with much wit and delicacy and pictuesque suggestiveness. It was played with exquisite perfection of finish, and it gave much pleasure.

And when Schumann's symphony is played as it was on this occasion the accusation of unskilful, ill-balanced, and ineffective orchestration that is brought against the composer seems to lose much of its force. Perhaps the letter of the score has to be read liberally and freely to make it sound, but Mr. Fiedler did succeed in finding the tonal balance and the effective sonority that made the symphony glow and throb with life and color. With what passion and warmth was the wonderful song of the adagio sung—music that is drenched with Schumannesque romantic fervor and "Schwaermerei"! With what breathless speed and delicacy was the scherzo played! With what fire the final allegro! It was a remarkably fine performance.

Mr. Rachmaninoff, who is perhaps the tallest known pianist, is one of the younger of the modern Russian school of composers, though he lives now in Dresden. Some of his orchestral pieces are known here, besides the prelude for piano that all pianists played a few years ago; and his second concerto has been given in New York in the last few years a number of times, somewhat out of proportion with its intrinsic merits. But with the assistance of the orchestra, which counts for a great deal in this composition, he made it sound more interesting than it ever has before here.

He is a pianist of highly developed technique, as who must be that plays this concerto, and he has ample resources of expression upon the instrument, though a beautiful and varied tone is not conspicuous among them. He played his own music with intense conviction and he deeply impressed the audience, with it, who recalled him again and again.

It was not too much for Mr. Fiedler to put Strauss's "Don Juan" on his second programme after having had "Till Eulenspiegel" on his first, for it is one of the composer's finest works, one that comes nearest to being a genuine inspiration, besides showing the technical expertness in orchestral effect that has come so near to being his undoing in later years. "Don Juan" is one of his earliest mature works, and bears the stamp of youthful ardor and eagerness almost beyond all the rest. It has, too, an essentially musical quality which it shares with others of the earlier tone poems, but which seems now to have been almost extinguished in the extravagant lengths to which Strauss has pushed his endeavors to make music, though purely orchestral technique, speak a boldly literal and definite language. The composition was played with magnificent energy, sonority, and beauty of tone, and with the freedom and finish of one virtuoso perfectly master of his instrument.

m NEW YORK PRESS,

ress New York City.

e NOV 14 1909

IN THE REALM OF MUSIC

Rachmaninoff Makes Debut Here.

In their first matinee concert of the season, yesterday in Carnegie Hall, Max Fiedler and the Boston Symphony Orchestra, besides presenting another novelty, offered as a special attraction the first appearance in New York of Sergei Rachmaninoff, Russia's famous composer and pianist. Many of the Boston Orchestra's conductors have feared to risk producing new music at afternoon concerts, arguing that the ears of feminine listeners, who usually make up the bulk of the crowd at matinees, are not hungry for untried delights. If, however, the novelty announced caused any alarm the promise of Rachmaninoff must have soothed faint hearts, for the huge auditorium was crowded to the doors.

As a fact, any misgivings about "The Pierrot of the Minute," a comedy overture to a dramatic phantasy of Ernest Dowson, by Granville Bancock, were quickly dispelled once the programme began. The music is pretty enough to please the most fastidious ear and obvious enough to be intelligible to an infant on first hearing. That is nothing to be ashamed of. Such music has its place, although perhaps it would be more appropriate to a theatre than in a symphony concert. The trouble is, however, that Bantock's composition has little individuality and is superficial. The composer has depicted charmingly, by use of familiar orchestral idioms, the idea of the phantasy. Pierrot's entrance into the park and his elfine dream, as he lies asleep in the moonlight, are set forth daintily and effectively, although there is not the climax one might have expected. This is music which would win praise without reservation in light opera. Considered as part of a symphony concert programme, it is flimsy. That it was played exquisitely by the orchestra need hardly be said.

Schumann's Symphony No. 2, in C major, which in parts has grown somewhat pallid with age, came second on the programme. The first movement—and the last movement, too, though not as much—was somewhat wearisome. The scherzo, however, with the prettily contrasting orchestration Mendelssohn had suggested, is still a delightful piece of music, and the adagio can hold its own.

As a man and a pianist, Rachmaninoff made a decidedly favorable impression. Tall and broad, his face streng and serious, his whole bearing that of a thorough gentleman, this artist had his audience with him from the beginning. His skill as a pianist, as far as he revealed it yesterday, is fully equal to the demands of to-day. His playing, while rhythmically incisive and free, was absolutely devoid of ostentation. At times it seemed almost too placid, for not once did he strike a real fortissimo. All was forte, piano or pianissimo. Within that range Rachmaninoff showed much dynamical variety, modulating his tone constantly.

The work Rachmaninoff chose to play was his own Second Concerto, opus 18, which Gabrilowitsch performed last season with the same orchestra. The composer's interpretation differed radically from those given here by other pianists. It may be remembered that Pugno, who first presented the work in New York, when he appeared with the Russian Symphony Orchestra in 1905, gave a performance that was full of nervous intensity and feverish passion. His tone in forte was harsh, and in fortissimo passages he belabored the piano with exceeding vigor. The composer himself yesterday played with the utmost reserve. He resisted every temptation to be exuberant, avoided every trace of sentimentality, of dramatic emphasis or bombast.

If there is anything stressful in Rachmaninoff's concerto, any passionate sweep of melody, it was uttered only by the orchestra, which sometimes, in contrast to the pianist, sounded too loud. At the close the composer was recalled many times.

The concert came to an end with a fervent, although not perfectly lucid performance of Strauss's tone-poem "Don Juan," in which music, if we are not mistaken, Fiedler first introduced himself to New Yorkers a few years ago, when he appeared as one of the Philharmonic Society's "star" conductors.

WORLD

New York City.

NOV 14 1909

THE BOSTON SYMPHONY PLAYS FIRST MATINEE.

First New York Appearance of Rachmaninoff the Feature of Rather Long Programme.

WARM WELCOME GIVEN TO COMPOSER-PIANIST.

Playing His Own Concerto, Great Russian Wins Double Success with Large Audience.

By Reginald de Koven.

The first matinee concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon was made notable by the first appearance in New York of the well known Russian musician Sergei Vassilievich Rachmaninoff, who before a manificent audience in the double capacity of composer and pianist, playing his own second piano concerto, won instant recognition. And rightly; for he is a great artist.

Born in 1873, Rachmaninoff is still a young man to have achieved the world-wide distinction which is now his. As a composer he first dawned on the American musical public in a group of "Five pieces for two hands," op. 3, for piano, which contained the now famous prelude in C sharp minor first played in this country by Siloti, his cousin and teacher—who in personal appearance he recalls not a little—over ten years ago.

The concerto played yesterday, No. 2 in C minor, op. 18, is already familiar, having been performed twice only last season by Tina Serner and Gabrilovitch. I can say with truth that I never realized its value and interest as a composition, or its effect as a vehicle for pianistic display, until after the brilliant and masterly performance by the composer yesterday.

Rather Yankee than Slav in type, very tall and rather lanky in stature, with smooth shaven face and clean cut features and without artistic affectation of any kind, sincere and natural, Rachmaninoff conveys the impression of a personality both sweet and strong, and of an artistic spirituality self-contained even to asceticism.

He possesses in a marked degre just what Mr. Fiedler lacks—that inner or spiritual vision and insight of music as a means of the highest emotional expression, which is temperament—and something more.

His advent seemed to awake and arouse Mr. Tiedler aid the orchestra from a mood of somewhat dry technical perfection—I never heard Schumann sound so dry, stereotyped and unromantic as in the second symphony played at this concert—to something fuller, warmer and more vital, which resulted in a simply gorgeously temperamental and spectacular performance of Strauss's "Don Juan," which closed the programme.

I do not know which surprised me most—that being a composer Rachmaninoff should also be so admirable a pianist, or that being a really great pianist he should be a great composer as well.

As a pianist he ranks with the best. His great technical facility, force and command over dynamic and emotional contrast are allied to a sympathetic touch and mellow liquid singing tone. But he is artist rather than mere virtuoso, and he certainly brought out yesterday the dignity, pathos, melodic beauty and rhythmic grace and power of his own composition in a way that was a distinct revelation of its many beauties. The piano was used more as an integral factor of the orchestration, which is rich, varied and full of color, than as a solo instrument.

As a composer Rachmaninoff has plenty to say, and he says it always melodically, with true artistic sentiment, in well balanced, contained and grammatical expression which is ever spontaneous and never labored.

His music, while modern in harmonic structure, is not extravagantly so, and though tinged with characteristic Slavic thought and rhythm, does not cry its origin on the housetops. And it is real music; neither the labored eccentricity, the spurious originality which hides a lack of ideas, nor blatant cacophonic noise.

Altogether one of the most attractive and winning musical personalities that has appeared in New York for many years, and the undoubted success he achieved with the audience, who applauded to the echo, was immediate and well deserved.

I can see no use, purpose or interest in a work like the comedy overture by Grenville Bantock, an English composer, which opened the programme and played for the first time in New York. It is simply a pasticcio of eccentric modern orchestral effects without a particle of real melodic inspiration, and remarkable only for a considerable degree of orchestral technique and facility rather than felicity of expression.

The love of orchestral effect is truly the root of the many musical evils of the day.

EVENING POST,

New York City.

NOV 15 19

Rachmaninoff and Bantock.

At the Saturday afternoon concert of the Boston Symphony Orchestra in Carnegie Hall the second pianoforte concerto of Sergei Vassilievich Rachmaninoff was played by the composer himself, who therewith made his first appearance before an American audience. The name of this Russian composer was made known to the whole musical world some years ago by means of a prelude, in which musical inspiration and popular traits are effectively combined. That prelude remains his best composition to this day, so far as one can speak from an insufficient knowledge of his works. A high rank must also be assigned to his concerto, which, under his hands, disclosed qualities that had escaped previous players of it. It has interesting themes, and they are developed skilfully, while the treatment of both orchestra and piano is idiomatic. The Boston Orchestra under Mr. Fiedler, seconded the player well, and he had a decided success with the audience. His recital, next Saturday, at which he will play four of his preludes and a sonata, is looked forward to with interest.

Another stranger to our concert halls, Mr. Granville Bantock, was introduced on this occasion—not personally, but by means of one of his compositions, "The Pierrot of a Minute," an overture to a dramatic phantasy of Ernest Dawson. That Mr. Bantock is a man high up in the musical world of England may be inferred from the fact that the new *Grove* gives him over two columns. Judging by his overture, he is superior to Elgar in the matter of thematic invention, and not inferior as a colorist. The piece illustrates a visit Pierrot receives from a Moon Maiden, which turns out to have been but a blissful dream. The mood of this phantasy is admirably reflected in the music.

Schumann's Second Symphony and Strauss's "Don Juan" completed the programme. It is hardly necessary to say that all this music was excellently played and loudly applauded by a large audience.

SUN

New York City.

NOV 14 1909

BOSTON'S GREAT ORCHESTRA

RACHMANINOV PLAYS AT ITS MATINEE.

First Appearance Here of the Eminent Russian Composer—Granville Bantock's "Pierrot of a Minute" Produced —Some Superb Orchestral Playing

The first matinée concert of the Boston Symphony Orchestra's season at Carnegie Hall yesterday afternoon served to introduce to local music lovers a distinguished Russian composer and a composition by an English writer favorably known in his own land but not possessed yet of a wide acquaintance here. The distinguished composer from Russia was Sergei Rachmaninov, who elected to appear not only as a writer of music but also as a pianist. The medium of his disclosure was his own second piano concerto.

The composition is not wholly strange to this city. It was first performed here at a concert of the Russian Symphony Society on November 18, 1905, when Raoul Pugno put forth his large energies in its behalf. It rested after that till November 12, 1908, when Tina Lerner, a young Russian pianist, made her début.

She treated the composition with most delicate consideration and tone. Ossip Gabrilowitsch played it with the Boston Symphony Orchestra on December 3 of the same year and imparted to it a dignity which Miss Lerner successfully evaded.

Yesterday afternoon's performance served to show how much can be done by the cooperation of two fine musical intelligences. The concerto did not at any previous performance sound so well as it did yesterday. Mr. Rachmaninov, Mr. Fiedler and the Boston orchestra accomplished much for it.

The composer cannot be said to have played like a virtuoso, for his tone was brittle and his cantilena generally dry, while his passage work lacked brilliancy and clarity. But he played like a musician with understanding and a fine feeling for the perspectives of his own work.

The accompaniment furnished by Mr. Fiedler and his men was a real support, lovely in tints and sympathetic in spirit. But the concerto itself makes again the same impression that it has made at previous hearings. It is built upon slight thematic matter and its developments are color rather than structure.

Granville Bantock was the English composer whose music was heard. The composition was "The Pierrot of a Minute," a comedy overture to a dramatic phantasy by Ernest Dowson. It seems that Pierrot in answer to mysterious summons went into the forest near the Little Trianon. There he slept and a Moon Maiden descended unto him. He was warned that kisses from such creatures were fatal, but he took all he could get. At dawn the Moon Maiden vanished and then—Pierrot woke up. It was just a dream.

Mr. Bantock's composition justified its sub-title well. The composer made no attempt to be psychological, but essayed to write a playful, dainty and picturesque scherzando for orchestra, and he made something very much like a success. His music, while not over strong in thematic material, has sufficient to give it directness of purpose and clearness of form and the orchestration is well designed and prettily put together. The composition certainly lost nothing at the hands of the Bostonians.

The two other numbers which made up the programme were the C major symphony of Schumann and Richard Strauss's tone poem "Don Juan." The manner in which these two works was played called for the warmest terms of praise in the critical vocabulary. Marion Crawford in "The Prima Dona" complains that music critics employ too many adjectives. The answer is that for such orchestral playing as this there are not enough in Roget's "Thesaurus."

Mr. Fiedler is not robbing this orchestra of any jot of its wonderful precision and unanimity, nor has he by his liberation of the brasses in any way endangered the nobility of the tone produced by the strings, the luscious beauty of the woods or the inspiring splendors of the ensemble. The playing of the Schumann symphony was perfect in its singing, while the performance of the Strauss composition was like the stupendous achievement of some Briarean virtuoso, warmed and uplifted by the most glowing musical enthusiasm.

EVENING MAIL

New York City.

NOV 15 1

Rachmaninoff's first appearance in New York was one of the most important events that this season has brought to musical circles. The Russian composer-pianist was soloist for the afternoon concert of the Boston Symphony orchestra on Saturday and played under direction of Mr. Fiedler his own piano concerto, which had been heard here before. In the hands of the composer, who is also a pianist of the highest and most dignified attainments, it gained new beauties, and furthered the opinion of those who believe that it is one of the most important contributions to this class of literature since the advent of the concerto of Tschaikowsky, Rachmaninoff's teacher.

It requires an extraordinary technic, which Rachmaninoff has, in addition to poise, breadth and superb interpretative powers. He is to be classed among the greatest artists of the day, considered with or without his compositions.

A novelty provided by Mr. Fiedler was a "Comedy Overture" entitled "The Pierrot of a Minute," a light but well-written work by Granville Bantock, an English composer who visited New York some years ago as conductor of one of the English musical comedy companies. The Schumann symphony, No. 2, and Richard Strauss's tone poem, "Don Juan," completed the programme.

Again Mr. Fiedler showed that he has gained a better understanding of his orchestra, it is in sympathy with the conductor, he has become better acquainted with his audience and the audience has gained confidence in and admiration for him. The enthusiasm for the entire offering, especially for Rachmaninoff, was very great.

It was Mary Garden day at the Manhattan Saturday afternoon. The house was crowded to suffocation, and with Renaud, who in "Thais" has a role which sets forth to the best advantage Miss Garden's art, the performance was one which gave great delight to all present. There is nothing to be said of either of these two great artists in parts which are well known by the operagoers of New York, except that through them "Thais" retains its hold upon the public. M. de la Fuente gave it a successful reading and handled all parts with discretion.

In the evening the double bill was given, which served to present Mme. Mazarin as Santuzza in "Cavalleria Rusticana" and Mme. Cavalieri as Nedda in the inevitable companion piece, "Pagliacci." Perhaps it is an error in judgment to allow the cast to drop to the level of the "preliminary season," and it put Mme. Mazarin to a decided disadvantage, while it gave her a responsibility which would have been too severe for many even stronger than she.

The first real art of the evening came with the superb singing of the prologue by Sammarco, whose voice is one of the greatest delights the Manhattan has to offer. Mme. Cavalieri strengthened the impression that she has given much time to improving her vocal condition, and made the best Nedda heard on the Manhattan stage for several years. Zenatello again proved his value to the artistic standing of Mr. Hammerstein's house, as he is an artist of the highest qualifications. Anselmi directed both works, the second with better effect than the first, which was taken at a singularly slow tempo.

m WORLD

ress New York City

The second pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Dec. 9, and Saturday afternoon, Dec. 11. The soloist at the Thursday evening concert will be Mme. Olga Samaroff, who will play the Schumann Concerto in A minor. The symphony will be Vincent d'Indy's in B flat major No. 2, last heard here four years ago, when it was played by the Boston Symphony Orchestra under the direction of the composer himself. The third number will be Tschaikowsky's charming ballet suite "Nut Cracker." On Saturday afternoon there will be two soloists, Mme. Schumann-Heink and Mr. Georges Longy, the solo oboeist of the orchestra.

[52]

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SONGS AND SINGERS.

Whatever Max Fiedler's merit as a conducter, he has won praise both in Boston and New York as a maker of interesting programmes. When the Boston Symphony Orchestra opened its season here last Thursday the list of works performed included a "Symphonic Prelude to a Tragedy," by Max Reger, which was heard for the first time in New York; Brahms's Symphony No. II. and Richard Strauss's tone poem, "Till Eulenspiegel." This time, however, Fiedler's choice of pieces incurred the displeasure of critics who detest Germany's latest contributions to music. Consequently verbal shafts were aimed at the enthusiastic director.

Now, we are not informed whether Fiedler himself is an admirer of Reger. That, however, is an unimportant consideration. Dr. Karl Muck, than whom the Boston Symphony Orchestra never had a finer leader, liked to produce whatever works he considered of sufficient importance for public hearing, irrespective of personal taste. Thus he presented Debussy's "La Mere," much to the consternation of some critics, although he himself positively disliked the composition. Dr. Muck's attitude toward new music, it seems to us, ought to be the attitude of every broad-minded purveyor of music, and we believe Max Fiedler holds exactly the same point of view. Surely New Yorkers ought to encourage this open-door policy, throwing aside all prejudice.

For a good many years New York has been considered an unsafe place for producing novelties. Apart of the public and several influential critics have been so hostile toward those persons who dared to point out new ways that it required courage, enthusiasm and persistency to keep up the battle. Emil Paur fought bravely to introduce the music of Richard Strauss and carried off many scars. What support did our critics give him in his unselfish struggle? What writers on daily papers stood for his cause, except that eloquent champion of progress, James Huneker, now, alas! devoting his pen to [illegible] things?

Reger and his symphonic prologue, it seems to us, forms a case in point. There is no quarrel, let it be understood, with those who saw nothing to admire in this music. In music, as in other arts, there will always be differences of opinion, even among experts; but is it right to attack Max Fiedler, who was fulfilling his duty in keeping his audience well posted on what is going on in the world of music? Are we helping the cause in this city if we make those conductors suffer who offer for hearing works of men who are important figures in music?

We must keep in mind that Reger, whatever his ultimate position may be, is now considered in Europe one of the big men in music. That in itself is sufficient reason for presenting his principal works to cultured musical audiences in America, among which number surely the patrons of the Boston Symphony concerts ought to be reckoned. In his programme notes Phillip Hale says "Reger is still a much discussed man," and tells us that "some regard him as the greatest living composer," although others, while admitting his "facility," find "no other qualities in his voluminous works." A few quotations from the writings of Rudolf Louis, one of Germany's best musical critics, also will serve to point out in what high esteem Reger is held abroad. "Max Reger," writes Louis, "is among contemporary composers of importance the most interesting figure, if only for the reason that he presents the greatest number of riddles to persons who are not prejudiced for or against his work." Still more emphatically the same writer remarks: "Among composers of the present day one may have grave doubts whether Strauss or Reger has the stronger creative power; but there can be no question that these two men, in the generally accepted judgment of this time, are the two foremost musicians of their day." In another place Louis associates the names of Strauss, Reger and Mahler, explaining their significance in the history of music. "The three currents," he comments, "in which we can observe the development of the symphony since Beethoven, flow toward the three men who are to-day the most talked of instrumental composers. The one that points in the direction of programme music, passing over Berlioz and Liszt, flows toward Strauss; the one that turns in the opposite direction, covering Schumann and Brahms, goes toward Reger, and the current that represents a medium, as it were, between the two others passes over Bruckner toward Brahms." Again, referring to Reger's songs, Louis has this to say: "As a musician Reger is so potential a figure that it would be surprising if his songs did not show it. And, in fact, it must be acknowledged—if one may only overlook the demands of harmony and unity between poetry and music—that much can be found in Reger's books of songs, which, from a purely musical point of view, is interesting and fascinating in the highest degree. More than this, in rare moments, as if by chance, the music actually is fused into a close-knit entity with words that are worthy of it, and then we have creations (as, for instance, the really wonderful 'Aeolsharp' of Lingg) which are among the most important contributions to modern lyric art."

It would seem, then, that Reger's music is sufficiently important to be set before New York audiences. Let us see, however, how some of our critics treated Fiedler's recent attempt. Here is what Krehbiel wrote in the Tribune: "The Boston Orchestra (or its conductor) has never offended so deeply and made such abject amends as last night at the first concerts for the season in Carnegie Hall. It is hard to conceive such a thing, but possibly to perform the 'Symphonic Prologue to a Tragedy' (unnamed, for which the author of the work ought to be grateful), by Max Reger, is a matter of conscience with Mr. Fiedler. Perhaps he feels that he is performing a missionary labor; if so, he went about it last night like the fabled New England missionaries, who carried with them large cargoes of rum. * * * 'Le Tambour Major,' from Ambrois Thomas's 'Caid,' never sounded half so welcome in as [illegible] threescore or more of times that it has delivered the Sunday night concerts at the Metropolitan Opera House as it did last night, when it cleansed the ears and refreshed the minds of the audience that had been compelled to hear Reger's prologue. * * * If this prologue, after having been twice curtailed, had next been beheaded, then dismembered, and all of the fragments put away as things unpleasant to contemplate are generally disposed of, the revision would have been eminently satisfactory."

Even Henry Finck, a champion of so much that is good, turns his guns upon Fiedler: "Mr. Max Fiedler made a bad impression upon those who love the best music by the programme he arranged for the first Carnegie Hall concert of the Boston Symphony Orchestra. * * * It would be an affront to Mr. Fiedler's taste and judgment to suppose that he selected this piece because he considered it particularly meritorious. Let us be charitable and further assume that he did not choose it because it would serve to show New Yorkers once more what an admirably drilled band the Boston Symphony Orchestra is. Let us take it for granted that he produced it simply because it is a novelty. But why should our orchestras present a novelty unless it is interesting? No one, surely, could be so devoid of all judgment as to claim any merit for that 'prologue' except that of clever contrapuntal writing and fairly good orchestral coloring."

How much finer is the attitude of Sanborn, the Globe's musical critic. Sanborn, like Krehbiel and Finck, took a dislike to Reger's "Prologue," but this is the way he expressed himself: "Max Reger is one of the men that must be heard, whether one particularly cares to hear him or not. He is much discussed. He is important." Sanborn then launches into strong criticism of the music, but winds up in this way: "And yet indisputably Reger is so important a figure in music to-day that this work of his, even though one earnestly believe it no music, a contradiction of musc, deserves a hearing, and one is glad the hearing is provided by such an orchestra as that from Boston." When every musical person in New York adopts the point of view this critic holds the outlook will be a far more encouraging one.

MAX SMITH.

From TRIBUNE
Address New York City.
Date NOV 14 1909

MUSIC

THE BOSTON ORCHESTRA.

Perhaps the chief discourse should be of Mr. Sergei Rachmaninoff, instead of the Boston Orchestra, in a discussion of the concert at Carnegie Hall yesterday afternoon, for we have had the Boston Orchestra with us often, and the Russian pianist and composer disclosed himself in proper person before New Yorkers on this occasion for the first time. But there is a comforting suggestion of excellence combined with permanency in the title of the organization which comes to us once a month to curb the conceit with which provincial towns charge the American metropolis; and it seems like a belittling of it to raise any feature of its offerings to a dignity above its name. Even when it inflicts nineteen minutes of a Reger prelude to a happily nameless tragedy upon its admirers they are willing to forgive, and when it increases their knowledge of contemporary genius they do not permit that fact to overshadow the more enduring one that they have again enjoyed the gracious and uplifting ministrations of an organization of which even a provincial metropolis is proud. And so Mr. Rachmaninoff must take his turn in the record of yesterday's delightful meeting in Carnegie Hall.

Besides, it was the solo performer and not his music which was novel in the programme. That began with a work by an English composer who has occupied considerable attention in his native land during the last few years, but has not heretofore challenged local notice. The programme called it "The Pierrot of a Minute, a Comedy Overture to a Dramatic Phantasy of Ernest Dowson," by Granville Bantock. No reviewer of musical doings who has cut his eye teeth is inclined nowadays to quarrel with the designations chosen by composers to describe their instrumental compositions. This "Pierrot of a Minute" was a "Fantastic Poem for Orchestra in the Form of a Prelude" a short year ago, when it had its first performance at a Worcester festival; it is now a "comedy overture." No doubt it sounded then as it does now—in that respect resembling the potatoes of which the Hon. Bardwell Slote, of amiable memory, remarked, in spite of Mrs. Gilflory, that they tasted the same in all languages. And yet we could wish that it had not been called an overture, for the most obvious thing about it is that it opens nothing, but plainly accompanies the incidents which Mr. Dowson sets forth in his fantastic poem, which tells of how Pierrot fell asleep and dreamed that he enjoyed the embraces of the moon maiden, for one hour of which he was willing to surrender the rest of his existence. It is music which is prettily imaginative and exquisitely scored for orchestral instruments, but it is too fragmentary and illusive to serve as anything else than incidental music to a pantomime in which the eyes might also have their pleasure. It lacks the architectural structure which we are still entitled to expect from a piece of music that seeks to stand by itself, with or without explanatory title. But, if in this sense unsatisfactory, it was yet pleasant to hear.

After this amiable diversion which opened the programme, and before the personal hero of the occasion introduced himself, the orchestra made obeisance to a great shade by playing Schumann's Symphony in C, the work which emerged from the composer's mind in a period of gloom during which he heard trumpets and drums resounding within him. How completely he became himself before the painful creative period was over Mr. Fiedler demonstrated by a positively thrilling performance of the splendid finals. Nor did any portion of the work seem to call for the apologetic tone in which Schumann himself spoke of it.

Mr. Rachmaninoff played the solo part of his second pianoforte concerto. Three artists had tried in vain before him to awaken appreciation of its nobility and beauty. Mr. Gabrilowitsch was fairly successful, but M. Pugno and Miss Lerner labored in vain against the weight which the orchestra laid upon their performances. Mr. Fiedler showed that though the work is heavily scored it is yet translucent and Mr. Rachmanioff proved that a manly, unaffected and rhythmically incisive reading of its solo part can lift it to the place in the general scheme which it ought to have and redeem it from the faults which heretofore seemed inherent in it. The concert presented him in an admirable light, both as composer and performer, and insured him a cordial welcome when he shall return to give a more varied and illuminative exhibition of his powers. As usual, the orchestra ended the concert with a scintillant show piece—this time Richard Strauss's "Don Juan."

H. E. K.

From Daily Times,
Address Brooklyn, N. Y.
Date NOV 12 1909

SYMPHONY CONCERT LECTURE

To-night's Programme Entertainingly Discussed by Louis C. Elson.

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From Daily Citizen,
Address Brooklyn, N. Y.
Date NOV 12 1909

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From TRIBUNE
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NEW YORK PRESS,

New York City.

NOV 15 1909

SONGS AND SINGERS.

Whatever Max Fiedler's merit as a conductor, he has won praise both in Boston and New York as a maker of interesting programmes. When the Boston Symphony Orchestra opened its season here last Thursday the list of works performed included a "Symphonic Prelude to a Tragedy," by Max Reger, which was heard for the first time in New York; Brahms's Symphony No. II. and Richard Strauss's tone poem, "Till Eulenspiegel." This time, however, Fiedler's choice of pieces incurred the displeasure of critics who detest Germany's latest contributions to music. Consequently verbal shafts were aimed at the enthusiastic director.

Now, we are not informed whether Fiedler himself is an admirer of Reger. That, however, is an unimportant consideration. Dr. Karl Muck, than whom the Boston Symphony Orchestra never had a finer leader, liked to produce whatever works he considered of sufficient importance for public hearing, irrespective of personal taste. Thus he presented Debussy's "La Mere," much to the consternation of some critics, although he himself positively disliked the composition. Dr. Muck's attitude toward new music, it seems to us, ought to be the attitude of every broad-minded purveyor of music, and we believe Max Fiedler holds exactly the same point of view. Surely New Yorkers ought to encourage this open-door policy, throwing aside all prejudice.

For a good many years New York has been considered an unsafe place for producing novelties. Apart of the public and several influential critics have been so hostile toward those persons who dared to point out new ways that it required courage, enthusiasm and persistency to keep up the battle. Emil Paur fought bravely to introduce the music of Richard Strauss and carried off many scars. What support did our critics give him in his unselfish struggle? What writers on daily papers stood for his cause, except that eloquent champion of progress, James Huneker, now, alas! devoting his pen to other things?

Reger and his symphonic prologue, it seems to us, forms a case in point. There is no quarrel, let it be understood, with those who saw nothing to admire in this music. In music, as in other arts, there will always be differences of opinion, even among experts; but is it right to attack Max Fiedler, who was fulfilling his duty in keeping his audience well posted on what is going on in the world of music? Are we helping the cause in this city if we make those conductors suffer who offer for hearing works of men who are important figures in music?

We must keep in mind that Reger, whatever his ultimate position may be, is now considered in Europe one of the big men in music. That in itself is sufficient reason for presenting his principal works to cultured musical audiences in America, among which number surely the patrons of the Boston Symphony concerts ought to be reckoned. In his programme notes Phillip Hale says "Reger is still a much discussed man," and tells us that "some regard him as the greatest living composer," although others, while admitting his "facility," find "no other qualities in his voluminous works." A few quotations from the writings of Rudolf Louis, one of Germany's best musical critics, also will serve to point out in what high esteem Reger is held abroad. "Max Reger," writes Louis, "is among contemporary composers of importance the most interesting figure, if only for the reason that he presents the greatest number of riddles to persons who are not prejudiced for or against his work." Still more emphatically the same writer remarks: "Among composers of the present day one may have grave doubts whether Strauss or Reger has the stronger creative power; but there can be no question that these two men, in the generally accepted judgment of this time, are the two foremost musicians of their day." In another place Louis associates the names of Strauss, Reger and Mahler, explaining their significance in the history of music. "The three currents," he comments, "in which we can observe the development of the symphony since Beethoven, flow toward the three men who are to-day the most talked of instrumental composers. The one that points in the direction of programme music, passing over Berlioz and Liszt, flows toward Strauss; the one that turns in the opposite direction, covering Schumann and Brahms, goes toward Reger, and the current that represents a medium, as it were, between the two others passes over Bruckner toward Brahms." Again, referring to Reger's songs, Louis has this to say: "As a musician Reger is so potential a figure that it would be surprising if his songs did not show it. And, in fact, it must be acknowledged—if one may only overlook the demands of harmony and unity between poetry and music—that much can be found in Reger's books of songs, which, from a purely musical point of view, is interesting and fascinating in the highest degree. More than this, in rare moments, as if by chance, the music actually is fused into a close-knit entity with words that are worthy of it, and then we have creations (as, for instance, the really wonderful 'Aeolsharp' of Lingg) which are among the most important contributions to modern lyric art."

It would seem, then, that Reger's music is sufficiently important to be set before New York audiences. Let us see, however, how some of our critics treated Fiedler's recent attempt. Here is what Krehbiel wrote in the Tribune: "The Boston Orchestra (or its conductor) has never offended so deeply and made such abject amends as last night at the first concerts for the season in Carnegie Hall. It is hard to conceive such a thing, but possibly to perform the 'Symphonic Prologue to a Tragedy' (unnamed, for which the author of the work ought to be grateful), by Max Reger, is a matter of conscience with Mr. Fiedler. Perhaps he feels that he is performing a missionary labor; if so, he went about it last night like the fabled New England missionaries, who carried with them large cargoes of rum. * * * 'Le Tambour Major,' from Ambrois Thomas's 'Cald,' never sounded half so welcome in all the threescore or more of times that it has enlivened the Sunday night concerts at the Metropolitan Opera House as it did last night, when it cleansed the ears and refreshed the minds of the audience that had been compelled to hear Reger's prologue. * * * If this prologue, after having been twice curtailed, had next been beheaded, then dismembered, and all of the fragments put away as things unpleasant to contemplate are generally disposed of, the revision would have been eminently satisfactory."

Even Henry Finck, a champion of so much that is good, turns his guns upon Fiedler: "Mr. Max Fiedler made a bad impression upon those who love the best music by the programme he arranged for the first Carnegie Hall concert of the Boston Symphony Orchestra. * * * It would be an affront to Mr. Fiedler's taste and judgment to suppose that he selected this piece because he considered it particularly meritorious. Let us be charitable and further assume that he did not choose it because it would serve to show New Yorkers once more what an admirably drilled band the Boston Symphony Orchestra is. Let us take it for granted that he produced it simply because it is a novelty. But why should our orchestras present a novelty unless it is interesting? No one, surely, could be so devoid of all judgment as to claim any merit for that 'prologue' except that of clever contrapuntal writing and fairly good orchestral coloring."

How much finer is the attitude of Sanborn, the Globe's musical critic. Sanborn, like Krehbiel and Finck, took a dislike to Reger's "Prologue," but this is the way he expressed himself: "Max Reger is one of the men that must be heard, whether one particularly cares to hear him or not. He is much discussed. He is important." Sanborn then launches into strong criticism of the music, but winds up in this way: "And yet indisputably Reger is so important a figure in music to-day that this work of his, even though one earnestly believe it no music, a contradiction of musc, deserves a hearing, and one is glad the hearing is provided by such an orchestra as that from Boston." When every musical person in New York adopts the point of view this critic holds the outlook will be a far more encouraging one.

MAX SMITH.

From TRIBUNE

Address New York City.

Date NOV 14 1909

MUSIC

THE BOSTON ORCHESTRA.

Perhaps the chief discourse should be of Mr. Sergei Rachmaninoff, instead of the Boston Orchestra, in a discussion of the concert at Carnegie Hall yesterday afternoon, for we have had the Boston Orchestra with us often, and the Russian pianist and composer disclosed himself in proper person before New Yorkers on this occasion for the first time. But there is a comforting suggestion of excellence combined with permanency in the title of the organization which comes to us once a month to curb the conceit with which provincial towns charge the American metropolis; and it seems like a belittling of it to raise any feature of its offerings to a dignity above its name. Even when it inflicts nineteen minutes of a Reger prelude to a happily nameless tragedy upon its admirers they are willing to forgive, and when it increases their knowledge of contemporary genius they do not permit that fact to overshadow the more enduring one that they have again enjoyed the gracious and uplifting ministrations of an organization of which even a provincial metropolis is proud. And so Mr. Rachmaninoff must take his turn in the record of yesterday's delightful meeting in Carnegie Hall.

Besides, it was the solo performer and not his music which was novel in the programme. That began with a work by an English composer who has occupied considerable attention in his native land during the last few years, but has not heretofore challenged local notice. The programme called it "The Pierrot of a Minute, a Comedy Overture to a Dramatic Phantasy of Ernest Dowson," by Granville Bantock. No reviewer of musical doings who has cut his eye teeth is inclined nowadays to quarrel with the designations chosen by composers to describe their instrumental compositions. This "Pierrot of a Minute" was a "Fantastic Poem for Orchestra in the Form of a Prelude" a short year ago, when it had its first performance at a Worcester festival; it is now a "comedy overture." No doubt it sounded then as it does now—in that respect resembling the potatoes of which the Hon. Bardwell Slote, of amiable memory, remarked, in spite of Mrs. Gilfiory, that they tasted the same in all languages. And yet we could wish that it had not been called an overture, for the most obvious thing about it is that it opens nothing, but plainly accompanies the incidents which Mr. Dowson sets forth in his fantastic poem, which tells of how Pierrot fell asleep and dreamed that he enjoyed the embraces of the moon maiden, for one hour of which he was willing to surrender the rest of his existence. It is music which is prettily imaginative and exquisitely scored for orchestral instruments, but it is too fragmentary and illusive to serve as anything else than incidental music to a pantomime in which the eyes might also have their pleasure. It lacks the architectural structure which we are still entitled to expect from a piece of music that seeks to stand by itself, with or without explanatory title. But, if in this sense unsatisfactory, it was yet pleasant to hear.

After this amiable diversion which opened the programme, and before the personal hero of the occasion introduced himself, the orchestra made obeisance to a great shade by playing Schumann's Symphony in C, the work which emerged from the composer's mind in a period of gloom during which he heard trumpets and drums resounding within him. How completely he became himself before the painful creative period was over Mr. Fiedler demonstrated by a positively thrilling performance of the splendid finale. Nor did any portion of the work seem to call for the apologetic tone in which Schumann himself spoke of it.

Mr. Rachmaninoff played the solo part of his second pianoforte concerto. Three artists had tried in vain before him to awaken appreciation of its nobility and beauty. Mr. Gabrilowitsch was fairly successful, but M. Pugno and Miss Lerner labored in vain against the weight which the orchestra laid upon their performances. Mr. Fiedler showed that though the work is heavily scored it is yet translucent and Mr. Rachmanioff proved that a manly, unaffected and rhythmically incisive reading of its solo part can lift it to the place in the general scheme which it ought to have and redeem it from the faults which heretofore seemed inherent in it. The concert presented him in an admirable light, both as composer and performer, and insured him a cordial welcome when he shall return to give a more varied and illuminative exhibition of his powers. As usual, the orchestra ended the concert with a scintillant show piece—this time Richard Strauss's "Don Juan."

H. E. K.

From Daily Times,

Address Brooklyn, N. Y.

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[53]

Daily Citizen,
Brooklyn, N. Y.
NOV 13 1909

BOSTON ORCHESTRA STILL PRE-EMINENT IN TONE

Academy of Music Audience Is Highly Appreciative.

GILIBERT AS THE SOLOIST.

Tschaikowsky Symphony and Peer Gynt Suite Played with Fine Tonal Effects.

All the tonal beauty which for years has characterized the playing of the Boston Symphony Orchestra was in evidence at its concert last evening in the Academy of Music. Full, mellow, rich of timber, the tone was a delight to the ear. It satisfied by its almost perfect balance, its fine certainty and solidity. The orchestra's technique, too, is certain, authoritative, and the ensemble playing is well-nigh flawless. But, all things considered, it is its tone that keeps this fine orchestra pre-eminent among American symphony societies.

Tschaikowsky's symphony, No. 5, in E minor, op. 64, the principal work on the programme, was played magnificently. There was warmth and varied color, fine effects in light and shade, vigor and splendid sweep up to the climaxes. The reading was marked by high intelligence, keen appreciation of contrasts. In the andante maestoso movement of the finale, the tonal effects were superb.

The Boston Symphony Orchestra has never wrought a more wonderful music poem than in the "Death of Aase" in the Grieg "Peer Gynt" suite. Here was tone marvelous in its sheer beauty, subtlety of expression, insight carried to a high degree. It was done with admirable restraint; what of mournfulness there was was the more poignant in that the strings were never lachrymose. And the end—exquisitively soft as the murmur of a breeze on a night in June—was a triumph in pianissimo. The ensemble work in "The Hall of the Mountain King," with which the suite closes, was perfect. Somehow, it seemed as if Mr. Fiedler had inspired the orchestra, so beautifully did they play this Grieg number.

Weber's overture to his opera, "Oberon," opened the programme. Finely though it was played, it suffered, of course, in comparison with the larger works that followed. Yet it was interpreted excellently well, for all that at times there was too much power in the climaxes; and before a dozen measures had been played the audience settled back in its seats, knowing that the evening would be a sure delight.

An opportunity for comparison of the orchestra with that of the reorganized Philharmonic Society under Gustave Mahler came with the playing of Strauss "Till Eulenspiegel." Mr. Mahler's reading was characterized by an extraordinary brillance and dexterity. Last night's interpretation was equally brilliant and was marked by a sure ease, a crystaline clearness, an emphasis on the sardonic vein that runs throughout the work.

Charles Gilibert, the baritone from the Metropolitan Opera Company, was the soloist, singing the drum major air from Thomas' opera, "The Cadi;" the air of the Devil from Massenet's opera, "Griselodis," and "Danson's le Gigue," by Charles Bordes. He sang with consummate artistry that more than atoned for the fact that he was not in the best voice. His singing of the Drum Major was exquisite in diction and instinct, with the spirit of highest comedy. Into the Devil air he put all the roguery, all the droll satire and humor that Massenet wrote into it. "Danson le Gigue" he sang finely.

The large audience was highly enthusiastic, at times being stirred to a high pitch. It was lavish with its applause.

The Boston Symphony Orchestra will play four more concerts in Brooklyn during the season and Mr. Fiedler has promised some novelties for each appearance.

...Cit...
Brooklyn, N. Y.
NOV 29 1909

The second Boston Symphony concert which will be given in the Academy of Music on Friday evening, Dec. 10, will bring as soloist the greatly admired American pianist, Olga Samaroff, who will play Liszt's Concerto in E flat Major. The orchestral numbers will be Beethoven's "Egmont" overture and Goldmark's charming symphony, "The Rustic Wedding," and the Prelude and "Love Death" from "Tristan and Isolde."

Standard Union,
Brooklyn, N. Y.
NOV 13 1909

BOSTON SYMPHONY.

Occasions are exceedingly rare when the music of the masters may be given with the thoroughness and efficiency by which the Boston Symphony Orchestra, under the able direction of Max Fiedler, distinguished itself at the Academy of Music last night.

It was only to hear this magnificent body of tone in action through the various stages of Tschaikowski's fifth symphony in E minor to realize how wonderfully appealing are the elements of sound when properly conveyed to the ears. Able musicians as the players are, individually, they were fully sensitive to the requirements of artistic performance en masse, and led by the discretion of their leader, they never failed to exercise the energy of thought and execution upon an effective interpretation of the score. Fiedler kept the voices within reasonable bound of restraint, and yet they were always capable of a tonality of great strength—a web of polyphony that was as substantially solid as the exigencies of the score might demand and withal sufficiently elastic and flexible to permit of constant changing and modulation of tints without disturbing the balance and poise of the harmonic structure.

Fiedler's reading of Tschaikowski's symphony was of character for which he is to be admired by true lovers of the Russian composer. Laboring constantly under a cloud of depressive sorrow, Tschaikowski from the nature of his sombre disposition wrote in a style more or less incomprehensible to those who would judge music from what it appears on the surface. To such he is not a gifted genius but a mere mechanician—a necromancer in the experimentation of musical analogies with no other purpose than the glamour of tinsel and effect. In reading between and under his lines, however, there is gained access to valves which open upon endless drifts of emotional feeling incessantly striving for expression. Fiedler's perception of this complex interior revealed the mould of genius in which the music was cast.

Although not the greatest of Tschaikowski's work, the fifth symphony, however, displays a catholicity of taste almost bordering on severe classicism. The movements are constructed in conformity with the conventions of symphonic form, the subject being announced by clarinets in the first movement and carried through an exposition of masterly proportions by a persistent and interesting treatment of thematic material. The recapitulation occurs entirely in the finale, the third, section, described as a valse but undoubtedly intended for the usual scherzo, being a digression rather characteristic of Tschaikowski. Of course many moments of rare beauty are evolved in the meanwhile, notably in the second movement, andante cantabile, and the last, andante maestoso. The andante maestoso is full of those suggestions of Titanic dignity and power of the master. One who could also touch the fount of human emotion so intimately in the famous lamentoso of the Sixth Symphony.

Attempts have been made by commentators to attach some literal or psychological programme to this masterpiece. Tschaikowski, as is shown in his earlier works, undoubtedly sought to give his music spiritual significance. And so the struggle of man against fate looms forth in the crucial portions of the symphony, while in denouements, where the tone is vague and subdued and the coloring dark, the composer seems lost in a nebulous, impenetrable mist of philosophy and contemplation.

In Weber's overture to "Oberon" the orchestra was less fortunate. Fiedler's inclination to hurry the tempo marred the beauties of the piece in many parts. The same tendency was apparent in the last number of Grieg's Peer Gynt suite, "In the Hall of the Mountain King." The fragmentary phrase rises in a steady crescendo to a legitimate fortissimo, which Fiedler failed to meet because of a far too rapid reading of the score. The other numbers of the suite, "Death of Ase," "Dance of Anitra" and "Morning," were given with pleasing results. "Morning," for some unknown reason, is usually omitted from the suite. Surely it possesses that equable charm of melody and rhythm so often found in the works of Grieg.

Strauss' "Till Eulenspiel" was the concluding feature on the programme.

The presence of Charles Gilibert as soloist of the evening added little to the enjoyment of the concert. Those in the audience who heard this admirable artist in "Louise" were much disappointed by his singing of a number of songs in a manner not by any means above criticism. His selections were: "Air of the Drom," from Thomas' "The Cadi;" "Loin de sa Femme," from Massenet's "Griseldis," and Bordes' "Dansons la Gigue."

Daily Times,
Brooklyn, N. Y.
NOV 13 1909

MUSICAL.

Boston Symphony Orchestra Gives Its First Brooklyn Concert of the Season.

There was every indication at the first concert of the series by the Boston Symphony Orchestra last night that these concerts will be upheld in public favor in the high place that has distinguished them in the estimation of those who support the best musical affairs. Whatever may be the public attitude toward other musical undertakings in Brooklyn this season and there will be many more than ever before), there is no sign of any falling off in the support of this series. Of course there is no reason for any falling off other than the possibility that attention might be divided with other attractions. Conservative loyalty to anything that has once been accepted for approval is one of Brooklyn's characteristics. With respect to these concerts it believes apparently in holding fast to that which is good. They have long stood for what is best in their class, and Brooklyn seems disposed to uphold them in maintaining this standing.

The seating capacity of the Academy of Music, including all the boxes, had been disposed of, and Conductor Fiedler and his men were greeted by an audience that found much pleasure in the renewed acquaintance which the concert introduced for the season. The programme was well calculated to meet whatever anticipation of pleasure the audience may have had, offering as it did music of approved excellence, whose varying qualities of orchestral voicing commended themselves definitely to appreciation. The orchestra played the overture to Weber's "Oberon"; Tschaikowsky's Fifth Symphony; Grieg's "Peer Gynt" suite and Richard Strauss' freakish tone poem, "Till Eulenspiegel's Merry Pranks."

All of these are what may be called more or less familiar to concert goers, and even if they were not, each has the individuality to make a striking appeal to the listener. Having held its own for nearly a century, the Weber overture is still esteemed as a model. The Tschaikowsky symphony is one of the popular revelations of the great Russian composer's creative fancy which so often expressed itself in the sombre mood that pervades this work. Many of the themes are based upon the Russian folk songs, and they are used with an emphasis upon their intrinsic musical worth, with a lucidity of utterance that gives to the musical form a singular vitality as to feeling. The principal theme of the first movement is used again in the last movement, and the symphony is a notable example of the themes of one movement being repeated in the others, giving the work an unusual coherency in this respect. It is all a very poignant disclosure of symphonic writing. It is not often that one can hear the "Peer Gynt" suite played by such an orchestra, this music being left generall yto the consideration of orchestras devoted to a less serious purpose and to piano players. It is good to hear this music played as it was last night, however, so that the public may get a clear idea of what it stands for as a happy expression of originality. The Strauss tone poem is entertaining as a curiosity in musical composition by one with a masterly understanding of what the orchestra could do.

Altogether it was a programme of orchestral music that could have stood very well alone for this first concert without the assistance of a soloist, in accordance with the custom that has prevailed. There was a departure from this custom last night. Just why does not appear, especially as the orchestral list was ample enough to provide sufficient enjoyment for the evening. Charles Gilibert, the French baritone of the Manhattan Opera House, sang the drum major's song from Thomas' "The Cadi"; the devil's air from Massenet's "Griselidis," and Bordes "Danson la Gigue," and sang them very well, although his style of singing is essentially for the operatic stage and not exactly suited to the concert platform. Mr. Gilibert is a competent artist, and his singing was entertaining, even though it did not fit perfectly into last night's concert scheme, if the matter may be considered with regard for the ethics of concert giving and programme making. There are occasions when orchestral music may be allowed to stand alone for what it is worth, and last night's concert was one of them. As a whole, there could be no doubt that the oncert made a very favorable impression.

...ess .....
NOV 27 1909

The second Boston Symphony concert, which will be given in the Academy of Music on Friday evening, December 10, will bring as soloist the greatly admired American pianist, Olga Samaroff, who will play Liszt's concerto in E-flat major. The orchestral numbers will be Beethoven's "Egmont" overture and Goldmark's charming symphony, "The Rustic Wedding," and the prelude, and "Love Death" from "Tristan and Isolde."

[54]

TRIBUNE
New York City.
NOV 28 1909

BOSTON SYMPHONY ORCHESTRA.

The second pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, December 9, and Saturday afternoon, December 11. The soloist at the Thursday evening concert will be Mme. Olga Samaroff, who will play the Schumann concerto in A minor. The symphony will be Vincent d'Indy's in B flat major, No. 2, last heard here four years ago, when it was played by the Boston Symphony Orchestra under the direction of the composer himself. The third number will be Tschaikowsky's ballet suite, "Nut Cracker." On Saturday afternoon there will be two soloists, Mme. Schumann-Heink and Georges Longy, the solo oboe of the orchestra. Mme. Schumann-Heink will sing the "Sextus" recitative and aria from "Titus" and Gounod's "Stances de Sapho," while Mr. Longy will play Handel's concerto for oboe and string orchestra. The purely orchestral works will be Smetana's overture to "The Bartered Bride," and Tschaikowsky's Fourth Symphony in F minor, Op. 36.

Daily ...izen,
Brooklyn, N. Y.
NOV 24 1909

The Boston Symphony Orchestra has just finished its first regular monthly trip, giving a concert each in Philadelphia, Washington, Baltimore, Brooklyn and Hartford, and two concerts in Manhattan. The assisting artists on this trip were Rachmaninoff, the Russian pianist, who then made his first appearance in New York, Philadelphia, Baltimore and Hartford; Gilibert, the French baritone, and Mme. Corinne Rider-Kelsey, soprano. It is a gratifying fact to the friends of Boston's orchestra that despite the decided increase in the number of concerts and in the number of operatic performances everywhere, the patronage given to the orchestra not only shows no sign of falling off, but shows an increase over previous years. Mr. Fiedler in his programmes produced two important novelties, one being Max Reger's "Symphonic Prologue to a Tragedy" and the other being Granville Bantock's charming overture, "The Pierrot of the Minute." Among the important novelties to be produced by the orchestra in Boston in the next four weeks are Frederick Delius' night piece, "Paris," and Sibelius' symphonic poem, "En Saga."

...om .....
Address .....
NOV 10 1909

CLASSIC MUSIC SEASON OPENS

Boston Symphony Appears In the "New Lyric" This Evening.

The opening of the local classical musical season will take place tonight when the Boston Symphony Orchestra will make its first public appearance this season. Augmented by several violinists and cellists of note, the orchestra will give a program of ancient compositions.

Max Fielder, who conducts the orchestra this season, said this afternoon that without a doubt the program he has arranged will be a revelation to the Baltimore lovers of instrumental music. The chief interpretations will be from Wagner, while two of Rubenstein's compositions will be given by request.

At this evening's concert Baltimoreans will have the pleasure of hearing for the first time Serge Rachmaninoff, the famous Russian pianist. He will be the soloist.

The interior of the Lyric has been extensively renovated. The decorations are in red, green and purple with an abundance of gold for coloring. The boxes have been arranged in a semi-circle and the stage has been enlarged. That there will be a crowded house was made known today when Albaugh's ticket office, on Fayette st., was besieged with patrons demanding reserved seats.

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er Cutting Bureau in the World
Daily Citizen,
Brooklyn, N. Y.
NOV 27 1909

The second Boston Symphony concert which wil be given in the Academy of Music on Friday evening, Dec. 10 will bring as soloist the pianist, Olga Samaroff, who will play Liszt's "Egmont" overture, Goldmark's charming symphony "The Rustic Wedding" and the prelude and "Love Death" from "Tristan and Isolde."

GLOBE & COMMERCIAL ADVERTISER,

New York City.

NOV 15 1904

Boston Symphony Concert.

A BRILLIANT and highly enjoyable concert was given by the Boston Symphony Orchestra Saturday at its first matinee of the season in Carnegie Hall. Seldom, if ever, has the Boston organization been in finer form and played with greater sonority or purity in the mass or with a nearer approach to absolute perfection in details. But technical excellence was not all there was to arouse admiration. Under the direction of Mr. Fiedler the band discoursed in the terms of Schumann and Strauss with an elo-

(Copyright by A. Dupont.)

FRITZ KREISLER,

soloist with the Symphony Society.

...ce that evoked a thrilling response ... left an impression of plastic beauty ...usly arrayed.

...e programme opened with a novelty, "The Pierrot of the Minute," a comedy overture by Granville Bantock. This was followed by Schumann's symphony No. 2 in C major. Serge Rachmaninoff, the eminent Russian composer and pianist, was the soloist, making on this occasion his début in this city. He played his second concerto in C minor, a work which has been heard here a number of times in recent years. Richard Strauss's tone poem "Don Juan" was the concluding number.

The Bantock overture is a musical illustration of a dramatic fantasy by Ernest Dowson, the English poet, whose early death occurred a decade ago.

The composer has attained a foremost place among living English musicians, but his works are little known here. The overture is successful as the embodiment of a poetic concept that is delicately fantastic and prettily unreal. The musical material of which it is made is slight as gossamer, but although not especially striking, it is appropriate and evinces a power of characterization. The Pierrot is unmistakable in the nimble vivacious motive at the beginning, while the love episode with the Moon Maiden has lyric charm, and affords a pleasing contrast. The scoring is effective. The work was played with delicate finish of execution and captivating grace of style, which were wholly admirable in themselves, and which revealed the essential character of the composition to perfection.

...lectively possess ... entirely the ... method of writing ... orchestra, and if there were opaque spots in the symphony played on Saturday, they must be laid to the composer. The work was finely played; with great breadth and nobility in the first and lase movements, and with melting tenderness in the beautiful adagio. Indeed, the slow movement was altogether lovely in its blending of technical excellence with exquisite expressiveness.

The Rachmanioff concert has attained a very considerable amount of popularity, chiefly, one suspects, because it is one that appeals to the virtuoso on account of the opportunities it affords for making brilliant effects, and its gratefulness to the player. In spite of this it has not made hitherto a profound impression. The interpretation of it on Saturday, being authoritative, may be taken probably as exposing all that there is in this work. Mr. Rachmaninoff played it with conviction and con amore, and made portions of it stand forth as musically significant and beautiful. The first movement, it must be confessed, after a promising beginning, is worked out in a disappointing manner. The second movement, as the composer played it, was charming, however, and the last movement was not without stirring effect.

The applause was enthusiastic and prolonged to the close, and the pianist composer was recalled nearly a dozen times.

As a performer, Mr. Rachmaninoff is worthy of very serious consideration. In his style he resembles Siloti, who made a concert tour of this country some years ago, and of whom Rachmaninoff is ... and a cousin. Tall and of massive frame, with a leanness suggestive of great strength and endurance, he has the physique for any task at the keyboard. Of digital facility he possesses apparently more than a sufficiency, although his passage work on Saturday was not of remarkable brilliance, and he obtains big sonorous effects with ease. His tone is musical, considerably varied, and when he chooses, round and full, and of a beautiful crystalline quality. His style is broad and simple, his phrasing authoritative, artistic, and convincing. Withal, he gives the touch of poetic feeling that vitalizes.

It is not easy to believe that any one who heard the performance of the "Don Juan" tone poem could say that Richard Strauss cannot write music—music in the old sense of beautiful melody. Of course this is an early work—it was first performed in 1889—but it is Strauss, and it is melody from beginning to end. It was magnificently played by Mr. Fiedler and his men with fire, eloquence, and passion and with magnificent sonority and color. The audience was large and enthusiastic.

NEWS

Baltimore, Md.

NOV 10

The Boston Symphony concert will be well attended this evening. The music lovers will be out in force. Many have seats for the season, among them Mr. and Mrs. W. W. Spence, Jr., Mr. and Mrs. Alexander Brown, Mr. and Mrs. Theodore Marburg, Mrs. David Bartlett, Mr. and Mrs. Douglas H. Gordon, Mrs. G. H. Martin and Mr. and Mrs. Howard Bland.

SUN

Baltimore, Md.

NOV 10 190

SOCIETY IN WASHINGTON

Mrs. Taft Attends The First Boston Symphony Concert.

[Special Dispatch to the Baltimore Sun.]

Washington, Nov. 9.—Mrs. Taft occupied the Presidential box in the National Theatre this afternoon at the Boston Symphony Concert. She was accompanied by Mrs. Rae, widow of Rear-Admiral Rae; Mrs. McClintock, Miss Mabel Boardman and Mrs. Louis More, of Cincinnati, guests at the White House. Other boxes were occupied by the German Ambassador and Countess von Bernstorff and their daughter, Countess Luise Alexandra; Mrs. Leiter, who had with her Mrs. Norman Williams, Mrs. John R. McLean, Mrs. Wallingford, of Cincinnati, sister of Representative Longworth; Miss Kellogg, of Utica, guest of Mrs. Leiter, and Miss Dorothy Williams, sister of Mrs. Joseph Leiter; Mr. and Mrs. Archibald Hopkins and Doctor and Mrs. B. M. Randolph, Mrs. Calderon Carlisle and her daughter-in-law, Mrs. Mandeville Carlisle, and Miss Carlisle; Mrs. Carter, wife of Senator Carter; Mrs. C. A. Williams and Mrs. Williams, Mrs. Clover and the Misses

Daily Eagle,

Brooklyn, N. Y.

NOV 13 1904

BOSTON SYMPHONY CONCERT.

A Great Audience and a Programme With Tschaikowsky, Weber, Grieg and Strauss.

Brooklyn was true to its old love last night. The Boston Symphony Orchestra gave its first concert of the winter here and every seat in the Academy was occupied, even those of the third tier boxes, from which a glimpse of the stage is almost or quite impossible.

There were vacant seats for the opening of the opera season, but for the few subscribers who resign from the Boston concerts dozens rush forward to take their places. That devotion is an evidence of the intelligence and taste of Brooklyn, for never was a better orchestra anywhere. Last night it was in the absolute pink of condition. Mr. Fiedler had crowded 75 of his 87 men upon the stage and the quality of tone throughout the evening was such as can be heard from no other band. Coming after a summer's fast, the playing gave unstinted delight to the great audience and the programme was happily balanced.

The footlights were banked in flowers and when the concert opened with the "Oberon" overture of Weber, the soft horn call realized Tennyson's lines:

> And faint and far from cliff and scar,
> The horns of elf land, faintly blowing.

The playing had just the exquisite touch to suggest fairyland and when the crashing chord brought the dreamy prelude to an end the crash ceased with a suddenness and unity which is one of the manifold perfections of this band. The romantic spirit of Weber attuned the audience to an evening of enjoyment. Then came the one incursion of the programme into the world's great music. The selection was Tschaikowsky's Fifth Symphony. If that work does not storm the heights of tragedy or reveal the depths of suffering with such poignancy as does his sixth or "Pathetic" symphony, it is yet more intimately interwoven with the life of the most pathetic of the great figures of the closing period of the nineteenth century. This theme of dread, or impending doom, which recurs again and again after its first declaration in the second movement brings up the man's haunting fear that, at 48, he had written himself out and that this work would prove to have nothing but the dry husks of his former powers. To understand his amazing humility about the work—in the face of its reception last evening or the effect it produces upon any contemporary audience—his perfect readiness to believe that "there is something repellant, something superfluous, patchy and insincere which the public instinctively recognizes," one needs the picture of the man himself which some of us got when Tschaikowsky led one of his symphonies at a Damrosch festival in Carnegie Hall in the early nineties. He led not with any such finesse as Fiedler devotes to his music, but with abundant energy and he stood among the musicians a big, simple man of the type of the New England farmer. Between the movements of the symphony he mopped his bald head with a big red bandana as unconcernedly as a farmer might who had dropped his scythe of a hot morning. He looked the last man in the world to have delusions of grandeur or even illusions of greatness about himself, and that he should have been quite ready to believe this noble music worthless when audiences were slow to accept it, adds to one's respect for the man as well as to the admiration for his genius.

The slow acceptance of masterpieces is an old and ever recurrent story, but it seemed strange last night that the two lovely themes of the first movement did not attract audiences from the first. Perhaps it was because the music encountered no Boston orchestra and no Fiedler for its interpretation in tones of velvety softness in the strings and a richness like ripe fruit in the clarinets. And perhaps the strenuous working out drove the melodies out of the ears of the early hearers. The development is full of the clash and strife of great bodies of tone which Tschaikowsky loved because he was Russian, and which his German admirers wished to civilize out of him, as a preliminary to true German greatness.

The second movement of this symphony, played slowly and with great restraint as well as beautiful balance last night, seemed to reach the limits of the musical expression of pathos and foreboding. It is one of those things before which words are feeble.

The waltz, which is used for a scherzo, is as unlike the Viennese ideal of a waltz as anything in waltz time can be, and is as Russian as all the rest of it. Its short-lived gayety has a note of wild suddenness in place of the sensuous beauty which is the aim of most waltzes. The last movement has still more of the strife of tones and less of melody than the preceding, and last night it came to a magnificent climax.

As a contrast to Tschaikowsky, nothing could be better than Grieg, with his gentleness and beauty. The numbers chosen last evening were from one of the "Peer Gynt" suites, and included the "Death of Ase," "Anita's Dance" and "In the Hall of the Mountain King," where Peer sees the gnomes. Nothing needs to be said at this late day about that music. Last night its performance was of a piece with everything the orchestra touched, of most delicate and elusive beauty. The concert closed with Strauss' "Till Eulenspiegel's Merry Pranks," which used to sound more waggish, or, perhaps, more crazy, when Theodore Thomas introduced it to us years ago. But we had not had the Strauss symphonic poems then, nor Debussy. The comment suggested last night was that Till must have been an uncommonly graceful rogue, if he always moved as suavely as Mr. Fiedler led his men through the musical record of his doings. It was waggery married to elegance.

The perfect blending of humor with elegance was shown by the soloist of the evening, Charles Gilibert, who sang the famous "Drum Major Song," by Ambroise Thomas, and songs by Massenet and Bordes. Mr. Gilibert, in concert, is as little like an opera singer as one can imagine, and he sings with the distinction and finish of the finest concert artist. His songs were very greatly to the liking of the audience, and their humor and the singer's served to avert strain in a programme which otherwise might have been thought a little long. It is to be noted that the singer's success was made because he knows how to sing. His voice is a little hard and dry, but his singing is so perfect, his humor is so ingratiating, that you hardly stop to realize the quality of the tone itself. It was a triumph of art over natural disadvantages.

PRESS

Pittsburg, Pa.

NOV 7 1909

BOSTON SYMPHONY SEASON.

Nearly all the subscription sales in the various cities, where the Boston Symphony Orchestra gives a series of concerts, are closed, and the great organization is assured of the most prosperous season in its history, which also indicates that the musical season in general is to be the best this country has ever enjoyed. Besides the 24 public rehearsals and 24 concerts in Boston, the seats to which are sold auction, and this year realized a much greater sum than last, the Boston Symphony gives subscription concerts in Cambridge, Providence, Worcester, Hartford, New Bedford, New York, Brooklyn, Philadelphia, Baltimore and Washington. In all of these cities the houses are nearly sold out for the season, and this despite that never in the history of the United States has there been so much musical activity as there is this year. The subscription sale for the 10 concerts in New York is particularly gratifying, because it demonstrates once more how firmly established Boston's orchestra has become in the affections of the musical public of the metropolis.

The First Established and most Complete Newspaper Cutting Bureau in the World

From .....

Address ..... BROOKLYN, N. Y.

Date ..... NOV 20 1909

THE initial concert this season of the Boston Symphony Orchestra at the Opera House brought to the Academy of Music on Friday evening of last week the large and fashionable audience which is always a marked feature of these musical events. There was hearty applause for Mr. Fiedler and also for the soloist of the evening, Charles Gilibert. The latter's songs gave intense delight. Few opera singers can render simple songs with the rare art that he displays. Particularly charming was his rendering of the "Drum Major Song" by Ambrose Thomas. He was also heard in songs by Massenet and Bordes. For beauty of tone there is no orchestra in this country which compares in the minds of most music lovers with the Boston Symphony and last Friday evening it gave of its best, particularly in the Tschaikowsky's Fifth Symphony.

POST, NOVEMBER 28, 1909

Two soloists, Mme. Schumann-Heink and Mr. Georges Longy, first oboe of the orchestra, will appear at the concerts of the Symphony Orchestra this week. No symphonic work presented by Mr. Fiedler during his engagement here seems to have made a more profound impression than the second symphony of D'Indy, played on the 5th and 6th of the month. In accordance with many requests, this symphony will be repeated next Friday and Saturday. Mme. Schumann-Heink's numbers will consist of the "Vitellia" recitative and aria from Mozart's "Titus," and Gounod's "Stances of Sapho." Mr. Longy will play a concerto by Handel for oboe and string orchestra, which has not been heard at the Symphony concerts since Mr. Sautet played it in the early spring of 1888. Wagner's "Huldigung smarsch" will bring the end.

[55]

GLOBE & COMMERCIAL ADVERTISER,

New York City.

ss. NOV 1 1909

Boston Symphony Concert.

A BRILLIANT and highly enjoyable concert was given by the Boston Symphony Orchestra Saturday at its first matinée of the season in Carnegie Hall. Seldom, if ever, has the Boston organization been in finer form and played with greater sonority or purity in the mass or with a nearer approach to absolute perfection in details. But technical excellence was not all there was to arouse admiration. Under the direction of Mr. Fiedler the band discoursed in the terms of Schumann and Strauss with an elo-

(Copyright by A. Dupont.)

FRITZ KREISLER,

Violin soloist with the Symphony Society.

quence that evoked a thrilling response and left an impression of plastic beauty gorgeously arrayed.

The programme opened with a novelty, "The Pierrot of the Minute," a comedy overture by Granville Bantock. This was followed by Schumann's symphony No. 2 in C major. Serge Rachmaninoff, the eminent Russian composer and pianist, was the soloist, making on this occasion his début in this city. He played his second concerto in C minor, a work which has been heard here a number of times in recent years. Richard Strauss's tone poem "Don Juan" was the concluding number.

The Bantock overture is a musical illustration of a dramatic fantasy by Ernest Dowson, the English poet, whose early death occurred a decade ago.

The composer has attained a foremost place among living English musicians, but his works are little known here. The overture is successful as the embodiment of a poetic concept that is delicately fantastic and prettily unreal. The musical material of which it is made is slight as gossamer, but although not especially striking, it is appropriate and evinces a power of characterization. The Pierrot is unmistakable in the nimble vivacious motive at the beginning, while the love episode with the Moon Maiden has lyric charm, and affords a pleasing contrast. The scoring is effective. The work was played with delicate finish of execution and captivating grace of style, which were wholly admirable in themselves, and which revealed the essential character of the composition to perfection.

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NEWS

ss Baltimore, Md.

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SUN

ss Baltimore, Md.

NOV 10 1909

SOCIETY IN WASHINGTON

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Daily Eagle,

Brooklyn, N. Y.

NOV 13 1909

BOSTON SYMPHONY CONCERT.

A Great Audience and a Programme with Tschaikowsky, Weber, Grieg and Strauss.

Brooklyn was true to its old love last night. The Boston Symphony Orchestra gave its first concert of the winter here and every seat in the Academy was occupied, even those of the third tier boxes, from which a glimpse of the stage is almost or quite impossible.

There were vacant seats for the opening of the opera season, but for the few subscribers who resign from the Boston concerts dozens rush forward to take their places. That devotion is an evidence of the intelligence and taste of Brooklyn, for never was a better orchestra anywhere. Last night it was in the absolute pink of condition. Mr. Fiedler had crowded 75 of his 97 men upon the stage and the quality of tone throughout the evening was such as can be heard from no other band. Coming after a summer's fast, the playing gave unstinted delight to the great audience and the programme was happily balanced.

The footlights were banked in flowers and when the concert opened with the "Oberon" overture of Weber, the soft horn call realized Tennyson's lines:

> And faint and far from cliff and scar,
> The horns of elf land, faintly blowing.

The playing had just the exquisite touch to suggest fairyland and when the crashing chord brought the dreamy prelude to an end the crash ceased with a suddenness and unity which is one of the manifold perfections of this band. The romantic spirit of Weber attuned the audience to an evening of enjoyment. Then came the one incursion of the programme into the world's great music. The selection was Tschaikowsky's Fifth Symphony. If that work does not storm the heights of tragedy or reveal the depths of suffering with such poignancy as does his sixth or "Pathetic" symphony, it is yet more intimately interwoven with the life of the most pathetic of the great figures of the closing period of the nineteenth century. This theme of dread, or impending doom, which recurs again and again after its first declaration in the second movement brings up the man's haunting fear that, at 48, he had written himself out and that this work would prove to have nothing but the dry husks of his former powers. To understand his amazing humility about the work—in the face of its reception last evening or the effect it produces upon any contemporary audience—his perfect readiness to believe that "there is something repellant, something superfluous, patchy and insincere which the public instinctively recognizes," one needs the picture of the man himself which some of us got when Tschaikowsky led one of his symphonies at a Damrosch festival in Carnegie Hall in the early nineties. He led not with any such finesse as Fiedler devotes to his music, but with abundant energy and he stood among the musicians a big, simple man of the type of the New England farmer. Between the movements of the symphony he mopped his bald head with a big red bandana as unconcernedly as a farmer might who had dropped his scythe of a hot morning. He looked the last man in the world to have delusions of grandeur or even illusions of greatness about himself, and that he should have been quite ready to believe this noble music worthless when audiences were slow to accept it, adds to one's respect for the man as well as to the admiration for his genius.

The slow acceptance of masterpieces is an old and ever recurrent story, but it seemed strange last night that the two lovely themes of the first movement did not attract audiences from the first. Perhaps it was because the music encountered no Boston orchestra and no Fiedler for its interpretation in tones of velvety softness in the strings and a richness like ripe fruit in the clarinets. And perhaps the strenuous working out drove the melodies out of the ears of the early hearers. The development is full of the clash and strife of great bodies of tone which Tschaikowsky loved because he was Russian, and which his German admirers wished to civilize out of him, as a preliminary to true German greatness.

The second movement of this symphony, played slowly and with great restraint as well as beautiful balance last night, seemed to reach the limits of the musical expression of pathos and foreboding. It is one of those things before which words are feeble.

The waltz, which is used for a scherzo, is as unlike the Viennese ideal of a waltz as anything in waltz time can be, and is as Russian as all the rest of it. Its short-lived gayety has a note of wild suddenness in place of the sensuous beauty which is the aim of most waltzes. The last movement has still more of the strife of tones and less of melody than the preceding, and last night it came to a magnificent climax.

As a contrast to Tschaikowsky, nothing could be better than Grieg, with his gentleness and beauty. The numbers chosen last evening were from one of the "Peer Gynt" suites, and included the "Death of Ase," "Anita's Dance" and "In the Hall of the Mountain King," where Peer sees the gnomes. Nothing needs to be said at this late day about that music. Last night its performance was of a piece with everything the orchestra touched, of most delicate and elusive beauty. The concert closed with Strauss' "Till Eulenspiegel's Merry Pranks," which used to sound more waggish, or, perhaps, more crazy, when Theodore Thomas introduced it to us years ago. But we had not had the Strauss symphonic poems then, nor Debussy. The comment suggested last night was that Till must have been an uncommonly graceful rogue, if he always moved as suavely as Mr. Fiedler led his men through the musical record of his doings. it was waggery married to elegance.

The perfect blending of humor with elegance was shown by the soloist of the evening, Charles Gilibert, who sang the famous "Drum Major Song," by Ambroise Thomas, and songs by Massenet and Bordes. Mr. Gilibert, in concert, is as little like an opera singer as one can imagine, and he sings with the distinction and finish of the finest concert artist. His songs were very greatly to the liking of the audience, and their humor and the singer's served to avert strain in a programme which otherwise might have been thought a little long. It is to be noted that the singer's success was made because he knows how to sing. His voice is a little hard and dry, but his singing is so perfect, his humor is so ingratiating, that you hardly stop to realize the quality of the tone itself. It was a triumph of art over natural disadvantages.

PRESS

Pittsburg, Pa.

NOV 7 1909

BOSTON SYMPHONY SEASON.

Nearly all the subscription sales in the various cities, where the Boston Symphony Orchestra gives a series of concerts, are closed, and the great organization is assured of the most prosperous season in its history, which also indicates that the musical season in general is to be the best this country has ever enjoyed. Besides the 24 public rehearsals and 24 concerts in Boston, the seats to which are sold auction, and this year realized a much greater sum than last, the Boston Symphony gives subscription concerts in Cambridge, Providence, Worcester, Hartford, New Bedford, New York, Brooklyn, Philadelphia, Baltimore and Washington. In all of these cities the houses are nearly sold out for the season, and this despite that never in the history of the United States has there been so much musical activity as there is this year. The subscription sale for the 10 concerts in New York is particularly gratifying, because it demonstrates once more how firmly established Boston's orchestra has become in the affections of the musical public of the metropolis.

The First Established and most Complete Newspaper Cutting Bureau in the World

From .....

Address ..... BROOKLYN, N. Y.

Date ..... NOV 20 1909

THE initial concert this season of the Boston Symphony Orchestra at the Opera House brought to the Academy of Music on Friday evening of last week the large and fashionable audience which is always a marked feature of these musical events. There was hearty applause for Mr. Fiedler and also for the soloist of the evening, Charles Gilibert. The latter's songs gave intense delight. Few opera singers can render simple songs with the rare art that he displays. Particularly charming was his rendering of the "Drum Major Song" by Ambrose Thomas. He was also heard in songs by Massenet and Bordes. For beauty of tone there is no orchestra in this country which compares in the minds of most music lovers with the Boston Symphony and last Friday evening it gave of its best, particularly in the Tschaikowsky's Fifth Symphony.

POST, NOVEMBER 28, 1909

Two soloists, Mme. Schumann-Heink and Mr. Georges Longy, first oboe of the orchestra, will appear at the concerts of the Symphony Orchestra this week. No symphonic work presented by Mr. Fiedler during his engagement here seems to have made a more profound impression than the second symphony of D'Indy, played on the 5th and 6th of the month. In accordance with many requests, this symphony will be repeated next Friday and Saturday. Mme. Schumann-Heink's numbers will consist of the "Vitellia" recitative and aria from Mozart's "Titus," and Gounod's "Stances of Sapho." Mr. Longy will play a concerto by Handel for oboe and string orchestra, which has not been heard at the Symphony concerts since Mr. Sautet played it in the early spring of 1888. Wagner's "Huldigung smarsch" will bring the end.

[55]

Newspaper Cutting Bureau in the World

From THE [illegible]

Address [illegible]

Date NOV 28 1909

The Glory Is Partly Brady's.

Few recent theatrical announcements have aroused so much comment as that made on Friday to the effect that Grace George had been picked by the directors of the New Theatre for the role of Lady Teazle; and—something that is not often the case when an uncommon honor falls to the lot of a player—the comment was in the words and tone of hearty commendation. Everybody who is keeping an eye on the doings of what Henry Miller calls the "gilded incubator" in Central Park West, expected that the revival of "The School for Scandal" would be made the opportunity for both Julia Marlowe as Lady Teazle and E. H. Sothern as either Sir Peter Teazle or Charles Surface, to atone for their mishaps in "Antony and Cleopatra."

Instead, Winthrop Ames jumped over the high stone wall which another of the directors spent a year or more in erecting between the New Theatre and the interests of the Theatrical Syndicate, and gave Lady Teazle to Miss George. She thus will be the central figure in the first and most important old comedy revival to be made in the New Theatre.

The writer is in hearty agreement with the views expressed by one theatrical man—that Miss George's special engagement in the New Theatre is a crown of the greenest laurel less for her than for her manager-husband, William A. Brady. "For Miss George," said the man in question, "this is merely logical recognition of the real distinction she has attained as a comedienne, nor she arrived, distinctly and unqualifiedly, when, three years ago, she followed her New York success in 'Divorcons' with an equally great success in the same role in London. But it took years of devoted application on Brady's part to win general indorsement of his own unwavering belief in her. A man of less indomitable will would have quit after the fiasco of plays like 'Countess Chiffon,' her first starring piece, and 'Her Majesty,' which soon followed. Nor did the crowds rally around her in 'Under Southern Skies,' 'Frou-Frou,' and 'Abigail.' It was not until Brady placed her at the head of the all-star cast of 'The Two Orphans' in 1904 that she received her first serious hearing. That she should now be selected for what is, in nearly all respects, the most interesting undertaking of the New Theatre's first season, is only a fitting reward for the years of hard work which Brady has devoted to her interests."

MUSIC NOTES

The second pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, December 9, and Saturday afternoon, December 11. The soloist at the Thursday evening concert will be Mme. Olga Samaroff, who will play the Schumann Concerto in A Minor. The symphony will be Vincent d'Indy's in B Flat Major No. 2, last heard here four years ago, when it was played by the Boston Symphony Orchestra under the direction of the composer himself. The third number will be Tschaikowsky's charming ballet suite, "Nut Cracker."

On Saturday afternoon there will be two soloists, Madame Schumann-Heink and Mr. Georges Longy, the justly admired solo oboe of the orchestra. Madame Schumann-Heink will sing the "Sextus" Recitative and Aria from "Titus" and Gounod's "Stances de Sapho," while Mr. Longy will play Haendel's Concerto for Oboe and String Orchestra. The purely orchestral works will be Smetana's overture, "The Sold Bride," and Tschaikowsky's Fourth Symphony in F Minor, Opus 36.

AMERICAN STAR

Baltimore, Md.

NOV 11 1909

ORCHESTRA GREETED BY BIG AUDIENCE

Scene at Lyric Last Night Dispelled Idea That Opera Would Absorb All Interest.

PROGRAM OF GREAT CONTRAST IS PRESENTED

Mons. Rochmaninoff Makes His First Appearance Before Baltimoreans.

If the persons who objected to having opera in Baltimore this winter, on the ground that it would paralyze other musical events, attended the concert given at the Lyric last evening by the Boston Symphony Orchestra, their minds were disabused of the impression, for the hall was filled to overflowing by a brilliant and appreciative audience. Mr. Fielder, who is again director of the orchestra, conducted the following program, and Monsignor Serge Rachmaninoff, pianist, was the soloist:

Overture to the opera "Der Freischutz" .....Weber

Symphony No. 2, in D major, Op. 73. Brahms

I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.

Second concerto for pianoforte with orchestra, Op. 18.....Rachmaninoff

I. Moderato.
II. Adagio Sostenuto.
III. Allegro Scherzando.

"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner—in Rondo Form." Op. 28. Richard Strauss

It would have been difficult to arrange a program with an eye to greater contrast. From the Weber overture to the Strauss tone-poem is a far cry, and the symphony and the concerto were also diverse in every way. The "Der Freischutz" overture has been played here frequently in the last five years, and it is so familiar that there is no occasion to dwell upon it. Mr. Fielder's reading of it was careful and the tone balance always good.

The Brahms cymphony in D major was played here by the same orchestra two or three years ago. It is less philosophical, one might say, than the C minor symphony by the same composer, which was given last winter, and is therefore more interesting. The third movement, in minuet time, which is perhaps the most beautiful of all, was delightfully played.

M. Rachmaninoff and his concerto are equally hard to describe, both being so utterly unlike anything previously met with in either line. In appearance the pianist suggests a boilermaker rather than a musician, as he is tall and well built, with huge hands and hair close cropped. He was a pupil of the late Tschaikowski and is said to idolize the memory of his teacher. Last night was his first appearance in Baltimore, but it is to be hoped that we may hear him again in a program better designed to show off his ability. He played with great vigor, but without any astonishing display of technique and at times his tone sounded forced, but on the whole he gave a finished and well balanced performance, which the audience appreciated to the point of recalling him seven or eight times.

The concerto itself is not a particularly satisfactory piece of work. It has some very beautiful movements, but a large part of the time the piano is altogether too subservient to the orchestra. The form of the first movement is very involved, but the second and third movements contain some exquisite passages, and are, both of them, more easy to follow.

"Till Eulenspiegel" has some of the best of Strauss in it. The instrumentation is unique, though less so perhaps than the "Heldenleben" or "Tod und Verklarung."

J. A. H.

from NEWS

address Baltimore, Md.

date NOV 11 1909

BOSTON SYMPHONY ACHIEVES TRIUMPH

Fiedler's Great Orchestra Interprets Masters Of Musical Art.

We have, during the last few weeks, had several musical functions of great interest, which have, however, seemed but preliminaries to the coming season's tour through regions of tonal imagination—some familiar and others unexplored. It requires a great event, like an orchestral performance, to cast us loose from our old moorings, and to direct our gaze and longings out toward the infinite—the source of high musical experiences. The nobility and exhaustless variety of the orchestral tone qualities fill our imaginations with Wanderlust, stirring them from comfortable lethargy to tingling activity. As the audience came out of the Lyric last evening, after the performance of the Boston Symphony Orchestra, there were no unquickened faces to be seen; a great orchestra had successfully exercised its spell.

Mr. Fiedler's program was well chosen and properly arranged. The symphony was presented to untired listeners, having been given the second place on the list. No one can appreciate a long, earnest symphony after having heard an hour or more of orchestral music. The program was:

Weber—Overture to the opera "Der Freischutz."

Brahms—Symphony No. 2, in D major, Op. 73.
I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.

Rachmaninoff—Second Concerto for Pianoforte with Orchestra. Op. 18.
I. Moderato.
II. Adagio Sostenuto.
III. Allegro Scherzando.

Richard Strauss—"Till Eulenspiegel's Merry Pranks, After the Old-Fashioned Roguish Manner—in Rondo Form." Op. 28.

The introductory portion of Weber's overture was beautiful in color, but ragged in rhythmic ensemble. The body of the piece was played with great brilliancy. Mr. Fiedler is somewhat prone to laxity of beat when not incited to extreme vigor. The Brahms symphonies become more and more grateful to the ear—balm to our wounded senses—as the bombardment by the new French school proceeds. It was satisfactorily played last evening.

When an artist appears in a double role—as composer and as performer of his own creations—he makes the work of the reviewer a bit involved; but in such cases it would usually be safe to assume that he himself desired his composition (the fruit of his highest faculties) to find appreciation, and that he willingly subordinated his whole being to the attainment of that end. We will therefore first consider Mr. Rachmaninoff's concerto. In the first place, it, as a whole, is a composition for orchestra, with pianoforte obligato, and the obligato becomes assertive only in the last movement. Rachmaninoff's themes are, most of them, natural melodic germs, although not extremely individual. Brahms or Raff would have developed them to a fruition which their creator failed to realize. There is comparatively little of the distinctively Slavic about Rachmaninoff's motives or their treatment, except in the second movement, the main theme of which, in its finical tonal successions and peculiar rhythms, at first repels, then becomes a habit and finally attracts. Rachmaninoff's style is more harmonic than it is contrapuntal, and his color schemes are interesting. He employs the orchestra with skill, securing ample variety of effective combinations, but he often smothers the piano, not, however, involving serious loss to the musical results, for his pianistic invention is not at all pronounced. This concerto contributes no new device to the pianist's resources. Mr. Rachmaninoff seems to possess considerable digital skill, but he is radically a pianist of the old school. He would doubtless play Mozart deliciously, for his tone is always good and his style unaffected; but in this era of stalwartism he is ineffective. The Strauss number was very brilliantly presented.

O. B. B.

from NEWS

address Baltimore, Md.

NOV 10

RUSSIAN PIANIST IS BIG DRAWING CARD

Rachmaninoff To Be Heard By Boston Symphony Patrons.

Evidence of the interest aroused in musical circles by the announcement of the first local appearance of Serge Rachmaninoff, one of the greatest living Russian composers and pianists, as soloist at the Boston Symphony Orchestra concert tonight is apparent from the statement from the box office that there has been an unusually large demand for seats.

Not only is the occasion that of the eminent Russian's debut in this city but it is moreover only the second time he has appeared in this country, the first having been in Philadelphia on Monday night.

The interest in his appearance here is doubled from the fact that he will be heard in one of his own compositions, the second concerto. Rachmaninoff, as a composer, has been said by many to have assumed Tschaikowsky's place in Russian music, while as a virtuoso he is classed with the most prominent now before the public. He is best known to the majority of musicians through prelude in C sharp minor for pianoforte. This extremely dramatic piece has been found with such frequency on programs of late that it has assumed almost a precarious degree of popularity, state the purists, and has even been heard lamely issuing from the fingers of amateurs.

For the remainder of the program Mr. Fielder has displayed his usual good judgment. The symphony will be Brahm's big D major No. 2. Other numbers will be Weber's overture to "Freischutz," always a favorite here, and that Staussiest of Strauss, "Till Eulenspiegel."

m NEWS

ress Baltimore, Md.

NOV 21

BOSTON ORCHESTRA ENDS CONCERT TOUR

The Boston Symphony Orchestra has just finished its first regular monthly trip, giving a concert each in Philadelphia, Washington, Baltimore, Brooklyn and Hartford and two concerts in New York. The assisting artists on this tour were Rachmaninoff, the Russian pianist, who then made his first appearance in New York, Philadelphia, Baltimore and Hartford; Gilibert, the French barytone, and Mme. Corinne Rider-Kelsey, soprano.

It is a gratifying fact to the friends of Boston's Orchestra that, despite the decided increase in the number of concerts and in the number of operatic performances everywhere, the patronage given the Orchestra not only shows no sign of falling off but shows an increase over previous years.

Mr. Fiedler in his programe produced two important novelties, one being Max Reger's "Symphonic Prologue to a Tragedy" and the other being Granville Bantock's charmning overture "The Pierrot of the Minute."

Among the important novelties to be produced by the Orchestra in Boston in the next four weeks are Frederick Delius' night piece "Paris" and Sibelius' symphonic poem "En Saga."

EVENING BULLETIN

Philadelphia, Pa.

NOV 29 1909

BOSTON SYMPHONY

First Concert of the Season, With Rachmaninoff As Soloist.

Opening its twenty-fifth season in Philadelphia, the Boston Symphony Orchestra gave a notable concert at the Academy of Music last evening, with Serge Rachmaninoff, the Russian pianist, conductor and composer, as soloist, and Granville Bantock's comedy overture, "The Pierrot of the Minute," as the orchestral novelty.

Rachmaninoff, who was born in 1873, is one of the youngest of the world-famous musicians, standing well at the head among Russian composers of the modern school. Several of his best compositions have been played in Philadelphia, and his appearance last evening, which was his first in America, naturally was the occasion of no little curiosity and interest. Rachmaninoff is a tall, rather slender, young man, with somewhat prominent features, clean shaven, with short hair, and of a serious cast of countenance. He is not particularly graceful or attractive in appearance, but has a natural, matter-of-fact manner that is ingratiating. He was given a cordial reception, which was as nothing, however, to the ovation which he received after he had played his own Second Concerto for Piano, with Orchestra, Opus 18, when he was recalled to the stage about a dozen times. The prolonged and enthusiastic applause came largely as a tribute to the fame and versatile talent of the man, with a generous portion as an expression of admiration for his work at the piano, and, to a not inconsiderable extent, from the persistent handclappers who hoped and clamored—but all in vain—for an encore. As a pianist, Hachmaninoff made a highly favorable impression. His second concerto is a musicianly composition, of broad and somewhat sweeping effects, not without melodious appeal, and displaying both skill the orchestration being rich and colorful. The opening measures, of a rather imposing character, were played with a ready assurance of fine technique, the second movement, adagio sostenuto, showing that the poetic quality was not lacking, while the scherzando third movement brought a brilliantly executed finale which won the ovation already mentioned.

The orchestral part of the concert was of a nature to make every person who listened glad to be present, and to give each one something that was worth treasuring in memory to carry away. The Bantock work, "The Pierrot of the Minute," written as an overture to a dramatic phantasy by Ernest Dowson, is a dainty and tunefully alluring composition of a fantastic nature, a sympathetic and appropriate prelude to the tale of the Pierrot who, reclining on a bed of fern in a leafy glade, sleeps and dreams of a Moon Maiden who comes and tells him of the mystery of love.

The symphony was the fifth of Tschaikowsky in E-minor, which, although it has been pronounced the weakest of his six symphonies, did not lack the strength to impress last night's audience, all of its beauty and worth being brought out and emphasized by the magnificent rendition which it received under Max Fiedler's direction. It seemed, in fact, a glorious composition, from the first sounding of its plaintive theme, through the andante cantabile and the waltz in the third movement, to the great allegro vivace finale, which thrilled the audience and called forth such an outburst of applause, vociferously prolonged, that, after he had returned several times and bowed in his solemn and sedate manner, Mr. Fiedler motioned for the members of the orchestra to rise en masse and accept their share of the enthusiastic tribute. The program concluded with a splendid rendering of Richard Strauss's tone poem, "Don Juan," in which that usually energetic composer gets almost mildly sympathetic at times, in strains of real melodious beauty, coming out toward the end, however, with one of his big tumultuous orchestral climaxes, in which all the instruments are let loose in unrestrained rivalry. The orchestra will give its next concert on Monday evening, December 6, with Mme. Schumann-Heink as soloist.

[56]

The First Established and most Complete Newspaper Cutting Bureau in the World

NEWS
BALTIMORE, MD.
NOV 11 1909

BIG HIT FOR SYMPHONY

Noted Russian Composer, However, Carries Off Evening's Honors.

The greatest spontaneous ovation of the evening coming to Serge Rachmaninoff, the Russian composer, with the Boston Symphony, last night, was the beautifully rejuvinated "Lyric," was scarcely a surprise.

He is in no sense a prodigy seeking recognition, but a thorough and acceptable artist with a reputation for both composition and execution well established. His concerto last evening, when formerly composed, must have been certainly evoked from his mind in as spontaneous a manner as it evoked the applause from the audience. The beginning is indefinite, it soon becomes angry, then lost and undecided, and finally discovering itself, gallops, glides and wings its way through a whole season of sunshine, soft shadows and contemplative murmurings.

One might well imagine the composer coming to the instrument in a fretful, pessimistic mood, "dead sore" as they say with everything, and starting to "take it out" on the piano. The first bars only serving to still more irritate him, he begins to pummel the bass unmercifully, meanwhile throwing such work on the orchestra that the piano is scarcely audible.

Not until the closing theme of the [illegible] does he finally seem to discover himself. But from them on he is contented, sure and delightful, lyrical to a high degree and controlled to a minuteness that is hypnotizing. This latter was of so marked a nature in the close of the adagietto grazioso that the audience did not know whether they were hearing or dreaming. The final allegro was a delightful culmination. The short impression of the whole concerto is that of a lost man who had found himself, a life that had battled with ignorance and superstition and had come out victorious and sweetly content.

The number is well worthy of more hearing and of painstaking study in the meantime.

Of course the ever popular Weber opening number served to put the audience at ease and in good mood to accept the Brahms symphony. The last number was a musical crime. The program follows:

Weber—Overture to the Opera "Der Freischutz."
Brahms—Symphony No. 2, in D major, Opus 73.
Rachmaninoff—Second Concerto for Pianoforte, with Orchestra, Opus 18.
Richard Strauss—"Till Eulenspiegel's Pranks, after the Old-fashioned Roguish Manner—in Rondo Form." Opus 28.

Long study and much execution made possible as perfect a rendition of the Richard Strauss number as is possible, but why such an aggregation as the Boston Symphony should devote any time or energy on such a culmination of nothingness it is hard to understand, the nothingness, of course, applying to music not noise.

Because the injection of "The Golden Rule" has caused vertigo criticism to give place to contemplative charity in the present day one is not tempted to go further than to say that this Strauss production as a whole gives a predominant mental picture of a lop-eared sow rooting in a pile of plague stricken rats and giving the audience the full benefit of the diseased odors arising therefrom.

At best the thing is a blasphemy against even the worst of the recent maniacal divergencies in the music line. Strauss is well known as an assassin of all musical sounds as connected with definitely fixed vibration, but in this instance he has fairly exceeded himself. He is like a gorilla in an art gallery, with neither intelligence, precedent or aesthetic appreciation to guide his moments or stay his destructiveness. He leaps from wall to fall, his arms, his legs, his teeth, ungoverned by any brain center, beat wildly in undirected brute force till every painting and statue lies broken and formless on the floor. Then with a transient gleam of collective genius he scoops the debris in a pile, pokes a broken leg of Hercules, through the face of a Madonna, begins to chew up the heads of the disciples in the "Last Supper," lights a match to the whole and dances and chatters insanely while the people look on.

That the people do look on is the great pity. It encourages him to do it again. That the Boston Symphony should stoop to his conglomerations of cow bells, street rattles and frenzied denotations can only be accounted for on the following grounds. Either this furnishes the only opportunity to make the bass drummer earn his salary or else the few stray bars of real melody, which one might think came from the nightingale hovering over the rooting sow's back, are believed to be sufficient to make up for the multi-multitudes of other sins.

It is not improbable, however, that an explanation may be found in the hallucinations of the American Indian. The feeble-minded Indian was looked upon as one "who had been touched by the Great Spirit," which superstition caused his fellows to pay him reverence and spend time trying to find the reasons for his actions which were without reason. The same is probably true with the Strauss compositions. The so-called genius which none claim to understand and few desire is probably merely the result of feeble-mindedness.

Strauss, in regard to the number mentioned, admits that he does not know what he means, which is only another way of saying that it means nothing.

At any rate, it spoiled an otherwise highly artistic and delightful evening, and sent the audience home in a restless, peevish humor. It is to be hoped that the Boston Symphony will sign the "never again" pledge so far as such splashings from the fountain of insanity are concerned.—E. S. G.

TELEGRAPH
Philadelphia, Pa.
NOV 12 1909

BOSTON ORCHESTRA STARTS LOCAL SERIES OF CONCERTS

Serge Rachmaninoff, the Russian Composer, is Soloist, Making American Debut.

The Boston Symphony Orchestra last night gave its first Philadelphia concert of the season at the Academy of Music, despite the inclemency of the weather, was well filled, and no doubt every seat would have been taken up if outside conditions had been more favorable. Those who stopped away because of the rain missed a rare treat to enjoy which would have been worth a wetting. The enthusiasm of the audience was unflagging throughout the concert, and reached its highest pitch after the Bachmaninoff Concerto, which elicited such expressions of delight, that the inexorable rule of "no encores" was almost broken, and was only adhered to because the piano movers had already trundled the instrument out of the way when M. Rachmaninoff, in response to the unanimous insistence, reappearing for the fourth or fifth time, looked for the piano, and was evidently surprised not to see it still in place. It was a great disappointment to the people that they could not hear a piano solo from M. Rachmaninoff by way of an encore, for he is so well known in America by his pianoforte compositions and not at all as a pianist, as last night's appearance was his first before an American audience.

The opening number, "The Pierrot of the Minute," by Granville Bantock, is a composition of unusual character and shows much freshness of conception; without being really great, it gives ample scope of execution to the performers. It need hardly be said that the orchestra displayed throughout the concert that exquisite finish and absolute responsiveness to the conductor's baton for which it is so justly famed. Mr. Fiedler may well feel proud of his musical family. The Tschaikowsky Symphony was the piece de resistance of the evening. Its wonderful first, second and fourth movements, with their sombre grandeur, were brought out with greater prominence by contrast with the third movement, which falls distinctly below them, perhaps intentionally, in majesty of conception. The Rachmaninoff Concerto for pianoforte and orchestra was marvellously beautiful and entirely normal, lacking any very distinctive national idiosyncrasies which probably some were looking for. M. Rachmaninoff's playing was distinguished by a quiet reserve, bespeaking great latent force, clearness of technique and sonority of tone—characteristics, all of them, that indicate a most accomplished pianist. It was noticeable that at no time during the progress of the concerto was the soloist drowned out—a thing that very often happens with less excellent performers. Strauss' tone-poem, "Don Juan," the final number, was rendered in masterly style, being wrought up to a climax of inspiringly massive harmonies at the close.

AMERICAN
Baltimore, Md.
NOV 11 1909

BOSTON SYMPHONY CHARMS AUDIENCE

RACHMANINOFF SCORES GREAT TRIUMPH.

WHOLE PROGRAM A SUCCESS

Manager Ellis Opens the Renovated Lyric, as He Did the Music Hall 15 Years Ago With a Magnificent Company of Artists — Weber's "Der Freischutz" Given a Hearty Reception—Strauss' Tone Poem Beautifully Rendered.

Mr. Charles A. Ellis, the able but modest manager of the Boston Symphony Orchestra, and several other great musical organizations, accompanied the orchestra on its visit to open the renovated Lyric last evening as he did on its visit for the original opening of it as Music Hall 15 years ago. At that time he brought with him a quartet of soloists, including Melba, Scalchi and Ploncon, the house being packed to its capacity. Last evening he brought with him as soloist the young Russian composer and pianist, Serge Rachmaninoff, who played his own piano concerto and received an ovation as great as that accorded to Melba and her unrivaled quartet years ago.

The orchestra, under the direction of Max Fiedler, presented the following program:

Overture to the opera "Der Freischutz" ..... Weber
Symphony No. 2, in D Major, Op. 73, Brahms
1. Allegro non troppo.
2. Adagio non troppo.
3. Adagietto grazioso, quasi andantino.
4. Allegro con spirito.
Second Concerto for Pianoforte with Orchestra, Op. 18..... Rachmaninoff
1. Moderato.
2. Adagio Sostenuto.
3. Allegro Scherzando.
"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner — in Rondo Form," Op. 28 ..... Richard Strauss

The good old Weber overture to "Der Freischutz" was well played by the large orchestra and highly appreciated by the audience, which always has a large German contingent, nearly all of whom adore Von Weber's work. Being first-class music, it is as fresh today as when Weber wrote it, in his middle age, and when Wagner, as a boy, delighted in it and started out to imitate it.

The Brahms Symphony," in D major, No. 2, was not so well received, although well played, because it is the weakest of Brahms' orchestral works, and can hardly be compared with his first, which is full of melody, breadth and dignity, comparable with Beethoven's.

The Rachinaninoff piano concerto was the principal work of the evening. It begins unostentatiously, but as it goes on creates an intense and irresistible musical mood in spite of some defects in instrumentation, which may yet be easily avoided. Great interest is aroused by the first movement; this is intensified in the second, the beautiful adagio sostenuto, and the feeling of admiration goes to fever heat in the third, the finale. At its close the composer-pianist was recalled over and over again, even after the piano had been pulled away and put out of commission.

The concerto is known to Baltimore pianists and was the first work played by Mme. Tina Lerner on her arrival in America direct from Moscow with the Russian Symphony Orchestra. It is a great work and will be heard again gladly.

The concert closed with the Richard Strauss descriptive tone-poem entitled "Till Eulenspiegel's Merry Pranks in Vondo Form," a work which is well known to the Boston Orchestra patrons. The entire program was well received by the usual large audience.

HERALD
Washington, D. C.
NOV 10 1909

BOSTON SYMPHONY ORCHESTRA.

A Large Audience at the National Theater Hears Initial Concert.

The Boston Symphony Orchestra, Max Fiedler, conductor, began its Washington season of five matinees at the National Theater yesterday afternoon. The occasion was the seventy-eighth performance of the orchestra in this city. The theater was packed, in proof of the fact that the music-hungry of Washington have waited impatiently during the past six months for the return of the orchestra and a renewal of the splendid concerts which have been their delight for so many seasons.

The programme included five numbers, two of which were allotted to Mme. Corinne Rider-Kelsey, soprano soloist. She sang the scene, "How Tranquilly I Slumbered," and aria, "Softly Sighing," from "Der Freischutz" of von Weber, and the recitative, "E Susanna non vien," and aria, "Dove sono i bei momenti," from "Le Nozze di Figaro," and completely captivated her audience by the beauty of her rendering of these exquisite selections. Mme. Rider-Kelsey's voice is one of great purity, and her expression in these operatic numbers was such as to win for her a most enthusiastic round of applause. Both songs were admirably adapted to exhibiting the quality of her voice, which is sweet and clear and well adapted to concert singing.

The interest of the afternoon was divided between the soloist and the playing by the orchestra of the great Tschaikowsky Symphony, No. 5, in E. minor, with its four movements. The symphony is not a new one to Washington concert audiences, but it is an always welcome addition to a programme. Its study will result in almost boundless discoveries of delight. The third movement, a waltz, was like an exquisite jewel in a setting of somber beauty. The principal theme suggests foreboding, or the fateful premonition of impending disaster, and the somewhat gloomy beauty of the first and second movement, with their persistent thematic repetitions, is marked. The playing of the orchestra was absolutely above reproach, and the bringing out of the many and varied moods of the symphony was masterfully accomplished.

As if to mark a direct contrast, the playing of Granville Bantock's "The Pierrot of the Minute" was all humor and picturesque brightness. The number is called a comedy overture, and is based on a dramatic phantasy of Ernest Dowson, being first performed in 1908 at the Worcester (England) festival. It could be as appropriately called "The Dream of Pierrot," and is an excellent example of descriptive tone painting. It is debonnair and jaunty at the beginning, melting into a romantic vein, and ending in a short and quiet phrase suggestive of a sudden awakening. It was played as though the orchestra, delighted at its release from the majestic music of the Tschaikowsky symphony, had burst into a frolicsome mood—the figures and motives come pell-mell, chasing one another in fantastic arrangement. It was the only novelty on the programme, but became an instant favorite.

The splendid programme was brought to an end by a fine interpretation of Beethoven's overture to Goethe's "Egmont," short, but full of superb harmonies and commanding passages.

Altogether the season for the Boston Symphony Orchestra opened most auspiciously. The entente cordiale between musicians and audience has been long established. The programme makers seem to know exactly how to please local music lovers, and the response is instant, showing appreciation and affection. Herr Fiedler is already a favorite, and his interpretations have given eminent satisfaction.

The concerts are materially enhanced by the programme containing Mr. Philip Hale's close analyses and descriptive notes on all the works performed during the season. This enables the music student to derive the greatest possible benefit and understanding from the performance.

Yesterday afternoon's complete programme:

Tschaikowshy.....Symphony No. 5, in E minor, Op. 64.
I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse: Allegro moderato.
IV. Finale: Andante maestoso; Allegro vivace.
Weber.....Scene and Aria, "Der Freischutz"
Granville Bantock....."The Pierrot of the Minute"
First time in Washington.
Mozart.....Recitative and Aria, from "The Marriage of Figaro"
Beethoven....Overture to Goethe's "Egmont," Op. 84
Soloist—Mrs. Corinne Rider-Kelsey.

BOSTON SUNDAY POST,
NOVEMBER 14, 1909

The first of the concerts for the benefit of the pension fund of the Symphony orchestra, which will be given in Symphony Hall on Sunday evening, November 21, provides one of the most attractive general programmes that the orchestra has ever offered on such an occasion. Contrary to the usual custom, there will be two soloists, and both of them are great favorites with the Boston public. Madame Olga Samaroff has volunteered her services to the orchestra for this pension fund concert, and will play Schumann's concerto in A minor.

Professor Willy Hess, the other soloist, will play the Mendelssohn concerto, one of the most beautiful works written for the violin and one which he has never played in Boston. The orchestra will play Goldmark's charming overture, "In the Spring," and two excerpts from "Die Walkure," Wotan's farewell, the magic fire scene and the ride of the Valkyries. Seats are now on sale at Symphony Hall.

[57]

om POST

dress Washington, D. C.

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MUSIC LOVERS PLEASED

Boston Symphony Orchestra Gives First Concert.

FASHION THRONGS THEATER

Max Fiedler Conducts With Rare Precision, Ease, and Authority—Novelty of the Program the Fresh and Fantastic Comedy Overture, "The Pierrot of the Minute," by Granville Bantock.

Before a fashionable audience which exceeded the seating capacity of the New National Theater, the Boston Symphony Orchestra, under the direction of Max Fiedler, gave the first of its five concerts for the season of 1909-1910 yesterday afternoon.

The novelty of the program was the delightfully fresh and somewhat fantastic "The Pierrot of the Minute," which was heard for the first time in Washington. The piece de resistance was Tschaikowsky's Symphony No. 5 in E minor, and the vocal numbers were a scene and aria from Weber's "Der Freischutz" and a recitative and aria from Mozart's "The Marriage of Figaro." The closing number was Beethoven's overture to Goethe's "Egmont."

Fiedler's Direction Marvelous.

Max Fiedler conducted with the rare precision, ease, and authority which always distinguishes his work. His control and ability to develop from the orchestra all the weird beauty and somber melody in the Tschaikowsky symphony seemed almost hypnotic, while in the lighter passages there was a delicacy of treatment which was altogether charming. The Fifth Symphony is not by any means the most popular work of the great Russian composer, and is therefore not familiar to the majority of music lovers. A haunting gloom seems to be the dominant theme in each of the four parts, and even the waltz movement does not depart radically from the general prosternation of the whole composition. There is an appealing strain which recurs many times, but it is always wistful and mysterious until the final movement, which opens with a majestic swing that grows in power and decision. The work is not one which will retain a firm hold upon the affections of the public, but it proved an admirable vehicle to demonstrate the versatility of the orchestra in interpreting the most delicate shadings of significant compositions.

Granville Bantock's "The Pierrot of the Minute," which is described on the program as a comedy overture to a dramatic fantasy of Ernest Dowson, is a charmingly imaginative number, which was rendered with much delicacy and feeling. There are occasional eccentricities which heighten the interest as well as pique the curiosity, giving the whole an air of whimsical novelty.

Soloist Well Received.

Mrs. Corinne Rider-Kelsey, who was heard in recital in Washington last season, rendered the selection from "Der Freischutz" with pleasing ease. While her voice is not notable for warmth, there is a roundness in the tone quality of her middle register which is genuinely soothing, and her higher notes are clear and full. Her selection from "The Marriage of Figaro" gave an opportunity for the display of more dramatic spirit than the first number, but both were cordially received.

The program concluded with Mozart's impressive overture to Goethe's "Egmont," which ends with the well-known fanfare figure, and an uplifting climax.

ss TIMES

Washington, D. C.

BOSTON SYMPHONY SCORES SUCCESS

General Excellence and Finish Characterizes Work of Popular Orchestra.

The Boston Symphony Orchestra, under the direction of Max Fiedler, opened the current musical season yesterday afternoon at the National Theater, presenting a program admirably balanced to meet the demands of the ultra moderns and the conservatives among Washington's music lovers.

From the much-discussed "Fifth Symphony" of Tchaikowsky, which opened the program, to Beethoven's tremendously dramatic overture to Goethe's "Egmont," which brought it to a conclusion, the orchestral work was marked with the excellence and finish for which, regardless of its leadership, the organization has been famous throughout its notable career. The "Fifth Symphony," a work which gave the composer himself many misgivings, received a scholarly interpretation,, the musicians responding as one man to the masterful control of its quiet and forceful leader.

Conductor Popular.

With conscientious fidelity Herr Fiedler subordinated himself to the work of interpretation, and not the least of the pleasure of the afternoon, to those who go in for a study of character, was afforded by the conductor whose open-mindedness was amply exemplified by his reading of the several widely varying numbers. Indeed, so sympathetically was the orchestra led through the mazes of the stupendous work of the great Russian's, that Philip Hale's excellent descriptive notes which supplemented the program were necessary only as an emphasis of the listener's conception of the "story" the music essayed to tell.

Midway, on the program was placed the fascinating "Pierrot of the Minuet," a strikingly original and fantastic composition by Granville Bantock, which yesterday received its first presentation in Washington. Charmingly imaginative and teperamental in the extreme, the knowledge that it was the product of an Englishman's fertile imagination, brings one up with a start against the preconceived notions of British stolidity.

Comedy Overture.

The work is described as a comedy overture to a dramatic phantasy of Ernest Dowson. During the afternoon the nearest approach to an ovation followed the satisfying rendition of this colorful piece of orchestration.

Mrs. Corinne Rider-Kelsey, one of the best-known concert and oratorio singers on the platform, gave the vocal numbers, an aria and a scene from Weber's "Der Freischutz." Mrs. Kelsey's beautiful full voice and admirable method lent itself delightfully to the selections chosen, the singer having in addition to her other gifts the charming grace of a perfect diction.

HERALD

New York City.

NOV 14 1909

THE SYMPHONY CONCERT

The second concert of the series by the Boston Symphony orchestra, Max Fiedler conductor, was given in Sanders theatre, last Thursday evening. Florence Larrabee, pianist, was the soloist and this was the program:

Symphony No. 4.....Tschaikowsky
Concerto for Piano, No. 2..MacDowell
"Eulenspiegel's Merry Pranks,"
Strauss

An excellent program of reasonable length and while none of the works were in any sense novelties, there was doubtless unfamiliarity to many in regard to them that lent more than the usual interest.

Tschaikowsky's fourth symphony in F minor, was a favorite of its composer and while less generally known than the fifth and sixth, is one that grows in interest to the listener with each successive hearing. Who but Tschaikowsky could have conceived such characteristic melodies as are found in the first and second movements, or elaborated them as he did, and the third movement, "pizzicato ostinato" is unique of its kind in orchestral literature.

Richard Strauss' musical burlesque on the folk tale of the queer pranks of "Till Eulenspiegel," sounds less chaotic than formerly, for in the last few seasons Max Reger and a few others have "done things" to keep one guessing, and in comparison, Strauss seems quite sane and rational. It will rank probably as among the best things he has thus far written. Both numbers were given in ideal manner. It was good to hear them under such conditions.

Miss Larrabee appeared as pianist for the first time at these concerts. The writer unfortunately knows nothing of her musical career and can only say that she has the pianistic physique and possesses a well developed technic and necessary repose of manner. As to tonal quality, there was often much to be desired. The MacDowell concerto, dedicated to Mme. Teresa Carreno and frequently played by her, is worthy of attention by pianists everywhere, for there are many pages of great strength and authority as well as exquisite poetic sentiment that cause the work to linger in the memory. Miss Larrabee played with much acceptance and there were many recalls. The third concert will be Thursday evening, Dec. 16.

H. J. Storer.

[illegible] Chronicle

Cambridge - Mass

Nov - 20 - 1909

PROVIDENCE JOURNAL.

WEDNESDAY, NOVEMBER 24, 1909.

SYMPHONY CONCERT.

Brilliant Programme Opens Boston Orchestra's Twenty-ninth Season.

The first concert of the Boston Symphony Orchestra's 29th season in this city was given last evening in Infantry Hall. A chilly, rainy night with its unavoidable accompaniments of wet sidewalks and muddy streets presented conditions the reverse of ideal for concert going, and accounted, doubtless, for not a few empty seats in the hall. Nevertheless, there was a very fair attendance, and any small discomfort sustained in reaching the concert hall was amply repaid by an unusually full and attractive programme, excellently performed.

The personnel of the orchestra remains practically unchanged from year to year, and this is undoubtedly a not unimportant factor in the sustained and even excellence of the organization. Now and then a new face may be noted at the beginning of a season, but the greater part of the men are veterans in service. Never is there perceptible any falling off in the smoothness and precision with which every unit of this admirably constructed musical machine fits into its proper place. Rather does the passing of the years manifest itself in a closer sympathy, a nearer approach to an ideally perfect ensemble. This impression forced itself irresistibly upon one last night while listening to the superb spirit and finish of the whole performance. The programme was as follows:

Overture to "The Sold Bride".....Smetana
Symphony No. 5, in E-minor, op. 64.....Tschaikowsky
Scena and aria, "Softly Sighing," from "Der Freischutz".....Weber
Orchestral suite, from the music to "Peer Gynt," op. 46.....Grieg
Recitative and aria, "Flown Forever," from "The Marriage of Figaro".....Mozart
Overture, "Leonora," No. 3, op. 72....Beethoven

A somewhat longer programme than the average, but full of strong meat and appetizing condiments. Mr. Fiedler is certainly a good programme-maker. As a conductor, too, he improves upon acquaintance. It is not too much to say that none of his eminent predecessors have wielded the baton with more authority or achieved better results in general. His readings are clean cut and bear the stamp of individuality. At the same time, while avoiding the groove of pedantry he is always sane, well-balanced, without taint of the sensational. And—the final test of a conductor—he carries his men with him, royally responsive to his slightest or severest call upon their unquestioned musicianship and proved technical ability.

Four superb numbers made up the orchestral part of the programme. The overture to Smetana's "Sold Bride," a most brilliant and effective composition, drew strong applause. Tschaikowsky's Fifth Symphony, much less familiar to concert-goers than his more famous "Pathetic," is nevertheless a worthy companion piece to that remarkable work. The Grieg suite is always a popular number—and, by the way, who has ever "got more out of it" than Mr. Fiedler did last night with his wonderful shading and genuine sympathy with the spirit of the music? The Beethoven overture, almost equally familiar, made a brilliant close to a splendid programme.

The assisting soloist was Mrs. Corinne Rider-Kelsey, foremost of our concert sopranos, whose beautiful voice and superb vocal art provided fitting interludes to the instrumental numbers. Both her selections were deservedly greeted with enthusiastic applause. The air from "Der Freischutz," in particular, was as fine a bit of singing as we often hear. And so the concert, as a whole, was of an exceptionally pleasing character. The next appearance of the orchestra—there are to be four this season—will be on Tuesday evening, Jan. 4.

W. A. P.

BOSTON EVENING RECORD

NOVEMBER 17, 1909

VIOLIN LARCENY CHARGED

To Hermann Krouse of the Symphony

Herman Krouse, 45, a member of the Symphony orchestra, was in the municipal court charged with the larceny of a violin valued at $300 from Herbert Goodwin. His case was continued until Tuesday. The arrest was made by Inspector Pelton. Goodwin claims that he gave the violin to Krouse to sell for him and that Krouse came around later and said that his home had been broken into and the violin stolen from him.

BOSTON SUNDAY GLOBE—NOVEMBER 14, 1909.

Sixth Symphony Program.

This week's program of the Symphony orchestra will bring forward as soloist for the first time since he has been a member of the orchestra Mr Sylvain Noack, the second concert master. A number of things militated against his making his debut last year and at his own request it was postponed until this season. Mr Noack will play the Saint-Saens concerto No. 3 in B minor.

The symphony will be Goldmark's "The Rustic Wedding," which has not been heard here for a number of years. In Mr Gericke's time it appeared quite frequently on the programs, for with him Goldmark had always been a great favorite.

The novelty on the program will be Christian Sinding's "Rondo Infinito." Sinding is one of the foremost Scandinavian composers. The last work of his that was played here was his symphony in D minor which Dr Muck gave in his first year. The "Rondo Infinito" is a musical setting for a strange poem by the Norwegian poet, Holger Drachmann.

Pension Fund Concert.

The first of the concerts for the benefit of the pension fund of the Symphony orchestra will be given in Symphony hall next Sunday evening. Contrary to the usual custom there will be two soloists. Mme Olga Samaroff, who was heard here recently in the concert with Miss Farrar, has volunteered her services and will play Schumann's A minor piano concerto.

Only three weeks ago prof Willy Hess who will be the other soloist, captured the Symphony audience with his performance of the Joachim concerto. Next Sunday he will be heard in Mendelssohn's concerto, one of the most beautiful works ever written for the violin.

The orchestra under Mr Fiedler's direction will perform Goldmark's charming overture, "In the Spring," and two excerpts from "Die Walkure," Wotan's farewell and "Magic Fire Scene" and "Ride of the Valkyries."

Composer-Pianist Wins Audience

Mr. Sergei Rachmaninoff Plays His Second Concerto Here with Boston Symphony Orchestra.

Mr. Sergei Rachmaninoff, a Russian composer, pianist and conductor, made his first bow to any audience in New York at a concert of the Boston Orchestra yesterday afternoon in Carnegie Hall. The distinguished musician's success was most pronounced. An audience that packed the auditorium applauded him until he was tired of returning to the platform to bow his thanks.

The cause of this enthusiasm, an unusual demonstration at these ultra-classical concerts, where something of the reputed chill of New England's metropolis is supposed to pervade the audience, was Mr. Rachmaninoff's playing of his own second piano concerto. The work has been made fairly familiar here by various pianists, among them Messrs, Raoul Pugno and Ossip Gabrilowitsch. Miss Tina Lerner also played it with the Russian Orchestra last season.

It has been recognized as one of the most interesting concertos of recent years, a composition valuable not only from the virtuoso's viewpoint, but as a musical whole, for its orchestral part is full of significance and beauty. It remained, however, for the composer and the Boston Orchestra to show its full value.

That Mr. Rachmaninoff is a pianist of rare quality was made very clear before he had played five minutes. He showed at once that he could do what he wished with the piano. Under his hands it sang or stormed at his will. In the adagio he and the orchestra seemed to vie with one another as to which should produce the most perfect pianissimo, and the soloist had rather the better of it. In the pompous, majestic last movement he held his own against the hundred men of the orchestra. Through it all the playing was thoroughly musical, without a suggestion of straining for effect.

The tall, serious man, with the air of a scholar and the eyes of a dreamer, who

MR. SERGEI RACHMANINOFF
AIME DUPONT PHOTO

came back a dozen times or more in answer to applause and cheers, seemed to be the least excited person in the house. He took his honors most quietly.

So brilliantly was the orchestral part of the concerto played that the composer was enthusiastic over it. After the performance he said:—

"I have played with every big orchestra in Europe—with those of Vienna, Dresden and Munich—but never have I been more impressed than by this Br[illegible] ganization. It was worth coming to America to hear it play my music."

Under Mr. Fiedler's direction the orchestra gave a splendid account of itself in a new comedy overture by Mr. Granville Bantock, in Schumann's second symphony and in Mr. Richard Strauss' "Don Juan." Mr. Bantock's overture is bright and effective and well worth playing.

[58]

...and most complete
...r Cutting Bureau in the World
HARTFORD, CONN.
DEC 16 1909

BOSTON SYMPHONY ORCHESTRA CONCERT.

PROGRAM OF UNUSUAL INTEREST PRESENTED.

Splendid Interpretation of Tschaikowsky's Symphony.

FINE PLAYING BY RACHMANINOFF, PIANIST.

The Parsons Theater never saw a larger, finer or more enthusiastic audience assembled to enjoy an orchestral concert within its walls than was seen there last evening, the occasion being the first of the season's concerts by the Boston Symphony Orchestra. The playing was superb, the program was brilliant, the soloist scored a double triumph as composer and pianist. Mr. Fiedler was welcomed as an old friend and his men played for him at their very best; the concert was a success in every way.

The beautiful overture to "Der Freischutz" was first on the program and from the lovely and broad melody that begins it to the splendid climax the playing was fine in spirit, exquisite in tone; every bit of melody shone in its fullest brightness and to the whole work was given a wonderfully sympathetic rendition. The Tschaikowsky Symphony No. 5, in E minor followed and made a deep impression. The composer's "Pathetic" Symphony is familiar here but last evening's work was new to the great majority of the listeners. The opening is sombre in its deep tones and there is an odd but most attractive melody that follows immediately. The working out of the first movement is fine in its forcefulness and power and the playing was splendid in every phrase and bit of shading. There was great power of tone but sweetness of tone was never sacrificed, and the deep, dark ending of the movement was wonderfully effective.

The andante cantabile offered the 'cellos splendid opportunity to shine and the tone given out was beautiful. There is a building up of tone in this movement that rises to a tremendous effect and then a silence that thrills precedes the gracious, appealing melody that, in its turn, serves to make way for another tone-structure of wonderful size and construction. And then, when the applause that followed a great rendition of a great symphonic movement had died away, there came the strangest, oddest waltz movement, rhythmic of course but far from gay; and the playing made every bit of its melody and every strange phrase of its greyness of tone come home to the audience.

The final movement rounded out a splendid symphony in brilliant effectiveness. The andante maestoso was particularly broad and fine and the finale was tremendously big in tonal effect with particularly fine work to the credit of the brasses. The symphony was heard with delight, and Mr. Fiedler was obliged to bow his thanks for the applause again and again, passing the approbation on to his players.

The Russian composer, Serge Rachmaninoff, was the soloist of the evening and he played with the orchestra his own "Second Concerto." His playing is strong and virile, his command of tone is excellent, his artistic sense in playing as a part of a great, harmonious whole with the orchestra is never for an instant at fault. The singing tone of the piano was clearly heard whenever the piano part belonged in the foreground, but there was no striving for prominence at the expense of the beauties of the orchestral parts of the work and the composer was content to be, most of the time, one of the players in the great band of artists whose efforts were all directed by the man who read the composer's complete score, Max Fiedler.

The composition is strongly effective, admirably balanced. The opening is finely ryhthmic and sounds the depths of the piano's as well as the orchestra's tone. The development of the first movement is fine and the muted strings are beautifully used in quiet harmony with the piano. The strings, still under the mute, and the flutes sing richly in the adagio sostenuto (second movement) and here the singing tone of the piano is especially noticed; the playing was superb in every part and was applauded to the echo. The allegro scherzando is strong and fine and there is a finale that is peculiarly effective. The composer and player was recalled to the stage over and over again the players in the orchestra were as appreciative of his work as was the audience. Mr. Rachaninoff would have been forgiven by the audience if he had broken the orchestra rule and played again, but he was content to bow his thanks and took his place in one of the boxes to enjoy the orchestra's playing of the final number on the program.

Beethoven's "Leonora" overture, No. 3, was given after the two Russian numbers had been played and the lovely spirit of the work, the grace of the melodies and the effectiveness of the trumpet calls that sound so sweetly off-stage were fully appreciated by the audience. The playing was splendid and scintillated most brilliantly. The whole evening was a triumph for orchestra and leader.

The second concert of the Boston Symphony Orchestra's series here will be given January 17, and Mischa Elman is announced as soloist.

TRANSCRIPT,
NOVEMBER 13, 1909

CONCERTS NEXT WEEK

Six Crowded Days—A Revival of Goldmark's "Rustic Wedding" at the Symphony Concerts—The Coming of Rachmaninoff—A Second Recital by Kreisler—New Pieces for the Hess-Schroeder Quartet—Felix Fox's Concert

At the Symphony concert next Friday afternoon, Nov. 19, and Saturday evening, Nov. 20, Mr. Sylvain Noack, the second concert master of the orchestra, will make his début playing Saint-Saëns's brilliant and melodious concerto No. 3 in B minor. Saint-Saëns of the concertos imposes labors for the virtuoso as well as tests for the musician, and the piece is seemingly well chosen for a review of Mr. Noack's qualities as a soloist. Goldmark's intimate and songful symphony "A Rustic Wedding," will stand on the programme for the first time since Mr. Gericke's conductorship. It will be, after the interval, almost as great a novelty as Christian Sinding's "Rondo Infinito" which is to be performed for the first time at these concerts. Sinding's Scandinavian fancy has played about a poem by the Norwegian, Holger Drachmann, which certainly, in a literal translation, runs more to weirdness of theme than intelligibility. In free English the verses are:

Yes, often with dread have I been seized—
In strength I am not a dwarf—
When in lonely hours I have been thinking:
Now like oakum they pluck me asunder,
They lacerate the fearless Berserker,
In quick haste cruelly thrusting
Their probes into all his wounds.

Upon dissecting-table they place him—
In strength I am not lacking—
But I fear even their knives.
In combat I am a valiant Berserker,
But the work of the surgeon follows;
Alas! leave his body in peace
As long as in life he rejoices!

My hand you clasp. It causes a shudder—
I am not deficient in strength—
And we sit by the hearth together,
Reading the legend of a priest-mark!
Of a dissolute, tonsured Berserker,
Who died, and Satan led him away,
And the monks crossed themselves: Amen.

Five hundred years—then they unearthed him,
And thereupon a work was written
Of what once he had done and accomplished.
Before us he suddenly appears—mark!
As the faithful and proud Berserker of the Lord,
Satan and his sins have disappeared,
His great deeds alone remaining.

My hand you clasp, but without a shudder,
Thanks be to you that I have pride and strength!
Filled with happiness we remain together.
Five hundred years—and they will unearth me, mark!
Like the priest and write a work
And efface all unworthy actions,
And then "the Brothers" sing their Amen!

The second Symphony Concert in Cambridge will be given next Thursday evening, Nov. 18, in Sanders Theatre at eight o'clock. It will be the occasion of Miss Florence Larrabee's début as a professional performer, and she has chosen MacDowell's Second Concerto for the pianoforte. The orchestral numbers will be Tschaikowski's Fourth Symphony in F minor and Strauss's "Till Eulenspiegel's Merry Pranks."

MONITOR,
NOVEMBER 13, 1909.

The Symphony concerts of Friday afternoon, Nov. 19, and Saturday evening, Nov. 20, will bring forward a new soloist, Sylvain Noack, the second concert master of the orchestra. He will play the Saint-Saens concerto No. 3 in D-minor. The symphony will be Goldmark's charming "Rustic Wedding," a work which has not been heard at the concerts since the days of Mr. Gericke's conductorship. The novelty on the program will be Christian Sinding's "Rondo Infinito." None of this Scandinavian composer's works have been performed by the orchestra since Dr. Muck conducted his symphony in B minor. The "Rondo Infinito" is a musical setting for a poem by the Norwegian poet, Holger Drachmann.

The second Symphony concert in Cambridge will be given in Sanders theater on next Thursday evening, Nov. 18, at 8 o'clock. The soloist will be Miss Florence Larrabee, a young pianist who will make her first appearance as a professional performer. She will play MacDowell's Second Concerto for piano, the one which Carreno played in Boston two years ago. The orchestral numbers will be Tschaikowsky's Fourth Symphony in F minor and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

The first of the concerts for the benefit of the pension fund of the Symphony Orchestra will be given in Symphony hall on Sunday evening, Nov. 21. There will be two soloists, Madame Olga Samaroff, who was heard here only recently in a concert with Miss Farrar, and Prof. Willy Hess, who lately at a Symphony concert played the Joachim concerto.

Miss Samaroff will play Schumann's concerto in A minor, which has not been on a Symphony program since Harold Bauer played it four years ago. Professor Hess will play Mendelssohn's violin concerto, which he has not hitherto played in Boston. The orchestra will be heard in three numbers under Mr. Fiedler: Goldmark's overture "In the Spring," Wotan's "Farewell" and the magic fire scene and the "Ride of the Valkyries," from Wagner's "Valkyrie."

* * *

BOSTON TRAVELER,
NOVEMBER 17, 1909.

MME. OLGA SAMAROFF, who will be one of the assisting artists at the Pension Fund concert of the Boston Symphony orchestra next Sunday night, will play the concerto for pianoforte and orchestra in A-minor by Schumann. This work, which is one of the most beautiful in the whole literature of music, is seldom played nowadays

MME. OLGA SAMAROFF.

simply because it does not give an artist full opportunity for display of his pianistic fireworks, but by the same token it is one of the most difficult works in a pianist's reportory, and Mme. Samaroff has won great praise in Europe by her playing of it. The other soloist will be Prof. Willy Hess, who will play the Mendelssohn concerto for violin.

BOSTON GLOBE—
NOVEMBER 20, 1909.

NOACK THE SOLOIST.

Symphony Orchestra in Boston Again.

Sinding's "Rondo Infinito" Given First Production Here.

After their fortnight's southern jaunt Mr Fiedler and his Symphony men returned with a rehearsal program yesterday afternoon of altogether agreeable music for those who prick up their ears to music not unmindful of euphony.

First came Goldmark's so-called "Rustic Wedding" symphony, although its form makes flagrant deviation from the established pattern of the sonata or of the symphony. Followed Sylvan Noack, the soloist of the week, who regularly shares the first desk with Prof Hess, in Saint-Saens' concerto in B minor No. 3. Sinding's "Rondo Infinito" of plongent sonority was then heard for the first time in Boston and closed the program.

Goldmark's symphony, or more properly "suite," is festive music of heroic, martial spirit, bubbling humor, sprightly gayety and tender sentiment. Its workmanship betokens simplicity and directness of method and elegance of taste. The work abounds in that wide variety of contrast in mood, color, tempo, rhythm and dynamics out of which the versatility of Mr Fiedler and the orchestra can shape a reading richly picturesque.

The piquant theme of the wedding march was given out by the 'cellos and double basses with a precision, a delicacy and an adept finesse which quite belied their ponderousness. The 12 variations which redress and recolor this theme went with refreshing spontaneity and contrast.

The satisfying beauty which was to be had from simple means was to be remarked. "The Bridal Song" and the "Serenade" dealt with modest and untortured melody and possessed much charm.

That Goldmark should have named the fourth movement "In the Garden" is an argument against the peasant and his bride figuring as the imaginary centerpiece of the story. The garden is scarcely within the peasant's estate. It is more indicative of the rustic pleasures of the well-to-do. There is noticeably wanting in the work any touch either in kindly verity or piquant burlesque of countryfied mannerism, or of bucolic unsophistication. There is no coarse clowning or rude merrymaking. The unfailing impression is one of noble, picturesque or tender beauty, and of those within whom gladness, good fellowship and the charm of sightly environment would inspire it.

Mr Noack cultivates the fineness, the elegance, the nicety, almost to fastidiousness, of violin playing. His tone is of exquisite purity and inherent sweetness. It appears to be spun of silk and not produced by a bow. This fragility of texture in his style, however, leaves something to be desired upon the bravura side. Comparisons are reprehensible, yet for the sake of the case in point, recall the heroic abandon with which Mr Elman, at his last recital here, played the imperious notes upon the G string with which the violin plunges impetuously into the surge of tone immediately upon the heels of the orchestra. Here at the outset, one might have wished that Mr Noack's bowing were more authoritative.

In shaping the contour of his phrases, however, particularly in the andantino of the beautiful Sicilian theme, this artist evidenced a graceful and finished style. The fleet figures of the final movement had clear intonation, incisiveness and no little spirit. Harmonics are granted to mortal violinists only by the gift of the gods. The treacherous passage in arpeggios yesterday afternoon evidently lacked the special dispensation.

Sinding's work reveals a sturdy, at times a thrilling, vigor which has not been achieved by any of his countrymen. The composer was born at Kongberg, Norway, and studied at Leipsig, Munich, and Berlin. He is a talented pianist. This is his most pretentious orchestral work.

The Rondo is laid out on a large scale. It abounds with movement, color and life. The voices of the orchestra surge through periods of excessive striking rhythms, bulwarked and reenforced at climatic points by brasses and percussion generously but eloquently used. The fugue at the close is developed in masterly fashion.

The work is redolent with the invigorating tang of northern forests, and is often as superbly picturesque as the glorious colors of the northern skies to be seen from the mountain tops which bear them.

It is, forsooth, an admirable fact that music which rings with the joy of life is now and then good to hear.

BOSTON JOURNAL—
NOVEMBER 18, 1909.

OLGA SAMAROFF GETS HIGH HONOR IN LONDON

OLGA SAMAROFF,
Who will play at Pension Fund concert Sunday night.

Brilliant American Pianist Has Been Invited to Be Soloist With the Philharmonic Society There When Arthur Nikisch Will Conduct.

Olga Samaroff, the brilliant American pianist, who is to be one of the soloist at the Pension Fund concert of the Symphony Orchestra in Symphony Hall Sunday night, has received the unique honor of being invited to be soloist with the London Philharmonic Society in London on May 19 next.

To be a soloist with this venerable society is one of the great honors that can come to an artist, and the honor means so much the more since at this particular concert Arthur Nikisch is to be the conductor.

In fact, Madame Samaroff's great successes in London last spring and the previous spring have given her an assured position in the musical world of England and she will be called upon to make an extensive tour of the British provinces in the winter of 1910-1911.

POST,
NOVEMBER 20, 1909

Sinding's "Rondo Infinito"

By Olin Downes

Sylvain Noack, second concertmeister of the Symphony Orchestra, was soloist at the public rehearsal yesterday afternoon in Symphony Hall, when he made his first appearance in this city as a virtuoso. He played Saint-Saens' B-minor violin concerto with a tone that was rich on the lower strings if not especially brilliant in higher registers, and he was much applauded.

Goldmark's symphony, so called, "A Rustic Wedding," opened the programme. This "symphony" is, of course, a suite—a rather gaudy, greasy suite. The allegretto, bedecked and bedizened, minces and simpers. No sincere swain, more especially a simple soul from the pastures, would sing such a "serenade." The section, "In a Garden," is most characteristic of the lush and Oriental Goldmark. For the most part this music is hollow and ornate. The instrumentation that we applaud in the "Sakuntala" overture, for instance, seems in particularly bad taste here. There are passages almost as meaningless as some of the thin pages of Rubinstein. The symphony as a whole will not long escape the same fate. If we must have such stuff, why not give the slow movement by itself, and to the ash barrel with the remainder?

Christian Sinding's "Rondo Infinito"? was played for the first time in Boston. Sinding is a rabid modern, inevitably and strongly influenced by Wagner, but at the bottom of his highly organized personality, a Norseman, a Berserker, a splendidly militant personality, who stands nearer the epical Wagner than any other modern composer. His "Rondo Infinito" is mightily characteristic of him and his gloomy, tremendous, volcanic region. Between the treading measures, ever pressing forward, there are fitful pauses, and the voice of inexorable fate is heard. But on, and on. Under the lowering cliffs, the ice, the gray skies of the North, eternal, unvanquished fires burn fiercely and forever. One day, when the world shall have come to an end, these fires will flame up, triumphant, all-devouring. Sinding is very conscious of the downfall of the gods. Meanwhile, the ice and the cliffs, the wind and the sky. To me, these are superb pages.

TRANSCRIPT,
NOVEMBER 20, 1909

THE MUSIC OF YESTERDAY

NUPTIAL GOLDMARK AND A NEW VIOLINIST

"The Rustic Wedding" Revived After Many Years at the Symphony Concerts —Mr. Noack Appears as a Poised and Polished Violinist—A New Piece by Sinding and with Familiar Traits—Mischance Gives "Aida" Two Tenors at the Opera—The Conservatory Orchestra Begins a New Series of Concerts—Rabaud for Another New French Composer

There is no need to hold a brief for Goldmark's "Rustic Wedding" Symphony, its hold on the symphonic form may be the feeblest, but if its melodious reveries did not instantly commend it to popularity, its mere subject matter would. As it came back to awaken the resonance of Symphony Hall yesterday afternoon, after a silence of several seasons, it had its welcome in prompt and prolonged applause. It had, indeed, after the nuptial ecstacies of the fourth movement, that most flattering of all welcomes—the instant's hush that precedes the rattle of hands. For more solid fare came Saint-Saëns's violin concerto No. 3, in B-minor, played by Mr. Sylvain Noack, the second concert-master of the orchestra, for his début as soloist, with an elegance and grace of style which suited well to Saint-Saëns's polished phrases. For a conclusion, the North had a season of tempestuous chant in Sinding's "Rondo infinito" coming to its first performance in Boston.

Long as Goldmark's epithalamium is, and various as are its episodes, when heard complete it is not hard to understand why the fourth movement, "In the Garden," is so often isolated on orchestral programmes. In it and particularly in its middle section, the composer has uttered most of what he had to say. The variations of the first movement are full of feature; they may half be conceived as flying sketches of many of the shy beauties and rough, humble folk who walk in the wedding procession of its theme. The quirks and changes of rhythm and harmonic treatment of the subject could be something even more intimately pictorial, perhaps a dozen little miniature family portraits, all showing, like the theme, some distinguishing trait of kindred physiognomy. Yet the stuff of the symphony is not in this. The "Bridal Song," again is full of galety and tenderness; it is brightly attuned to the nuptials, yet the kernel of the matter is not here, nor yet is it in the Serenade, though that section boasts a theme with an odd turn which, for its hint of the union of sacred and secular, almost outdoes the ritual itself for a definition of the marriage tie, with its dual relation of the flesh and the spirit. Both are in the music-religion and pathology, Christian awe of the marriage sacrament, and pagan joy in its rite. Thus the third movement; but the great discourse is reserved for the fourth. The rest of the work may lack structure; but here it has been achieved. So deft and so definite is it that it might plainly be represented by diagram. Here also, is a finer discrimination in the apportioning of the melodies. The structure builds itself from hush to intensity, and drops again to the whisper of the opening. There is measureless romance and tenderness in the opening measures, and their repetition at the close of the movement. There is plentiful passion in its discourse midway. From first to last, therefore, there is every opportunity for the least imaginative, the least ruminative auditor to read into its measures every private mood of which he is capable. Is it any wonder that the "Rustic Symphony" is popular?

There was genial warmth, and withal a kindly humanism in Mr. Fiedler's reading of its score. Conductors have been known who held themselves aloof from "this sort of thing." Mr. Fiedler enunciated its ardors as a sympathetic but rather scholarly rural priest might have united a well-favored pair, genially tolerant of a state which personally he may not covet. It may be said, in passing, however, that Goldmark's pair are endowed with much finer feeling than we are wont to suppose of rustics. Presumably they are rustics with a dash of academic flavor, or a couple who have fled the town to celebrate their union in the country.

Mr. Noack played Saint-Saëns's concerto in a manner to call down upon him the benedictions of a Parisian audience; it called down the energetic applause of an assemblage of Americans. His playing was supple, elegant and sure of poise; it apprehended and rendered the composer's dominating sense of form; it rounded his periods, and polished his phrases to that grace of diction so prized by the French in any of their arts. If Mr. Noack's tone is never heavy, it is rarely otherwise than clear, and it articulates the passages of technical difficulty with as smooth a tongue as its oily legato. There was a certain reticence in the playing, even in Saint-Saëns's rapturous flourishes of the finale. It was the reserve of the artist who has noticed how raptures destroy the proportions. In a performance of such perfect finish and high polish it was the more surprising that the flageolet tones at the conclusion of the slow movement sounded a bit husky. The rest of Mr. Noack's playing left an impression of refined and subtle, if somewhat conscious, artistry. Saint-Saëns's B-minor concerto was a judicious choice. It was one stylist playing another.

Sinding's music to Holger Drachmann's ballad of the Norse fighter is quite as enigmatic as the verses. But it is vigorously expressive of the wildness and ferocity of the legend and the times. From first to last, its quality is uneven, its beginning is vividly dramatic—clashes steel, hammers surf, rocks the Scandinavian forest pines in the shock of tempest, blares, rages, guffaws and broils like the wild breed of the North. Again, the counterpoint of its monkish episode lapses into tedium. The recurring subject matter of the first part restores its glamor of legend and romance, causing it to stride in even wilder and more grotesque heroics. At its close, too, the score is adroit in coloring. Sinding has taught his orchestra to shout in strangely contrasted voices: has pitched his instruments to a thrilling pagan tumult. The rhythm of its opening moves to a ballad measure, and the same metre recurs at the close. One may not with certainty pretend to full comprehension of Drachmann's weird verses. Sinding's fiercely exultant orchestra is hardly more lucid as a narrative; but pictorially it opens rugged vistas upon mountain and fiord. And its crashes sound the shock of Vikings in joyous battle.

L. P.

CONCERTS NEXT WEEK

Mr. Hess and Mme. Samaroff to Play for the Pension Fund of the Symphony Orchestra—Delius for the First Time at the Symphony Concerts—Mme. Carreno's Return

Tomorrow evening, in Symphony Hall, comes the first of the season's concerts in aid of the Pension Fund of the Boston Symphony Orchestra. The programme for the occasion shows several happy choices. Mr. Hess is to play Mendelssohn's violin concerto, which should display his artistry in its most pleasing vein; Mme. Olga Samaroff has elected Schumann's epic Concerto for pianoforte in A-minor, which is, in its own kind, similarly suited to her style and range of expression. Two excerpts from "Die Walküre," both old favorites of the concert hall, the "Ride" and Wotan's Farewell and the Magic Fire Scene, conclude the programme, and for opening number comes Goldmark's overture, "In the Spring."

Quite apart from the attractiveness of the programme the concert merits interest for the excellent purpose of the series. The pension fund of the orchestra recognizes one of the dilemmas that beset the lives of artists. "Art is long," sighs Goethe, "and generally underpaid," adds an honest manager. At present, no less than fourteen former members of the orchestra, who have, in their day, added to the enjoyment of thousands their share of the symphonies, are drawing pensions, and in most of these cases this item of support is most necessary to their maintenance. The pension fund must depend chiefly for its resources on the receipts of its yearly concerts, for, while each member of the orchestra pays annual dues to the fund, the proceeds from the concerts must be ample if they are to maintain the principal in a healthy state of growth. Within the organization of the Symphony Orchestra is provided a means for caring for its superannuated players—and thus for answering the reproach against the public for its neglect of the artists who have served them in days gone by. To perform its share in this admirable scheme the public has only to respond to one of the most attractive programmes of the season. Its work is done for it; and what certainly is a duty has been converted into a pleasure. Sunday night's concert should be played to a large audience.

On the programme of the seventh Symphony concert for Friday afternoon, Nov. 26, and Saturday evening, Nov. 27, stands one of the important novelties of the season —Frederick Delius's "Paris." Mr. Fiedler's baton will conduct its first performance in America. Delius is in a sense claimed by two countries. By parentage he is German. By nativity he is English. It was not until he was well into his twenties that he went into music seriously. His first important public recognition followed a concert of his works given in London, at which Alfred Hertz, at present the leader of the German operas at the Metropolitan, conducted. Since then his works have been quite generally played, especially at festivals of new music. "Paris" bears the subtitle of a "Nachtstück," and, in further parenthesis, "The Song of a Great City." The composer would render, in his ample score, the cries, echoes, songs and sounds of Paris streets in a free, fantasia form. Incidentally the work abounds in technical difficulties.

The soloist, Mme. Olga Samaroff, has chosen, to the general satisfaction, that old war horse of piano concertos, Rubinstein's No. 4 in D minor. In detail the programme is:

Mozart: Symphony in E-flat Major, No. 3.
Rubinstein: Concerto for pianoforte and orchestra in D-Minor, No. 4.
Frederick Delius: Night Piece, "Paris."
Wagner: Overture to the opera "Rienzi."

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THE BOSTON JOURNAL
NOVEMBER 20, 1909.

NOACK IN DEBUT AT THE SYMPHONY

Orchestra, Back From Tour, Draws Season's Biggest Audience.

Back from the most successful tour in its history, the Symphony Orchestra drew to the matinee yesterday one of the biggest audiences of the season.

The principal attractions were a new soloist--though not a new acquaintance--in the person of Sylvain Noack, second concert-master of the banner band, and a new orchestral piece, Christian Sinding's "Rondo Infinito."

Small and Agreeable.

Mr. Noack is small and agreeable. So is his tone. In fact, his tone is so soft, so shrinking soft, that it could not be caught in all parts of the hall. His style has surety, suppleness, smoothness. The modest, fastidious appearance of the soloist himself gave the right cue for the entire performance. There were caressing tones; tones that cooed like doves; dreamy tones, feathery tones falling like snow. In a miniature form, the effect was charming. But of dramatic instinct there was barely a suggestion.

Mr. Noack chose for his debut the second Saint-Saens concerto, in B minor. In the first movement there was no particular impression. The melody in the second movement was played exquisitely, delicately. Here the soloist was most effective, and after the movement there was warm applause. The "spring-sun smiles" conjured up were never in any danger of bursting into hearty laughs. After the performance the audience applauded vigorously, recalling Mr. Noack several times.

Samaroff Next Week.

The contrast to this linked sweetness long drawn out came in the crashing climaxes of the orchestral novelty, the "Rondo Infinito," with suggestions that might be traced to the Stadium when the Yale Greeks meet the Harvard Greeks. The same "berserker rage" pictured so vividly by the Norwegian composer will be transferred today to the gridiron to make a holiday for 40,000 athletic enthusiasts. It requires some mental gymnastic enthusiasm to appreciate the strenuous strains of the Sinding music. The contrast between the sugar-coated Saint-Saens concerto and the Sinding rondo was almost startling in its extremity.

The concerto began with a delightful performance of Goldmark's "Rustic Wedding" symphony. It was, for an exception, a program of the works of living composers.

Next week Olga Samaroff will be the soloist, playing the Rubinstein piano concerto in D minor, and the orchestral novelty will be Frederick Delius' "Paris; the Song of a Great City," the third Mozart symphony and the overture to Wagner's "Rienzi" will complete the program.

FIRST PENSION FUND CONCERT

Tomorrow night brings the first of the season's concerts in aid of the pension fund of the Boston Symphony Orchestra, and it is expected that not only the good cause for which this concert is given, but the attractiveness of the program itself will draw an audience which will completely fill Symphony Hall.

The pension fund of the orchestra depends chiefly for its existence on the receipts of the two concerts which are given each year, for while each member of the orchestra pays yearly dues to the fund, the several thousand dollars from the concerts are necessary to keep the principal in its proper state of growth. At present no less than fourteen members of the orchestra are drawing pensions, and in the majority of these cases these pensions are most necessary to the comfort of their lives.

It is the effort of the orchestra always to give concerts which will be most attractive to the public, and for this time they seem to have succeeded most notably. Mme. Olga Samaroff, than whom there are few more popular pianists in this country, has volunteered her services, as also has Professor Willy Hess, the much-admired concert master and virtuoso of the orchestra. Mr. Fiedler has arranged the following program:

Overture, "In the Spring" .....Goldmark
Concerto for violin in E-Minor ...Mendelssohn
Concerto for Pianoforte and Orchestra in A-Minor .....Schumann
Wotan's Farewell and the Magic Fire Scene from "Die Walkure" .....Wagner
Ride of the Valkyries from "Die Walkure" .....Wagner

BOSTON DAILY ADVERTISER.
NOVEMBER 20, 1909

TONAL RELAXATION AT THE SYMPHONY

GOLDMARK'S "RUSTIC WEDDING" SINGS ITSELF

Programme, However, Ends With Sinding's "Rondo Infinito"; So All Tastes Are Satisfied.

By Louis C. Elson.

PROGRAMME.

Goldmark. "Rustic Wedding" Symphony.
St. Saens. Violin Concerto, No. 3.
Soloist, Mr. Sylvain Noack.
Christian Sinding. "Rondo Infinito."

One cannot tell by the trunk of an elephant what his tail will be like. One cannot tell by the beginning of a concert just how matters are going to end. At first this concert roared as gently as a sucking dove, but it ended in the most modern vein of vehemence.

Theorists have disputed as to whether Goldmark's "Rustic Wedding" is a Suite or a Symphony. We suggest a compromise by calling it a Sweet Symphony, which it certainly is. It was just as well, in the midst of an operatic season, to come to a symphony whose themes sing themselves. Goldmark hasn't a new theory, or a puzzle-proposition, or an unresolved dissonance, in this entire symphony. The "programme" or story of this instrumental work does not leave one in doubt as to its purport as Strauss's "Monsieur, Madame et Bebe" sometimes do in his domesticated symphony. The gentleman loved the lady, they married, and they lived happily ever after, is a succinct statement of the meaning of the music.

Good melodies never grow stale, whether they be Bach's "Around Thy Tomb" or Bizet's "Habanera," and in the gentle tunes of this innocent prattler we forgot Richard Strauss and Reger and all the gigantic ones of the present. The symphony was tonal relaxation pure and simple.

One must remember that this symphony does not deal with Peasants, it is not a "Bauern-Hochzeit," but a Wedding in the Country. Its beginning with a simple march theme, and variations which are not so simple, was made very effective in a certain way. Such Variations always form a good dress parade of the individual excellences of the orchestra, and one could hear the horns, violins, contrabasses, trombones, bassoons, flutes, clarinettes, trumpets, and oboes, file by, each exhibiting its specialty in its own variation. All gave a good account of themselves, and the auditor had a good lesson in instrumentation. Especially excellent was the rapid pizzicato work on the contra-basses, and the grand climax near the close, when the whole orchestra with the battery (bass-drums, cymbals and triangle) gave a bombastic summing-up of matters.

The Serenade movement was very dainty, like a playful conversation of a couple of the guests, while the rusticity of the duet above a drone bass made a delicate contrast to it, which Mr. Fiedler brought out well.

"In the Garden" also contains a dialogue, but of a much more sentimental character. In this we gather that the violoncellos are deeply in love with the violins. Mr. Fiedler chaperoned the two very discreetly.

The Finale is musically the best movement. Possibly this pictures the wedding feast. If it was not frugal it was at least fugal—in its beginning. Its opening counterpoint was excellently balanced and the strings deserve much credit for their work. A fine climax was made and the audience testified its delight at the work and its performance by very spontaneous applause.

Rubinstein, in his "Conversation in Music," says that he considers Symphony a much higher form than opera. While not wholly agreeing with this dictum in all cases, we must admit that there is a deeper pleasure in even such a simple symphony as this, than in many a more ambitious operatic display of vocal fireworks. In this the personal element is obliterated, in the other it reigns supreme.

Sylvain Noack is second concert-meister of our orchestra, a place filled for a time by that excellent performer, Mr. Czerwonky. He is almost as broad-toned as his predecessor, he is a musician of good rank, and his surety is delightful to listen to. After the wonderful bowing which Mr. Kreisler has recently exhibited in Boston, one comes to demand exorbitant things of our violinists. Almost all violin playing is thrown somewhat in the shade for the present. But setting aside all comparisons, Mr. Noack's work in the St. Saens' Concerto was most effective and artistic.

The work itself is not of the very first rank. St. Saens has, as Raff once had, the fatal gift of facility, and writes concertos by the bunch. He does not have to wait (as Tschaikowsky or Hugo Wolf did) until the spirit moves him. This kind of musical manufacture has its drawbacks.

The first movement, for example, said nothing more novel than "How do you do?" "Glad to see you!" "Fine weather, isn't it?" "Goodbye," "Very fine weather," "Goodbye," "Oh, Goodbye." It said goodbye more often than this, but the above will give our idea.

The second movement was but diluted Mendelssohn, but Mr. Noack played this so beautifully that it won great applause, and his performance deserved it. Especially fine were his harmonics at the end of this movement. But this part was, after all, badly placed, for we had had sweetness enough in Goldmark's work. Why pour molasses upon honey?

The finale was the best part of it all. for it was charming in its melodies and well worked-up. Again Mr. Noack played brilliantly and his high position work and harmonics were most praiseworthy. He was recalled three times with much enthusiasm.

Our Scandinavian composers are tuneful even in the midst of their intensity. The Rondo which closed the concert would have startled the old masters, who always made this form suave and pleasing. From the very first this was military and triumphant, a Tale of a Viking. Military effects and military scoring were prominent, and a March theme entered almost at once. Piccolo yells and screams, and drum rolls, were copious. Yet amid all the tumult there was a distinct and intelligible melody. A couple of sweet themes gave contrast to this "Berserker rage," and in these the horn had some delicate work to do and did it finely.

Perhaps the name "Rondo" came from the constant reiteration of a single figure, which represented the Berserker. It was of four notes—b-flat, F, g, E-flat—the capitals representing the accents. This figure was omnipresent. We are afraid that Sinding's work (which we much enjoyed) will be found too tuneful to win the suffrages of the modern misery-hunters.

A strange event took place at this recital, which ought not to go unrecorded. When Mr. Fiedler came upon the stage a lady deliberately and unabashed—took off her hat!!!! That no men fainted at this unexpected action is due to the fact that few males were sitting near her.

MONITOR,
NOVEMBER 20, 1909.

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At the Symphony concerts Friday afternoon, Nov. 25, and Saturday evening, Nov. 27, Mr. Fiedler will give the first American performance of "Paris," a work by the English composer, Frederick Delius. Mr. Delius describes his composition as a night piece, or a song of a great city. The work is in free fantasia form, is scored for a large orchestra and presents numerous difficulties for the performers. The soloist of these concerts will be Mme. Olga Samaroff, who will play Rubinstein's concerto in D minor, No. 4. The program in its entirety is as follows:

Mozart, Symphony in E flat major, No. 3; Rubinstein, Concerto for pianoforte and orchestra in D minor, No. 4; Frederick Delius, night piece "Paris" (first time in America); Wagner, overture to the opera "Rienzi."

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THE SUNDAY HERALD,
NOVEMBER 21, 1909.

SYMPHONY PLAYS IN SIXTH CONCERT

Goldmark's "Rustic Wedding" and Violin Concerto by Mr. Noack Are the Features of the Entertaining Program.

The Symphony orchestra gave the sixth event of the season last evening in Symphony Hall. Mr. Fiedler conducted. The program was as follows:

Goldmark.....Rustic Wedding symphony
Saint-Saens.....Violin concerto in B minor
Sinding.....Rondo Infinito

For those who enjoy charming melodies, varied instrumentation and the occasional pompousness of Goldmark's style, this symphony, or suite, as it might better be called, is ever fresh and pleasing. The variations of the first movement are scored for the various sections of the orchestra in turn and it would be difficult to know which is the most interesting. Had Mr. Fiedler paused a moment longer after the allegro pesante (seventh variation) the audience would have applauded.

The "Bridal Song" and "Serenade" were given with great delicacy and sweetness. The "Garden" scene and the last movement were, as usual, the most interesting to the audience, and at the close of the numbers Mr. Fiedler and the orchestra were stormily applauded.

Mr. Noack played Saint-Saens' concerto in a masterly fashion. His tone is not so large as some who have been heard in this concerto, but it is remarkably pure, sweet and true, and the technique he showed last evening was perfect, both as regards the positions and the bowing. The tones are as round and clear at the top of the E string as lower down, and in staccato as in legato.

The first movement showed the vigor and crispness of his style, and this was further illustrated in the last movement, which was played with great dash and brilliance. It was a pleasure to watch Mr. Noack. He has no mannerisms, and his modest, unaffected, business like performance was most satisfactory. The Siciliano was, perhaps, a shade too matter-of-fact, but it is far better so than over-sentimental.

The "Rondo Infinito" of Sinding was the only work on the program new to Boston. It is a stormy, noisy composition, with march-like rhythms and dash. There is but little melody. A short episode for strings is the only breathing space given to audience or orchestra. As a showy end to a program it has its function, but anywhere else on a program it would prove hard and bare.

POST, NOVEMBER 21, 1909

OLGA SAMAROFF,
Pianist, to play this evening in Symphony Hall.

The first of the pension fund concerts will be given this evening in Symphony Hall. The pension fund of the orchestra depends chiefly for its existence upon these concerts, two of which are given each season. At present no less than 14 members of the orchestra are drawing such pensions. It is the effort of the orchestra to give upon these occasions programmes which will be particularly attractive to the large public. This evening Mme. Samaroff, the popular pianist, will play the Schumann piano concerto. Professor Willy Hess, the concertmeister, will play the Mendelssohn concerto. The remainder of the programme will offer Goldmark's overture, "In the Spring"; Wotan's Farewell and the Magic Fire Scene, and the Ride of the Valkyries from "Die Walkure."

The programme of the sixth rehearsal and concert of the Symphony orchestra will present a novelty, Sinding's "Rondo Infinito," also Goldmark's symphony, "The Rustic Wedding," and Mr. Sylvain Noack, the second concertmaster of the orchestra, who will play Saint-Saens' violin concerto in B minor. The "Rondo Infinito" is a musical rhapsody on a strange poem by the Norwegian, Holger Drachmann. Here is a free translation of the verses:

Yes, often with dread have I been seized
—In strength I am not a dwarf—
When in lonely hours I have been thinking;
Now like oakum they pluck me asunder;
They lacerate the fearless Berserker,
In quick haste cruelly thrusting
Their probes into all his wounds.

Upon dissecting table they place him
—In strength I am not lacking—
But I fear even their knives.
In combat I am a valiant Berserker,
But the work of the surgeon follows;
Alas! Leave his body in peace
As long as in life he rejoices.

My hand you clasp. It causes a shudder
—I am not deficient in strength—
And we sit by the hearth together,
Reading the legend of a priest-mark,
Of a dissolute, tonsured Berserker
Who died, and Satan led him away
And the monks crossed themselves. Amen!

Five hundred years—then they unearthed him,
And thereupon a work was written
Of what once he had done and accomplished.
Before us he suddenly appears—mark!
As the faithful and proud Berserker of the Lord,
Satan and his sins have disappeared!
His great deeds alone remaining.

My hand you clasp, but without a shudder.
Thanks be to you that I have pride and strength!
Filled with happiness we remain together;
Five hundred years—and they will unearth me—mark!—
Like the priest, and write a work
And efface all unworthy actions,
And then "the brothers" sing their Amen!

Richard Strauss will not finish his new opera, "Sylvia and the Star," until 1912.

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TRANSCRIPT, MONDAY, NOVEMBER 22, 1909

TWO SYMPHONY CONCERTS

IS BOSTON TOO USED TO THE ORCHESTRA?

The Moral of the Regular Concert on Saturday and of the Pension Fund Concert on Sunday—The Remarkable and the Distinctive Qualities of the Orchestra That Shone in the Two Performances—Mr. Hess as the Virtuoso of Mendelssohn—Mme. Samaroff's Ripening Talents—New York Hears an Orchestral Piece by Ravel

Our neighbors in New York, who hear the Symphony Orchestra only once a month and who in the intervals are exposed to other bands, say that we in Boston have become so familiar with its virtues that we take them too much for granted. We need, they say in their large metropolitan way, a short but tonic course in orchestral comparisons. For a week, if only we had the opportunity—and also the endurance—we might listen to one orchestra after another, then hear our own, and finally rise in new, spontaneous and just admiration of it. Unfortunately, from this comparative point of view, other orchestras do not come often to Boston, and when they do this musically crowded town usually slights them. Now and then, however, a regular Symphony Concert, like that of Saturday night, or an occasional one, like that for the Pension Fund of the orchestra on Sunday, provides in itself this very point of reawakening and newly stimulating comparisons. After many years of neglect, Goldmark's "Rustic Wedding" was revived on Saturday night—triumphantly revived, indeed, to such reiterated and general applause as few purely orchestral pieces have gained at the concerts. The easy intelligibility of the music, its clear moods, varied picturing, frank, melodic charm, warmth of color and warmth of fancy plainly captivated the audience, relaxed for once in a way from the usual gravities and intensities of the concerts.

Now, Goldmark's music in the symphony—or the suite as the purists prefer to call it—happens to be very transparent and diversified music, that depends much for its insinuating charm upon the technical felicity with which it is performed. The march, the twelve variations and the finale that make the first movement are as so many mirrors of the different instrumental choirs; while Mozart's or Haydn's symphonies are not more luminous and exacting of the woodwinds than are Goldmark's "Bridal Song" and "Serenade." Each group of the strings has its turn in the ensuing love-scene, and in it Goldmark is as solicitous and imaginative with his horns as Brahms himself. Very eminent singers say that few tasks are so arduous as to sing into phonographs, because they record with minute and relentless exactitude what they receive. Goldmark's "Rustic Wedding," light though it be, as symphonic music goes, is as relentless in its insistence upon technical felicity and its revelation of technical shortcoming. It sets the players no mere difficulties in skill, executant as Strauss's "Zarathustra" or d'Indy's symphony is difficult. Anybody, so to say, can play his part in "The Rustic Wedding" as so many notes. The real difficulty is to gain the varied loveliness or the clear incisiveness of tone, the unfailing euphony of the different choirs and of different instruments particularized for the moment, the delicate suffusions and the delicate contrasts of the instrumental coloring, the rhythmic variety and aptness, the pleasant mood of quickly coming fancies that animate the whole. The orchestra on Saturday night missed not one of these qualities, summoning and enhancing them all. Mere technical skill had its perfect work; Mr. Fiedler's conducting, especially in its choice of pace and nicety of accent, served the music well; but to both the men of the orchestra added the discriminating felicity in quality and euphony of tone, the sensitiveness not merely to general mood and design but to particular melody or phrase or figure that are their distinctions in their kind. They played equally as imagining composers and executing virtuosi.

The concert proceeded with Saint-Saëns's concerto for violin and orchestra in B minor, and the omniscient programme book cited Dr. Neitzel on the "sombre determination" and the "stormy passion" of the music. The good doctor, who at the Symphony Concerts two or three years ago reduced one of Beethoven's piano concertos to dry bones disposed in mathematical patterns, believes that all music is, or ought to be, heavily, thoughtfully, resolutely German. He will have none of a concerto written as an adroit, elegant and fanciful exercise for violin and orchestra. He has Ysaye on his side with this concerto of Saint-Saëns, and the violinist used to inflate it to his big and strenuous tones. Elman, in his turn, cannot help setting the hot fire of his youth darting through Saint-Saëns's polished middle-aged manners. Mr. Noack of the orchestra, who played the solo part on Saturday, took the other view. His tone is exquisite in its fineness, a delicate arabesque of sound, all half-tints in its shadings, all little curves and figures in its suppleness. He had indeed a truly Sarasatean finesse of execution and sensitiveness to the lightest subtleties of tone. He was bound, therefore, to take the concerto on its graceful, adroit and lyric side. The conductor and the orchestra dutifully accepted his view, and the delicate lightness and elegance of tone with which they wove the background, the symmetry which they gave to the whole, and the fashion in which they answered Mr. Noack's subtleties of shading with equal subtleties of their own, was a feat of finesse that scarcely a band, the world over, could match. And then, in a moment, they were off in the bold orchestral clamors, the broad, high instrumental colors, the slashing rhythms, the empty sturm und drang of Sinding's "Rondo Infinito." They filled it at least with sonorous and vitalizing sound.

Thought of all this came readily and regretfully at the concert for the Pension Fund of the orchestra last night, when the audience, fine as it was in quality, no more than half filled Symphony Hall. The orchestra gives so much and asks so little. It is so preëminently a body of concrete and present achievements of the very first order in their kind. It is so plain that its men make it, as well as its conductor and founder and manager. It is the chief artistic attribute of Boston, the one artistic glory in which we can match the world, prove that we cherish the best, bid the world applaud us and find it responding gladly. If we have become too accustomed to the Symphony Orchestra, the outside world knows at least that it is rare and precious and splendid—a possession to stir whatever artistic and musical blood may run in us. Twice a year its men ask a very little time and a very little money of us, and give as much pleasure in return as though the Pension Fund were not in question at all. They have asked a little more urgently of late, because the fund is beginning to fulfil its purpose and the demands upon it increase. The response, last night, did us small honor, but there was no abating of the pleasure that immediately requited us. The men scanned the house with a touch of chagrin, but in their playing was no hint of their disappointment.

Goldmark's overture, "In the Spring," began the programme—a piece of sheer lyric exultation in the long breaths, the heady odors, the kindling sights and sounds of the spring. The rebirth of the world set Schumann's blood a-humming, and he sang spontaneously through a whole symphony of the spring. It kindled Goldmark, and as spontaneously he unleashed his imagination in the pulsing, mounting melodies, the glow of instrumental color, the exuberant dots and dashes of adorning sound that fill the overture. It is instrumental bravura, but rapturous and songful, as all bravura ought to be, and it came stirringly so from Mr. Fiedler and his men. They passed to Dukas's scherzo of "The Sorcerer's Apprentice"—brilliant music, narrative and pictorial music and in all three aspects exacting music. Virtuosi must play the introduction of the weaving of the magic spell and virtuosi with a sense of mystery and magic as well as technical skill. On goes the music with the tonal and rhythmical picture of the broom turned water carrier and bringing a deluge upon the house. The mood and the expression of it are of brilliant and exuberant orchestral fantasy. The scherzo turns psychological, graphic of the fear that overwhelms the sorcerer's presumptuous servitor that dared the spell. The mood rises to that of Gargantuan fantasy. In stalks the mighty sorcerer, breaks the charm, jerks the broom back to its corner, and in the jerk the music and its brilliant magic ends. The piece must go like vivid improvisation on an orchestral scale, and it had players last night who could seemingly improvise it equally out of their technique and their imagination. It would be easy to quarrel with the music of Wotan's farewell to Brünnhilde, of the decking of her on her rocky bed, of the call to the fire god and the spitting and the gliding of the flame, of the solemn imprecation of the departing deity, and of the solitude of the sleeping Valkyr, when it is shifted from "Die Walküre" in the theatre to make a "Wagnerian excerpt" in the concert-room. From beginning to end, it is music that accompanies visible and specific action, and that makes as well the climax of a tragedy in which for three hours the listeners have shared. It would be easy also to quarrel with the pace at which Mr. Fiedler took it to the slurring of its breadths and intensities and culminations of tone. Yet the impression was less of them than of the gorgeous and the thrilling tonal splendor with which the orchestra clothed the whole, of the passion and the power of its eloquence. The din of the Valkyrs' ride followed, and it was a heroic and hurtling tumult. If only the curtain could have risen to such an introduction; but it never does—or does so seldom—here in Boston.

Mr. Hess, the concert master of the orchestra, and Mme. Samaroff, who has often appeared at its regular and its occasional concerts, had proffered their services for the Pension Fund—he to play Mendelssohn's Concerto for violin and she Schumann's for piano. Once more, in Mr. Hess's playing was proof that with a discerning executant Mendelssohn's better music can give almost as much pleasure today as it did fifty years ago. Nowadays style is all things in the playing of Mendelssohn, and Mr. Hess is a discriminating master of style. The concerto is a little model of clarity; melodies, structure, development and ornament are limpid; the violin part is like a fine tonal strand laid upon the orchestral background or interwoven with it; the music runs with a subdued brilliance and a poised and quiet elegance that for once betray hardly a trace of the reflection that has wrought them. The concerto asks an equal poise, lucidity, grace and fineness in the virtuoso that plays it. He has no occasion for his big and poignant tones. He must summon the pure and fine, the edgeless and flowing voice of the violin. He must lead that voice through the graceful melodies, the fanciful development and the light ornament of the first movement—it is "molto appassionato" only in Mendelssohn's affectionate imagination—through the gentle reverie of the Andante and the bright bravura of the finale. And in all this the tone must keep its fine brightness, its quality of a shimmering and shaded strand in the tonal web, its perfect elasticity. The technical mastery must have its unobtrusive but exquisite aptitude. There must be nothing too much and nothing too little in expression, while a poised elegance must glamor the whole. A slip, a blur, an overemphasis or an under, and the music is like an accusing mirror. Old as the concerto is, it remains a criterion of some of the subtle and delicate perfections of violin playing. Mr. Hess lacked not one of them. Concert master and quartet leader though he may only seem in the crowded routine of our musical days, a rare virtuoso of the violin lives and works in Boston and now, seemingly, in the varied richness of his powers.

Mme. Samaroff is clearly ripening, and upon the side on which she most needed quickening. She has passed the stage in her progress when technical problems of execution need to preoccupy her, and she has won a tone that is her own in its crystalline quality of clear and rounded sound. Often heretofore it has been too cool, too detached from the more imaginative and emotional quality of the music it was bearing, too little susceptible to the reflections of mood, to the play of tonal color that its very clearness fitted it unusually to impart. Mme. Samaroff has always chosen her pace understandingly, and she has been alert to rhythm, but she has held to both, once they were chosen, too rigidly. She has needed a finer sensitiveness, and through it a more supple freedom. Her playing has been too much of the cooly comprehending and the securely poised Olga Samaroff, and too little of the dreaming or the impassioned composer who had written her music. Now it was quite impossible to Schumann to write a piano concerto in the ordinary sense of the word as a formal and a displaying piece. He might nurse the purpose in the abstract, but once set to work he was bound to become Schumann, the romantic visionary, all a-tremble with moods and fancies, all aglow with images of melancholy or passionate imagining, that strove in him for songful expression. And in the Concerto he had the voice of the piano, with which he had often worked his will, to aid him with the orchestra that usually balked him. With the piano he could sing above and with the orchestra, such a song of mounting and thrilling intensity as the slow movement. He could keep its voice singing with the changing accent of his changing moods through the finale. He could forget the business of a concerto as a vehicle and make its first movement richly lyrical and impassioned song. His is the songful concerto, because Schumann, no matter what the form, cannot help being the romantic singer. Last night, Mme. Samaroff, as never before here, was the dreaming and feeling singer too. Her tone was as crystalline as ever; but instead of its cool and steady glitter, came varied coloring and diverse reflection of the endlessly sensitive Schumann. Even in the Concerto he is not quite articulate and the orchestra does cumber him, as it does in his symphonies. He needs all the aid that the pianist can give him in gradations of pace, in variety of accent. Again as never before here, Mme. Samaroff clarified, diversified and moulded the music diviningly and by every token the responsive imagination, the illuminating feeling, the sensitiveness to design that have been lacking in her playing are beginning to quicken it. The more the pity, then, that she whose absorbed simplicity used to commend her to the eye now cultivates tricks of manner with hands and head. Before long, unless she subdues them, the mocking cynics will call them her affectations.

H. T. P.

BOSTON JOURNAL—NOVEMBER 22, 1909.

MME. SAMAROFF AND WILLY HESS PLEASE

Are Soloists at Symphony's Pension Fund Concert, a Brilliant Affair.

Mme. Olga Samaroff, the pianist, and Professor Willy Hess, concert master of the orchestra, were the soloists at the Symphony Pension Fund concert at Symphony Hall last night. There was a large audience, though the hall was not filled. The concert was one of the most brilliant the orchestra has ever given on a pension fund night.

Professor Hess played for the first time in Boston the Mendelssohn-Bartholdy concerto in E minor, a brilliant, melodious work that gave both soloist and orchestra ample room in which to exhibit their highly polished power. The popular concert master performed in his most captivating style. Few of the violinists with whom Bostonians are acquainted show the fullblown art —the grace and the energy, the delicacy and the brilliancy—that distinguishes the playing of Professor Hess. Last night the orchestra rivaled him in virtuosity. Great applause rewarded them, and a big wreath of laurel was sent up to the soloist.

Mme. Samaroff also played a piece that she had never attempted here before, the Schumann concerto in A minor. It proved a very suitable selection, at any rate Mme. Samaroff has never given a better all-around exhibition in Boston. Besides the characteristic elegance, there was a dashing force that supplied the necessary contrasts and that made the performance as a whole a work of the finest art. Again great applause, and again a floral tribute to the soloist, this time a huge bunch of yellow chrysanthemums.

The orchestral program included the Goldmark overture, "In the Spring," the Dukas scherzo, "The Sorcerer's Apprentice," which brought out the full dazzling brilliancy of the orchestra and the extraordinary sympathy exercised by Conductor Fiedler; and Wotan's farewell, the magic fire scene and the Valkyries' ride from Wagner's "Die Walkuere."

HERALD

NOVEMBER 22, 1909.

PENSION FUND CONCERT.

Enthusiastic Audience Hears Symphony Orchestra at Its Best.

A concert in aid of the pension fund of the Boston Symphony orchestra was given last evening in Symphony Hall, with the following program:

Goldmark, overture, "In the Spring"; Mendelssohn, violin concerto, in E minor; Dukas "L'Apprenti Sorcier"; Schumann piano concerto in A-minor; Wagner, "Wotan's Farewell," "Magic Fire Scene," "Ride of the Walykries."

Mr. Fiedler conducted and Mme. Olga Samaroff and Willy Hess were the soloists.

The orchestra was at its best last evening. Goldmark's exulting, joyous overture proved a happy choice so far as the audience was concerned. It started the enthusiasm which lasted throughout the evening.

The soloists are so well known in Boston that comment on their playing is not necessary. It is sufficient to say that Mme. Samaroff gave Schumann's concerto in her usual excellent style, with clear technique and rhythmic swing. She also contributed to the pleasure of the occasion by being most beautifully and artistically gowned. Mr. Hess' playing of Mendelssohn's concerto was also pleasing. This dainty composition is always a favorite and Mr. Hess gave it very well.

Dukas' impish symphonic poem, suggested to the composer by Goethe's ballad, was a most effective contrast to the last movement of the Mendelssohn concerto. Both might be called fairy music, but Mendelssohn's sprites are sunny and cheerful, while Dukas' are little black hobgoblins, such as play tricks on Hallowe'en. One is almost tempted to look behind to see if there is a grinning little object on the back of one's chair.

The Wagner music was superbly played.

BOSTON GLOBE—NOVEMBER 22, 1909.

SYMPHONY CONCERT.

First of Season in Aid of Pension Fund.

Mme Samaroff and Prof Hess Share Honors With Fiedler's Men.

An audience, which made up in cordial demonstration what it may have lacked in size, heard Mr Fiedler and his men, in a delightful program with Prof Hess and Mme Samaroff as soloists, in the season's first pension fund concert at Symphony hall last night.

Goldmark's joyous, ebullient overture, "In the Spring," at once enkindled the audience into a responding glow, and set a spirited pace for all that was to follow.

Dukas' whimsical tone-picture, heard last April. "The Socerer's Apprentice," "after" Goethe's ballad of mingled impudence and humor, divided the two concertos—Mendelssohn's enjoyably familiar one in E minor for Prof Hess, and Schumann's in A minor for Mme Samaroff.

Superb renditions of Wotan's "Farewell" and the "Magic Fire Scene" and of the "Ride of the Valkyries", from "Die Walkure" completed the program.

Last evening the orchestra played with perhaps an even more apparent sovereignty of expression than usual. Their playing was the surest, most cogent and most eloquent confirmation of the very appeal which constituted the purpose of the concert.

Any means to perpetuate and increase a fund whose function it is to insure the necessities and comforts of life to the members of the orchestra after encroaching age or illness shall have incapacitated them for further active membership, is most laudable and is deeply worthy of the sincere interest of every Bostonian, who realizes the indisputable supremacy of the orchestra among kindred organizations, and who appreciates the work of the men who have made it, and of those to come who shall maintain it.

The average length of service in this orchestra is said to be but 15 years.

The program last night carried an exceptional appeal to every lover of music, in the artistry of the soloists which it offered in the added opportunity to enjoy, on a night perhaps more agreeable to many than is Saturday, the puissant musicianship of Mr Fiedler and the band, and particularly in this chance to hear Wagner once again in Symphony hall read and played as Mr Fiedler and his men can read and play him.

It was a strong program, with assurance of admirable and convincing presentation, yet there were empty seats in the hall.

Of the performance itself last evening, the unusually eager and spontaneous applause of the audience spoke sincere and just commendation.

Prof Hess played the always welcome concerto by Mendelssohn with a fine animation which enhanced his accustomed breadth and dignity of style.

Mme Samaroff made her piano pleasurably vocal, with a regard for tonal purity and an unfailing beauty of melody.

As has been said, in the Dukas Mr Fiedler and the orchestra fairly outdid themselves in depicting the brilliance, and withal, the excruciating drollery of this odd musical concert.

The splendidly dignified, thrillingly sonorous performances of Wagner were the gladly welcomed return of this master. Notwithstanding his sphere is properly the lyric theatre and not the concert room, it seems a regretable distinction to silence his voice when our conductor and orchestra can impart to it such eloquence.

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ADVERTISER,
NOVEMBER 22, 1

MUSIC SYMPHONIC AND OPERATIC

PENSION FUND CONCERT FULL OF ENJOYMENT

Saturday's Two Operas Brilliant—Miss Davenport's Great Success as Lakme.

By Louis C. Elson.

PROGRAMME.

Goldmark. "In the Spring." Overture.
Mendelssohn. Violin Concerto.
Soloist, Prof. Willy Hess.
Dukas. "The Sorcerer's Apprentice."
Schumann. Concerto for Piano.
Soloist, Mme. Olga Samaroff.
Wagner. "Feuersauber."
Wagner. "Walkyrenitt."

Naturally a concert where everyone, from the cymbal player to the soloists and conductor, volunteers his services for a good cause, is not a case for criticism. But were this ban lifted one could only sing praises of one of the most enjoyable concerts of the season—that given in Symphony hall, last night. The deep and soulfelt enjoyment of great symphonic music ought not to be eclipsed by the glitter of operatic performance. The two schools are often opposite and they are in no sense rivals.

The good purpose of these Pension Fund concerts ought never to be lost sight of by Bostonians. In a recent number of "The Boston Weekly Review" the symphonic conductor, Mr. Max Fiedler, speaks of "Boston and the Orchestra." He pays a generous tribute to Boston life and manners in this article, and ends with the following earnest appeal for his men:—

"And I want Boston to realize that we of the Symphony Orchestra are all men together and could do nothing without each other. I think that Boston fully understands and appreciates its great orchestra as a whole—but I sometimes wonder if it does not forget the individual musician. Among so many it is hard to realize that each is essential to the whole, and that each is a living man as well as a single instrument in a great harmony. I wish to see a time when the thought of advancing years shall have no terror for any man who gives his life and his soul to making that orchestra one of the very finest musical organizations in the world. I want to feel that no financial panic, no adverse conditions whatever can keep every seat in Symphony hall from being filled on the night of a Pension Fund concert—and that, sooner or later, the beneficence that Boston so generously displays in other directions will provide for the old age of its splendid body of musicians."

The above shows that Mr. Fiedler is not only a great conductor, but a great-hearted man as well.

The programme was admirably contrasted. Goldmark's "In the Spring" has flutings and pipings and warblings of birds, and has not a suggestion of flannel chestpads, and mustard poultices, and hot footbaths, such as the New Englander associates with Spring. It was a vivid contrast with the two last numbers of the concert, which were as fiery as the first was soothing. The Dukas number was most brilliantly played.

There are many horse races in orchestral music. Raff has a runaway in the finale of his "Lenore" symphony; Berlioz whips up a lively span in his "Ride to Hades," more fearful than a ride in a New York horse-car; Frau Holle drives a lively team in "Im Walde;" but nowhere else can we find such a musical horse show as in the "Ride of the Walkyries." The wild fervor of the piece, the whinneyings, the fierce delight of the war-maidens, were points that were finely brought out in the performance.

The two soloists and their respective concertos were in charming contrast. The suave Mendelssohn and the earnest and much deeper Schumann made good foils to each other. The Mendelssohn concerto is one of the very few violin concertos that stands the test of age. We have our doubts if the infinitely more complex Brahms concerto will wear as well.

Mendelssohn's work is a neutral ground where classicist and amateur may meet. It is tuneful, yet it is developed; it satisfies all the demands of the formalist, yet it is not at all dry or rigid. It displays the virtuoso finely. In one point, however, the jealous composer shows himself. Usually the personal display of the cadenza comes in the coda of a concerto, but in this work Mendelssohn placed this display in the middle of the development section, the centre of the movement, that the soloist should not win a success at the composer's expense. It is needless to say that Prof. Hess gave the brilliancy and the sentiment of the concerto in a perfect fashion. Boston may be proud to possess such a violinist.

We have a profound admiration for the artistic work of Mme. Samaroff. Yet when she recently gave a concert in Symphony Hall with Miss Farrar, with solos of ambitious character, without orchestra, we felt that the picture was not in the right frame, that we preferred her in Jordan or Chickering Hall in that kind of work. Last night she was at her best, in her true surroundings, in a work that had depth and earnestness, rather than display, and where the piano was interwoven with an orchestra. She revealed here the poetic as well as the technical side and the Schumann concerto was one of the glories of the concert. Both soloists were recalled many times and in addition received floral tributes and laurel wreaths.

With these two concertos side by side one could not but sense how infinitely broader Schumann was than Mendelssohn, and wonder why the world should ever have allowed an over-estimate of Mendelssohn to stand as a barrier in Schumann's path. It will be perceived that, while all the performance was powerful, the last half of the programme was intrinsically greater than the first half.

BOSTON POST,
NOVEMBER 22, 1909

SAMAROFF AND HESS AT SYMPHONY CONCERT

BY OLIN DOWNES

Professor Willy Hess, violinist, and Mme. Olga Samaroff, pianist, were soloists at the first Pension Fund concert of the season, last night in Symphony Hall. The programme consisted of Goldmark's Spring overture; the Mendelssohn violin concerto and the Schumann piano concerto; Dukas' Scherzo, the Sorcerer's Apprentice; Wotan's Farewell and the Magic Fire Scene, and the Ride of the Valkyries, from Die Walkure.

The concert went off very brilliantly. The overture is one of the most glowing creations of Goldmark. For once in musical literature it is deserving of its name. The Scherzo of Dukas is the wittiest idea in modern music and the workmanship, the crackling instrumentation, are quite beyond praise.

Professor Hess was happy in his choice of the Mendelssohn concerto. He is past master of its technics and content. He played it with both spirit and refinement, without attempting to give it more significance than it has. He did not hurry the finale until it became an indistinguishable bundle of notes. Mme. Samaroff, who appeared the personification of youth, played the Schumann concerto with a degree of poetry and sympathy such as has rarely been equalled in Symphony Hall.

Like Mr. Hess, she kept the concerto within its compass. How lovely were the fresh, if short-breathed melodies under her singing fingers, and how simple, winning, was the charming allegretto as she interpreted it without the customary sentimentality and at a tempo that allowed its flowers to bloom, but never pass their first freshness.

Yet the excerpts from Wagner towered high above everything. They were played magnificently, and a delighted audience, not as large as it should have been, dispersed homeward.

MONITOR,
NOVEMBER 22, 1909.

SYMPHONY ORCHESTRA.

TWO brilliant concerts on successive nights in Symphony hall, the regular Symphony concert on Saturday evening and the pension fund concert on Sunday evening, were given by "Mr. Fiedler and his incomparable men," as a New York critic last week styled the Boston orchestra.

The Saturday concert brought into notice the member of the orchestra who shares with Concertmaster Willy Hess the first desk of the first violins, Sylvain Noack. He disclosed for the first time to the Boston public his power of solo tone and execution in a performance of the Saint-Saens Violin Concerto in B minor. The second concert brought forward the concert master of the orchestra himself, who played the Mendelssohn violin concerto; and Mme. Olga Samaroff, the American pianist who a few weeks ago appeared in this city in joint concert with Geraldine Farrar and who will appear again Friday afternoon of this week in the seventh Symphony rehearsal and Saturday evening in the seventh concert.

The program of the concert in which Mr. Noack was soloist was as follows: Goldmark, Symphony, E flat major, No. 1, "Rustic Wedding," op. 26; Saint-Saens, concerto for violin and orchestra in B minor, No. 3, op. 61; Sinding, "Rondo Infinito," op. 42 (first time in Boston).

The program of the first pension fund concert, in which Professor Hess and Mme. Samaroff were soloists, was as follows: Goldmark, overture, "In the Spring"; Mendelssohn-Bartholdy, concerto in E minor for violin, op. 64; Dukas, "Sorcerer's Apprentice"; Schumann, concerto for pianoforte and orchestra in A minor; Wagner, Wotan's Farewell, the Magic Fire Scene and the Ride of the Valkyries from "Die Walkure."

Madame Samaroff is having a brilliant season in America under the direction of Mr. Ellis. Recently she appeared with the Philadelphia orchestra and next month she is to appear with the orchestras of Pittsburg and Chicago. In the Schumann concerto Sunday evening she made a more definite disclosure of her powers than she made at the Farrar concert. When she played Widor's fantasia she showed skill in bringing out the meaning of the composer as he expressed himself through his musical structure, though she showed no more skill in this direction than should be expected of a well-trained concert pianist. In her performance of the Schumann concerto Sunday evening she was irrisistible in those conversational passages between piano and orchestra wherein light touch and sprightly phrasing best give the composer's idea. Indeed she far outdid the leader of the orchestra in delicacy of sentiment and in vivacity of mood.

Mr. Noack's playing of the Saint-Saens concerto Saturday night showed the second concertmaster to have a tone of wonderfully pure quality and with it a severe, almost cold style of phrasing. Tone seems to be the thing Mr. Noack has spent his life in acquiring and apparently he has been willing to let other things which enter into great violin playing remain second to it. He has a pure tone, a rich tone, as near a uniform tone from highest to lowest register as is ever heard to sound from the strings of a violin. He has no wish, virtuoso-like, to make the expression of the solo instrument tower above that of the orchestra. He does not wish to dominate the music through the intellectual energy of his phrasing. He is willing to let his part in the concerto become subordinate if circumstances make it necessary. He will conquer only by his tone. His success with the audience of Saturday night was unquestionable. That tone was something they never heard before, something they would be glad to hear again.

TRANSCRIPT,
NOVEMBER 27, 1909

The Symphony Concert.

Last winter, Mr. Fiedler almost forgot Mozart, and found room for one of his symphonies only at the final pair of concerts as a strange yoke-fellow to Beethoven's choral symphony. Now, he is more wary, and the symphony in E-flat major, of the climacteric three, began the concert yesterday afternoon. For the most part, Mr. Fiedler, like a wise conductor, was content to let the music flow and concentrate himself upon the quality of tone with which the band might sing it. Mr. Gericke used to make Mozart brittle, seeking a needless incisiveness of accent. Mr. Fiedler avoided that pitfall, but he could not resist the temptation to drain the Andante to the dregs. By this time the scholars are fairly sure that the slow movements of eighteenth-century music went less slowly than do the similar episoles in the symphonies of our time. Mr. Fiedler, however, is not of their mind. His pace in the Andante would have been slow, even in latter-day music; it turned Mozart's into "linked sweetness long-drawn out," so drawn, indeed, that the flowing song almost dropped, phrase by phrase upon the ear. For the rest, Mr. Fiedler was adroit and comprehending enough. He did not try to turn Mozart emotional in the modern sense; he kept the grace of the minuet, and he made the final movement run brightly. Of course, Mozart must be played in a symphony concert nowadays, with twice or thrice the number of instruments for which he wrote. Such numbers in themselves do thicken the tones that Mozart heard as he wrote, and do make the shimmering filaments of figure and ornament too much akin to gold lace and brocade. There is no escaping in the modern concert-room this magnifying of Mozart. The point is to keep that body of tone as light as possible, and there Mr. Fiedler oftenest succeeded, even if he did not make it quite so transparent and edgeless as Mozart's music sounds to the fancy when it forgets that a symphony orchestra—huge machine—is playing it. It is easy to believe that Mozart would have been afraid of what our youngsters cheerfully call their forces.

The orchestral Mme. Samaroff who played Rubinstein's concerto yesterday has advanced equally with the romantic and sensitive Mme. Samaroff of Schumann's concerto at the concert of Sunday. Give her such a concerto as Tschaikowsky's or as Rubinstein's and her playing is instinct with an alert, finely strung and coolly concentrated power. Then Mme. Samaroff is like a pianist with wrists and fingers and mind and spirit behind of finely tempered steel. Whatever may be her own trepidations, the impression to her hearers is a fine—not a heavy—power that is all alertness, elasticity and quick concentration. She matches the orchestra with a voice as clear and authoritative as its own. Early in the concerto declaims the melody whence much of the first movement is to spring. Mme. Samaroff made it so eloquent, so masterful that it seemed to still the interrupting orchestral voices and then subdue them to its bidding. This power gained in elasticity, began even to have a kind of white fire of its own as the long movement advanced. There were momentary fusions with the other voices of the music, but always they were subsidiary or accessory voices. Never was a piano concerto more a piano concerto, not in display of the instrument, but in its dominance of the whole. Throughout Mme. Samaroff held to this largeness. The slow movement was songful but with an ample eloquence, as though the music and the piano were not things to be sentimentalized. Came the final rondo and the piano seemed to shepherd and drive the orchestra before it. Mme. Samaroff's long sweeps of tone were like long lashes playing over its heads. Her masterful fire drove the orchestra before it. Her power mounted with the climax, but her hand was as firm and alert upon it as it had been from the beginning. Those who dislike piano concertos like to call them futile contests between piano and orchestra. Mme. Samaroff, for once, left no doubt which was the master. H. T. P.

JOURNAL,
NOVEMBER 27, 1909.

DELIUS INTRODUCED AT THE SYMPHONY

Orchestra Plays "Paris, a Night Piece," With Great Artistry.

MME. SAMAROFF IS THE SOLOIST

Plays Rubenstein's Concerto in D Minor, No. 4, and Is Much Enjoyed.

Frederick Delius, composer, was introduced to American music lovers at yesterday's Symphony matinee. A Boston introduction was especially appropriate in view of the circumstance that Mr. Delius has been described by a distinguished foreign authority as "a half-brother of Charles Martin Loeffler of Boston." And Boston, too, is the headquarters of the far-famed Appalachians, whose favorite mountains Delius has honored with a tone-pome; but that is another story.

Delius was born in Yorkshire, England, in 1863. At about the age of 20 he went to Florida to look after some orange groves. What he chiefly cultivated down South was music. He studied in Leipsic for a couple of years and then he settled down in France, studying by himself and writing.

Mistaken for German.

Ten years ago he presented himself in London as Fritz Delius and was mistaken for a German and generally misunderstood. The piece played here yesterday for the first time in this country is known as "Paris: A Night Piece." It was written ten years ago and first played in Elberfeld, Germany, in 1905, by the city orchestra under Dr. Hans Haym, to whom the extraordinarily interesting nocturne is dedicated.

There is a greater resemblance to Debussy than to Strauss in this Delius of the Parisian night piece. There is no turbulence, no frenetic climax. The kaleidoscopic picture has a subdued tone, varied now and then by shrill notes, as of some pedler crying his wares or some brazen urchin or grisette flaunting authority in the face; and there are even melodious suggestions of merry celebrations. The piece is modern in the most extreme sense of that term, but yet clear enough in its expressiveness to create a mood and arouse the imagination. The work was played as probably only the Symphony Orchestra could play it, with great artistry and sympathy; and the audience applauded in a manner that plainly indicated a desire to hear the piece again.

Rubinstein Concerto.

Mme. Olga Samaroff, the soloist of the afternoon, played the Rubinstein concerto in D minor, No. 4, which was presented at a Symphony concert three years ago by one of her teachers, Ernest Hutcheson, and two years ago by Paderewski. Mme. Samaroff's performance was very much enjoyed by the audience. The orchestra gave a charming interpretation of the Mozart symphony in E flat major. It had the true Mozartian grace and elegance. The final number was the overture to Wagner's "Rienzi."

D'Indy's second symphony will be repeated next week by request. Mme. Schumann-Heink and Mr. Longy, the leading oboe player, will be the soloists.

SYMPHONY IN CAMBRIDGE

The third Symphony concert in Cambridge will be given on Thursday evening, Dec. 16. The soloist will be Mme. Olga Samaroff, who will play Rubinstein's concerto in D minor. The orchestral numbers will be Bantock's "The Pierrot of the Minute," Schumann's symphony in G major and Tschaikowsky's "Nut-Cracker" suite.

HERALD
Washington, D. C.

Boston Symphony Orchestra.

The second Boston symphony concert, Max Fiedler, conductor, will be given in the New National Theater on Tuesday afternoon, December 7, and will present as soloist that justly admired pianist, Mme. Olga Samaroff, who will play Liszt's Concerto, No. 1, in E flat major. Mr. Fiedler announces as the symphony, Goldmark's fascinating "The Rustic Wedding." The other number will be Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

[63]

BOSTON GLOBE-
NOVEMBER 27, 1909.

DELIUS' "PARIS" FOR FIRST TIME

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Symphony Enthusiasts Hear a Remarkable Production.

Mme Samaroff's Art on the Piano Wins Applause.

For every euphonious platitude of orthodox musical creed which Mr Fiedler and the orchestra expounded in Mozart's "E Flat" major symphony yesterday afternoon they added doubly distilled heresy in the cacophonous profanities of a new musical pagan, Hone Frederick Delius.

Surely this latest rebel from the faith will cause the guardians of appreciable form and intelligible melody much grief. He is a bold and wanton offender. Because of a conductor abreast of the times, and an orchestra which can work up complex scores quickly, Boston is down to the minute in the ways of orchestral literature.

The performance yesterday of Delius' "Paris: A Night Piece (The Song of a Great City)"—its first in America—could only give the general contour of the work, with its eagerly following train of quick-lived, sharply-varied episodes, kaleidoscopic swiftness and vividity of outline, surging chaos of myriad voices, high-sounding splendors of their beat and din, plangent dissonances, the lull of receding tumults and a passing melody overheard to fill it, the swift-pacing stride in the wake of the crowd, its feverish unrest, its fickleness, its caprices, its sordidness, its superb animalism, its picturesque abandon.

In Philip Hale's entr'acte in the program book of the week he quotes August Spanuth as calling Delius "a new musical dramatist." Whatever character the composer presupposes his work to have, the subject suggests material and treatment never declining to jaded repose, and mounting, on the contrary, to quite the apotheosis of bohemian hilarity.

When Paris Wakes Up.

One hearing shows the piece to be impressionism of a highly differentiated type. Delius begins, presumably, with drowsy twilight, that mopy, waking hour when properest Paris arouses itself to the sober duties of another night. On the hazy, gray line of a rumbling pedal point in the basses, the bass clarinet announces the first melodic sign of life. The oboe follows, and then the horn with themes of more decisive and eager expectation. Follows then a crescendo of pulsing, throbbing tone and the night is on.

Save for a moment's pause within doors now and then, to watch the ingratiating danseuse pirouette to piquant music or to hear a ballad to pig-sung in some cafe, the work is gorged with the clamor of humanity and its complexity of warring moods. Once initiated into Parisian night-time mysteries, the pace runs on unflagging, until in gigantic dissonant chords—the first evidence of simultaneous polyphony—the revelers shudder, perhaps only yawn, at their orgy, and conclude to go home.

To those who hold that night was made for less mutinous infringement of the law, musical and otherwise, this new piece of impressionism will doubtless seem monstrous and deplorable. However, to others who occasionally fancy the sweetness of rebellion and the clangor and stress of life, it will be fascinating, absorbing and thrilling.

Mme Samaroff's Pure Technic.

Rubinstein's D minor concerto for piano is strangely uneven. The first two movements are distinctive and vital. The closing allegro is often prolix and tedious. Notwithstanding, Mme Samaroff played the work with fine effect. Beginning the massive opening chords with verve and the degree of abandon essential to the spirit of the work, the pianiste continued the movement with much animation, which was attributable in no small degree to the sureness, precision and clarity of her technic.

Mme Samaroff played the second movement with unfailing beauty of tone. Her phrasing showed the utmost nicety in balance and proportion. She carried the last movement through its waste places and finished triumphantly with repeated recalls to the stage.

The Mozart symphony had the clearness, tonal beauty and fine fleetness which may have been expected from this orchestra. Wagner's Rienzi overture was clangorous and militant.

ADVERTISER.
NOVEMBER 27, 1909

NEW WORK PRODUCED AT SYMPHONY CONCERT

"A NIGHT PIECE," BY DELIUS, A "STUNNER"

Mme. Samaroff Plays Rubinstein's Concerto in D Minor—Wagner's "Rienzi" Overture the Finale.

By Louis C. Elson.

PROGRAMME.

Mozart. Symphony in E-flat major.
Rubinstein. Piano Concerto in D minor, No. 4.
Soloist, Mme. Olga Samaroff.
Delius. "Paris." A Night Piece, for Orchestra.
Wagner. "Rienzi" overture.

As a rule, Haydn wears better in his symphonies than Mozart does. Haydn always remains frankly simple and naive, while Mozart sometimes becomes dramatic, which places him in competition with a more modern style, to his detriment. But three of his symphonies are imperishable, the three that he composed in 1788, the G minor, the "Jupiter" and this "clarinette" symphony. Mozart was the father of the clarinette, so far as symphonic work was concerned, and this is the first symphony that uses the instrument.

For all that, he understood the instrument so little that he turned out the oboes from his score, to make room for it. The ghostly character of the lower register of the instrument he did not understand at all, and it remained for Weber to bring in this "chalumeau" in his Incantation scene in "Freischuetz," and for Mendelssohn to use it in his "Scotch" symphony.

But, apart from the interesting experiment here made with clarinette, the work itself is intrinsically fine. Its first movement is always interesting,—a good example of a clear "sonata-allegro," and its slow movement is also charming. Its Minuet is conventional, but the jig-like swing of its finale is quite attractive and was given in a rollicking fashion by the orchestra. But generally Mozart's symphonies excite the modern musician about as much as Richardson's "Clarissa Harlowe" would thrill the modern novel-reader.

Rubinstein's concertos are all "Clavier-maessig," well-suited to the piano, but not really great works. The composer was given to padding when his ideas ran out. Besides this he had the pianist's fault when composing such a concerto; he placed his favorite instrument in the lime-light all the time. Now a true concerto should be, like Beethoven's G and E-flat major concertos, a symphony with a thread of solo, or "obbligato," running through it. This Rubinstein and Liszt failed to allow because they loved the piano best, and Chopin also failed because he knew very little about the orchestra.

Mme. Samaroff played the work with a power that was truly masculine. Yet she did not force the instrument or ever produce an ugly or metallic tone. Her playing was full of good taste and careful attention to ensemble. In the slow movement she was deliciously clear and phrased and shaded beautifully. And it was such keen enjoyment to listen to a clear and poetic melody! In the finale her wrist-action in octave and chord work was most powerful and effective. Altogether she made the most of the concerto; but we wished her the Tschaikowsky B-flat or the Grieg concerto instead; she would have done still better.

The work by Delius stunned us. We have been in Paris several times, but we never knew that it was as bad as that. We tried to catch some of the meanings. Possibly the scales suggested the excellent fish suppers "chez Marguery's" in the Boulevard Poissoniere.

The fierce skips may have alluded to the Bal Bullier. The strange dissonances may have pictured the indignation at the amount of the bill presented at the Cafe de Paris after a frugal repast "a deux." Most of the work was simply a noise, very skilfully scored. Save for the fact that some typical Paris street cries are utilized, the picture might as well represent New York or any other metropolis. The work ran in alternate layers of racket and calm. There were catchy refrains probably sung by nocturnal roysterers (after the absinthe had got in its work) that were repeated over and over again, and sometimes suddenly hushed, as if a Gendarme had commanded "Circulez, Messieurs"! It was a hubbub made with malice aforethought.

We do not deny that the work might improve on repeated hearing, but we do not long to hear it again, in spite of its undeniable skill. Even here we think that the composer missed an opportunity, for it would have been more poetic to have ended with calmest dignity, intimating that the stars were still shining, above the petty turbulence of men.

After the English-French circus came a German-Italian one. Yet there are impressive points in the "Rienzi" overture. The Prayer was especially well-treated in the performance, both in its broad and massive style and in its diminution. Wagner has here beaten Meyerbeer on his own ground. There is a strong kinship between this work and some part of "The Huguenots." Altogether, then, after the Mozart calmness had passed, the concert was an exciting one even if not dealing in music that could be called absolutely great.

BOSTON POST.
NOVEMBER 27, 1909

SYMPHONY CONCERT

BY OLIN DOWNES

The programme of the seventh public rehearsal of the Symphony Orchestra yesterday afternoon in Symphony Hall: Symphony in E-flat, Mozart; piano concerto in D minor, Rubenstein; "Paris, a Night Piece" (The Song of a Great City), Fritz Delius (first time); Overture to "Rienzi," Wagner.

Mme. Olga Samaroff, soloist, gave a praiseworthy performance of a concerto that is now old. The pianist who plays the composition abounds with which the battering-ram passages with which ing must be an unusually tactful individual. In certain places Mme. Samaroff's tone was unpleasant. Saving this, and such lapses were the exception, her performance was scholarly, poetic, and beautifully pianistic. The work is essentially for the virtuoso, but the piano became a component part of a whole. The performance was not a series of answering phrases between instrument and orchestra, strung together by a thunderous tutti here and there. The first movement again stood out an enduring structure. The playing of the cadenza was notable for imagination and the manner in which it bound the coda with what had gone before. The sentimentality of the andante was not disguised, but neither, thank heaven, was it syruped. Mme. Samaroff has strength and virtuosity ample to cope with the exorbitant demands of the wind-up.

After a first hearing of a composer heard for the first time it is difficult to arrive at any conclusive opinion of Delius' "tone poem." Though the workmanship is sure, the scoring ultra-modern, but very clear, it is plain that we have to do with an arch-impressionist, and one cannot become acclimated to his style in 20 minutes or less. New men, who have not acceded to the customs of the multitude, are difficult to reckon with on preliminary acquaintance.

The short phrases that go to make this poem are, it is said, for the most part fairly literal transcriptions of street cries of Paris. They are employed with great skill, but it now seems that the music as a whole lacks any decided, characteristic physiognomy. One could trace Wagner and the modern Frenchman, but to tag a passage with a brand-new "Delius" was more difficult. Most of the phrase could be found in other textbooks.

There are those who accuse Delius of following in the footsteps of Charpentier, but it appears that "Paris" was written a year before "Louise," that Delius was not acquainted with the music of Charpentier at the time. Undoubtedly there is imagination, distinction, in this remarkable score; but where is the individual note the more evident, in the remarkable combining of timbres, or the material, itself? Hugo Wolf had more imagination than most, but he fell far short when he wrote his "Penthesilea." Delius' partition looked very appetizing on paper, but made only a partial impression when performed.

BOSTON SUNDAY GLOBE—NOVEMBER 28, 1909.

Boston Symphony Orchestra.

No symphonic work that Mr Fiedler has presented during his engagement here seems to have made a more profound impression than d'Indy's second symphony, which was played Nov 5 and 6. A large number of requests have been made for a repetition, and in response to these Mr Fiedler put it on the eighth program, which will be played next Friday afternoon and Saturday evening.

There will be two soloists — Mme Schumann-Heink, who sings with the orchestra for the first time in two years, and Mr Longy, the justly admired solo oboe of the orchestra.

Mme Schumann-Heink will sing the "Vitellia," recitative and aria from Mozart's "Titus," and Gounod's "Stances de Sapho." Mr Longy will play Handel's concerto for oboe and string orchestra, which has not been heard at a symphony concert since Mr Sautet played it in the early spring of 1888. The final number will be Wagner's "Huldigungs" march.

Cambridge Symphony Concert.

The third Symphony concert in Cambridge will be given on Thursday evening, Dec 16. The soloist will be Olga Samaroff, who will play the Rubinstein concerto in D minor. The orchestral numbers will be Bantock's overture, "The Pierrot of the Minute"; Schumann's symphony in C minor and Tschaikowsky's "Nut-Cracker" suite.

Boston Symphony Orchestra.

The second Boston Symphony concert will be given in the New National Theater on Tuesday afternoon, December 7, and will present as soloist Mme. Olga Samaroff, pianist, who will play Liszt's concerto No. 1 in E flat major. Mr. Fiedler announces as the symphony Goldmark's fascinating "The Rustic Wedding." The other number will be Richard Strauss' tone poem "Till Eulenspiegel's Merry Pranks."

TIMES
Washington, D. C.

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Newspaper Cutting Bureau in the World
From Globe
Address Bos.
Date Nov 25-09

Not All Our Fault

WHEN the stranger comes to this town and sees the "Musical Comedy" of The Girl from Pinkydora—or whatever the name may be—he wonders at the size and enthusiasm of the audience. But as he looks at some of the faces he decides that, being New Yorkers, we are getting just about what suits us—that we like it thin and "easy."

If a fellow prefers stale beer to good wine let him have it. But if this visitor while here should attend a concert of the Boston Symphony Orchestra he would see overflowing audiences equally appreciative and of a very different quality.

Our diet of stale beer is compulsory, not from preference. We can distinguish the abysmal gulf between the Boston Symphony and The Girl from Pinkydora.

Our Spartan endurance of the worst does not prevent our enjoyment of the best.

Newspaper Cutting Bureau in the World
m PHILA. LEDGER
ress PHILADELPHIA PA.

The second concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, December 6. There will be two soloists, Madam Schumann-Heink and Mr. Georges Longy, the justly admired oboe soloist of the orchestra. Madam Schumann-Heink will sing the "Vitellia" recitative and aria from Mozart's "Titus" and Gounod's "Stances de Sapho." Mr. Longy will play Handel's concerto for oboe and string orchestra. The orchestral numbers will be Weber's overture to the opera "Der Freischutz," Brahms' Second Symphony in D Major and Wagner's "Rienzi" overture.

In the afternoon, at 3 o'clock, at Witherspoon Hall, Mr. Hess, the concertmeister, will appear in string quartet with the Hess-Schroeder Quartet and Paul Krummeloh, the Philadelphia pianist.

m RECORD
ress PHILADELPHIA, PA.
NOV 28

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[64]

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To those who hold that night was made for less mutinous infringement of the law, musical and otherwise, this new piece of impressionism will doubtless seem monstrous and deplorable. However, to others who occasionally fancy the sweetness of rebellion and the clangor and stress of life, it will be fascinating, absorbing and thrilling.

Mme Samaroff's Pure Technic.

Rubinstein's D minor concerto for piano is strangely uneven. The first two movements are distinctive and vital. The closing allegro is often prolix and tedious. Notwithstanding, Mme Samaroff played the work with fine effect. Beginning the massive opening chords with verve and the degree of abandon essential to the spirit of the work, the pianiste continued the movement with much animation, which was attributable in no small degree to the sureness, precision and clarity of her technic.

Mme Samaroff played the second movement with unfailing beauty of tone. Her phrasing showed the utmost nicety in balance and proportion. She carried the last movement through its waste places and finished triumphantly with repeated recalls to the stage.

The Mozart symphony had the clearness, tonal beauty and fine fleetness which may have been expected from this orchestra. Wagner's Rienzi overture was clangorous and militant.

Newspaper Cutting Bureau in the World

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The second concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, December 6. There will be two soloists, Madam Schumann-Heink and Mr. Georges Longy, the justly admired oboe soloist of the orchestra. Madam Schumann-Heink will sing the "Vitellia" recitative and aria from Mozart's "Titus" and Gounod's "Stances de Sapho." Mr. Longy will play Handel's concerto for oboe and string orchestra. The orchestral numbers will be Weber's overture to the opera "Der Freischutz," Brahms' Second Symphony in D Major and Wagner's "Rienzi" overture.

In the afternoon, at 3 o'clock, at Witherspoon Hall, Mr. Hess, the concertmeister, will appear in string quartet with the Hess-Schroeder Quartet and Paul Krummeich, the Philadelphia pianist.

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ADVERTISER.
NOVEMBER 27, 1909

NEW WORK PRODUCED AT SYMPHONY CONCERT

"A NIGHT PIECE," BY DELIUS, A "STUNNER"

Mme. Samaroff Plays Rubinstein's Concerto in D Minor—Wagner's "Rienzi" Overture the Finale.

By Louis C. Elson.

PROGRAMME.

Mozart. Symphony in E-flat major.
Rubinstein. Piano Concerto in D minor, No. 4.
Soloist, Mme. Olga Samaroff.
Delius. "Paris." A Night Piece, for Orchestra.
Wagner. "Rienzi" overture.

As a rule, Haydn wears better in his symphonies than Mozart does. Haydn always remains frankly simple and naive, while Mozart sometimes becomes dramatic, which places him in competition with a more modern style, to his detriment. But three of his symphonies are imperishable, the three that he composed in 1788, the G minor, the "Jupiter" and this "clarinette" symphony. Mozart was the father of the clarinette, so far as symphonic work was concerned, and this is the first symphony that uses the instrument.

For all that, he understood the instrument so little that he turned out the oboes from his score, to make room for it. The ghostly character of the lower register of the instrument he did not understand at all, and it remained for Weber to bring in this "chalumeau" in his Incantation scene in "Freischuetz," and for Mendelssohn to use it in his "Scotch" symphony.

But, apart from the interesting experiment here made with clarinette, the work itself is intrinsically fine. Its first movement is always interesting,—a good example of a clear "sonata-allegro," and its slow movement is also charming. Its Minuet is conventional, but the jig-like swing of its finale is quite attractive and was given in a rollicking fashion by the orchestra. But generally Mozart's symphonies excite the modern musician about as much as Richardson's "Clarissa Harlowe" would thrill the modern novel-reader.

Rubinstein's concertos are all "Clavier-maessig," well-suited to the piano, but not really great works. The composer was given to padding when his ideas ran out. Besides this he had the pianist's fault when composing such a concerto; he placed his favorite instrument in the lime-light all the time. Now a true concerto should be, like Beethoven's G and E-flat major concertos, a symphony with a thread of solo, or "obbligato," running through it. This Rubinstein and Liszt failed to allow because they loved the piano best, and Chopin also failed because he knew very little about the orchestra.

Mme. Samaroff played the work with a power that was truly masculine. Yet she did not force the instrument or ever produce an ugly or metallic tone. Her playing was full of good taste and careful attention to ensemble. In the slow movement she was deliciously clear and phrased and shaded beautifully. And it was such keen enjoyment to listen to a clear and poetic melody! In the finale her wrist-action in octave and chord work was most powerful and effective. Altogether she made the most of the concerto, but we wished her the Tschaikowsky B-flat or the Grieg concerto instead; she would have done still better.

The work by Delius stunned us. We have been in Paris several times, but we never knew that it was as bad as that. We tried to catch some of the meanings. Possibly the scales suggested the excellent fish suppers "chez Marguery's" in the Boulevard Poissoniere.

The fierce skips may have alluded to the Bal Bullier. The strange dissonances may have pictured the indignation at the amount of the bill presented at the Cafe de Paris after a frugal repast "a deux." Most of the work was simply a noise, very skilfully scored. Save for the fact that some typical Paris street cries are utilized, the picture might as well represent New York or any other metropolis. The work ran in alternate layers of racket and calm. There were catchy refrains probably sung by nocturnal roysterers (after the absinthe had got in its work) that were repeated over and over again, and sometimes suddenly hushed, as if a Gendarme had commanded "Circulez, Messieurs"! It was a hubbub made with malice aforethought.

We do not deny that the work might improve on repeated hearing, but we do not long to hear it again, in spite of its undeniable skill. Even here we think that the composer missed an opportunity, for it would have been more poetic to have ended with calmest dignity, intimating that the stars were still shining, above the petty turbulence of men.

After the English-French circus came a German-Italian one. Yet there are impressive points in the "Rienzi" overture. The Prayer was especially well-treated in the performance, both in its broad and massive style and in its diminution. Wagner has here beaten Meyerbeer on his own ground. There is a strong kinship between this work and some part of "The Huguenots." Altogether, then, after the Mozart calmness had passed, the concert was an exciting one even if not dealing in music that could be called absolutely great.

BOSTON POST.
NOVEMBER 27, 1909

SYMPHONY CONCERT

BY OLIN DOWNES

The programme of the seventh public rehearsal of the Symphony Orchestra yesterday afternoon in Symphony Hall: Symphony in E-flat, Mozart; piano concerto in D minor, Rubenstein; "Paris, a Night Piece" (The Song of a Great City), Fritz Delius (first time); Overture to "Rienzi," Wagner.

Mme. Olga Samaroff, soloist, gave a praiseworthy performance of a concerto that is now old. The pianist who plays the battering-ram passages with which the composition abounds without thumping must be an unusually tactful individual. In certain places Mme. Samaroff's tone was unpleasant. Saving this, and such lapses were the exception, her performance was scholarly, poetic, and beautifully pianistic. The work is essentially for the virtuoso, but the piano became a component part of a whole. The performance was not a series of answering phrases between instrument and orchestra, strung together by a thunderous tutti here and there. The first movement again stood out an enduring structure. The playing of the cadenza was notable for imagination and the manner in which it bound the coda with what had gone before. The sentimentality of the andante was not disguised, but neither, thank heaven, was it syruped. Mme. Samaroff has strength and virtuosity ample to cope with the exorbitant demands of the wind-up.

After a first hearing of a composer heard for the first time it is difficult to arrive at any conclusive opinion of Delius' "tone poem." Though the workmanship is sure, the scoring ultra-modern, but very clear, it is plain that we have to do with an arch-impressionist, and one cannot become acclimated to his style in 20 minutes or less. New men, who have not acceded to the customs of the multitude, are difficult to reckon with on preliminary acquaintance.

The short phrases that go to make this poem are, it is said, for the most part fairly literal transcriptions of street cries of Paris. They are employed with great skill, but it now seems that the music as a whole lacks any decided, characteristic physiognomy. One could trace Wagner and the modern Frenchman, but to tag a passage with a brand-new "Delius" was more difficult. Most of the phrase could be found in other textbooks.

There are those who accuse Delius of following in the footsteps of Charpentier, but it appears that "Paris" was written a year before "Louise," that Delius was not acquainted with the music of Charpentier at the time. Unquestionably there is imagination, distinction, in this remarkable score; but where is the individual note the more evident, in the remarkable combining of timbres, or the material, itself? Hugo Wolf had more imagination than most, but he fell far short when he wrote his "Penthesilea." Delius' partition looked very appetizing on paper, but made only a partial impression when performed.

BOSTON SUNDAY GLOBE—
NOVEMBER 28, 1909.

Boston Symphony Orchestra.

No symphonic work that Mr Fiedler has presented during his engagement here seems to have made a more profound impression than d'Indy's second symphony, which was played Nov 5 and 6. A large number of requests have been made for a repetition, and in response to these Mr Fiedler put it on the eighth program, which will be played next Friday afternoon and Saturday evening.

There will be two soloists — Mme Schumann-Heink, who sings with the orchestra for the first time in two years, and Mr Longy, the justly admired solo oboe of the orchestra.

Mme Schumann-Heink will sing the "Vitellia" recitative and aria from Mozart's "Titus," and Gounod's "Stances de Sapho." Mr Longy will play Handel's concerto for oboe and string orchestra, which has not been heard at a symphony concert since Mr Sautet played it in the early spring of 1888. The final number will be Wagner's "Huldigungs" march.

Cambridge Symphony Concert.

The third Symphony concert in Cambridge will be given on Thursday evening, Dec 16. The soloist will be Olga Samaroff, who will play the Rubinstein concerto in D minor. The orchestral numbers will be Bantock's overture, "The Pierrot of the Minute"; Schumann's symphony in C minor and Tschaikowsky's "Nut-Cracker" suite.

TIMES

Washington, D. C.

Boston Symphony Orchestra.

The second Boston Symphony concert will be given in the New National Theater on Tuesday afternoon, December 7, and will present as soloist Mme. Olga Samaroff, pianist, who will play Liszt's concerto No. 1 in E flat major. Mr. Fiedler announces as the symphony Goldmark's fascinating "The Rustic Wedding." The other number will be Richard Strauss' tone poem "Till Eulenspiegel's Merry Pranks."

MADAME SAMAROFF WILL BE SOLOIST

The second Boston Symphony concert will be given in the New National Theater on Tuesday afternoon, December 7, with Madame Olga Samaroff, who will play Liszt's Concerto No. 1, in E flat major, as soloist.

Mr. Fiedler announces as the symphony, Goldmark's fascinating "The Rustic Wedding." The other number will be Richard Strauss' tone poen, "Till Eulenspiegel's Merry Pranks."

Newspaper Cutting Bureau in the World

From .....

Address .....

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Not All Our Fault

WHEN the stranger comes to this town and sees the "Musical Comedy" of The Girl from Pinkydora—or whatever the name may be—he wonders at the size and enthusiasm of the audience. But as he looks at some of the faces he decides that, being New Yorkers, we are getting just about what suits us—that we like it thin and "easy."

If a fellow prefers stale beer to good wine let him have it. But if this visitor while here should attend a concert of the Boston Symphony Orchestra he would see overflowing audiences equally appreciative and of a very different quality.

Our diet of stale beer is compulsory, not from preference. We can distinguish the abysmal gulf between the Boston Symphony and The Girl from Pinkydora.

Our Spartan endurance of the worst does not prevent our enjoyment of the best.

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The second concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, December 6. There will be two soloists. Madame Schumann-Heink and Mr. Georges Longy, the oboe soloist of the orchestra. Madame Schumann-Heink will sing the "Vitellia" recitati... aria from Mozart's "Titus" and... nod's "Stances de Sapho." Long... play Handel's Concerto for obo... string orchestra. The orchestral... bers will be Weber's overture... opera "Der Freischuetz," Brahms... ond Symphony in D Major and... ner's "Rienzi" overture.

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The second concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, December 6. There will be two soloists, Madame Schumann-Heink and Mr. Georges Longy, the justly admired oboe soloist of the Orchestra. Madame Schumann-Heink will sing the "Vitellia" recitative and aria from Mozart's "Titus" and Gounod's "Stances de Sapho." Mr. Longy will play Handel's concerto for oboe and string orchestra. The orchestral numbers will be Weber's overture to the opera "Der Freischutz," Brahm's Second Symphony in D-Major and Wagner's "Rienzi" overture.

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TRANSCRIPT,
DECEMBER 6, 1909

News of the Day

Mr. Fiedler is beginning his preparations for the performance of Liszt's "Faust" symphony "in its entirety," for the first time in years at the Symphony Concerts. The first three movements—the character-pictures, as Liszt called them, of Faust, Gretchen and Mephistopheles—are purely orchestral, and Mr. Gericke played them in the final year of his conductorship. To them, Liszt added an epilogue, for orchestra, men's chorus and solo tenor voice, with a text from Goethe's "chorus mysticus" in which the "woman-soul" of Gretchen triumphs. It is this epilogue which Mr. Fiedler intends to perform, with a choir from the Apollo Club to assist the orchestra.

The concerts of the Symphony Orchestra in Christmas week are to take their usual course this year. Thus the afternoon concert will fall on the day before Christmas, Friday, Dec. 24, while the evening concert will fall on Christmas Day, Saturday, Dec. 25. At both, Mme. Carreño, the pianist, will appear with the orchestra.

MONITOR,
DECEMBER 6, 1909.

SYMPHONY CONCERT.

In Symphony hall Saturday evening the Boston Symphony orchestra, Max Fiedler, conductor, gave their seventh concert with the following program: "D'Indy," symphony in B flat, No. 2, op. 57; Mozart, "Recitative" and "Rondo" from the opera "Titus"; Handel, concerto for oboe and string orchestra; Gounod, stanzas of Sappho from the opera "Sappho"; Wagner, "Huldigung's March." The soloists were Mme. Ernestine Schumann-Heink and Georges Longy.

The two performances of the d'Indy symphony separated by an interval of but a month were easy to compare both in general spirit and in detail. Mr. Fiedler was evidently glad to be requested to repeat the work because he conducted in his most thoroughgoing manner. In some ways the December performance was better than that of November, for there was a precision in the second reading of the B flat symphony that was wanting in the first. Mr. Fiedler can be a precise conductor, can direct his musicians in the real Gericke martinet manner if he chooses to; and he can do it with modern music, too; he does not need to go back to century-old composers for types of classic severity. So the playing of d'Indy's work on Saturday evening was precise almost to stiffness, whereas the playing of it a month ago was flowing, jubilant.

The November performance made the third movement a scherzo, or at least made it decidedly good humored music; but the December performance made the third movement as sober as all the rest of the work; it even left out the little final quip which in November stirred the symphony audiences to a moment of laughter. M. Fiedler at this request performance put himself to the immense task of making a new interpretation. It was a more studied interpretation than the first; the contrasts were toned down, there was apparent endeavor to blend the symphony into a unity of mood.

Mme. Schumann-Heink in the Mozart aria controled the resources of her mezzo-soprano and of her contralto to the best results of self-expression. She has solved the problem of making a detached aria from a forgotten opera serve her concert purposes. The aria as she sang it portrayed certain easily recognized emotions; there was no attempt made to impersonate the character in the Mozart drama.

Mr. Longy's performance was not the kind to suit the taste of Arnold Dolmetsch, because it was done with a modern oboe and with the Handelian group of four-stringed instruments increased to the dimensions of a modern string orchestra; and in place of a tinkling harpsichord there was a grand piano. Mr. Longy could play the Handel concerto with Mr. Dolmetsch in a small hall before a small audience and feel some historic satisfaction in the performance; he could play it in its modern arranged form and be heard before his own Symphony audience and the imaginations of his listeners might reconstruct the Handelian tone picture if they wished from the modern enlargement of it. Mr. Longy was applauded, not like Mme. Schumann-Heink, who was recalled more times than any other soloist who has appeared on the Symphony platform this year, but he was applauded with the enthusiasm which the Symphony audiences show whenever one of the leading instrumentalists of the orchestra comes to the front.

TRANSCRIPT,
DECEMBER 4, 1909

THE MUSIC OF YESTERDAY

"FAUST" AND A SYMPHONY CONCERT

D'Indy's Second Symphony and Gounod's Opera for Extremes of French Music—Mr. Goodrich's New Talents as an Operatic Conductor—The Opera Orchestra in a New Light—Mr. Nivette's Mephistopheles for the Other Saving Grace of a Rather Tame Performance of "Faust"—Mme. Schumann-Heink and Mr. Longy at the Symphony Concert

With d'Indy's second symphony for the chief piece at the Symphony Concert of Friday afternoon, and with Gounod's "Faust" for the first time at the opera house in the evening, two extremes of French music met in Boston yesterday. By common consent the symphony is the highest achievement, thus far, of the newer French composers, and little by little it is making its way to the understanding and the appreciation of those that hear it. Twice under Mr. Gericke, twice under Mr. d'Indy himself, and now three times under Mr. Fiedler, it has been performed in Boston, and the repetition of yesterday, like that of tonight, was due to genuine and, as such things go, widespread request. "Faust," on the other hand, is one of the most familiar of operas. For fifty years it has held the stage, gone up and down the world, and been performed by all sorts and conditions of singers from "ideal casts" to pupils and amateurs. Yet, well done, it still keeps its vitality, because, like d'Indy's symphony, it is a masterpiece in its kind. In none of the new French music has Mr. Fiedler shown such keenness of sympathetic understanding as in this symphony; his men seconded him to the utmost, and the performance yesterday was notable for the clothing of the music with the mingled reflection and passion that stir in it. It is possible to conceive of "Faust" in more animating and illuminating performance than it received at the opera house lats night. The orchestra, indeed, has not been heard to such advantage since the season began, and Mr. Goodrich conducted with an ability and security that surprised even those who expected most of him. Mr. Nivette's Mephistopheles, too, had its distinctions; and the chorus once more proved its unusual mettle; but otherwise the performance had a tameness that "Faust" nowadays can ill endure. It ran conscientiously, but unkindlingly forward. For the rest, at the Symphony Concert of the afternoon, Mme. Schumann-Heink sang with the ordered power, the beauty of tone, the security and the discrimination of style that of late have distinguished her, while for the first time in twenty-one years, the audience heard a concerto for oboe. Naturally, it seized the rare occasion to applaud Mr. Longy, who played it, as one of the exceptional virtuosi of the orchestra.

MONITOR,
DECEMBER 11, 1909.

Next week's program for the rehearsal and concert of the Symphony orchestra will give the place of honor to Serge Rachmaninoff. He will play his own concerto in C minor for piano which he has already played with the orchestra in Philadelphia, Baltimore, New York and Hartford. He will also conduct his new symphonic poem after Bocklin's picture "Todes-Insel," which hangs in the museum at Leipsic.

Bocklin's romantic paintings have more than once furnished inspiration to musicians, notably to Hans Huber, the Swiss composer, who has written a "Bocklin Symphony," and to Felix Weingartner, whose symphonic poem "The Isles of the Blessed" after Bocklin's picture of the same name, was performed here under Mr. Gericke.

Mr. Rachmaninoff's symphonic poem had its first hearing in this country last week in Chicago, when it was played by the Theodore Thomas Orchestra, with Mr. Rachmaninoff as leader.

The other members on the program of the ninth rehearsal and concert, are Brahms' Tragic Overture and Wagner's prelude to the "Mastersingers of Nuremberg."

The third concert in Cambridge of the Symphony orchestra will be given in Sanders theater next Thursday evening, Dec. 16. Mme. Olga Samaroff will be the soloist, playing with the orchestra, Rubenstein's fourth concerto in D minor. The symphony will be Schumann's in C minor, and the two pieces in lighter vein will be Bantock's overture to "The Pierrot of the Minute" and Tschaikowsky's "Nut-Cracker" suite.

TRANSCRIPT,
DECEMBER 11,

CONCERTS NEXT WEEK

Mr. Rachmaninoff, as Composer, Conductor and Pianist at the Symphony Concerts—Pepito Arriola for a New Prodigy—Mr. and Mrs. Mannes to Begin Their Recitals—Mr. Platt and Mr. Perabo for Pianists

Mr. Rachmaninoff, after delays caused by illness earlier in the present season, will appear at the Symphony Concerts of Friday afternoon and Saturday evening, Dec. 17 and 18, in the triple capacity of composer, conductor and soloist. He will conduct the first performance in Boston of his new symphonic poem, "The Island of the Dead," inspired by the fantastic and impressive picture of that title by Arnold Böcklein. The canvas hangs in the Art Museum at Leipsic, but the picture is familiar through countless reproductions. The impression of Böcklein's powerful imagination and his departures from the old schools of painting have left their imprint on the art of the younger Germans. The force of his romanticism has been felt by Mr. Rachmaninoff, who, in common with the later Russian composer, has renounced the rigid adherence to national characteristics, and courted inspiration chiefly from the Germans. Nor has Mr. Rachmaninoff been alone in his musical tribute to Böcklein. During Mr. Gericke's conductorship Felix Weingartner's symphonic poem, "The Fields of the Blessed," drawn from another of Böcklein's canvases, was performed here, a Böcklein Symphony, with movements named for different pictures, has been written by Hans Huber, a Swiss composer, and current report in foreign papers tells of still another symphony based on his paintings. In the November trip of the Orchestra Mr. Rachmaninoff was the soloist for concerts in Philadelphia, Baltimore, New York and Hartford. He will play in Boston, as at these concerts, his piano concerto in C minor. From the impression he made in his recital in Symphony Hall last month, this work will be awaited with considerable interest. The other numbers on the programme will be Brahms's "Tragic Overture" and Wagner's Prelude to "The Master Singers of Nuremberg."

The third Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening, Dec. 16. The soloist will be Mme. Olga Samaroff, and the programme will comprise Bantock's Comedy Overture, "The Pierrot of the Minute." Schumann's Symphony in C-Minor, Rubinstein's Concerto No. 4 in D-Minor for pianoforte and orchestra, and Tschaikowsky's "Nut-Cracker" suite.

TRAVELER,
DECEMBER 11, 1909.

The ninth programme of the Boston Symphony Orchestra which will be played on next Friday afternoon and Saturday evening promises to be of more than usual interest in that it will present Rachmaninoff in the triple capacity of composer, conductor and pianist. Rachmaninoff, it will be remembered, was scheduled to appear with the orchestra in October but having had to delay his sailing from the other side, it was necessary to postpone the engagement and the date has been set for the coming wek.

He will also conduct his new symphonic poem "The Island of the Dead." This had its first performance in America a fortnight ago in Chicago with the Theodore Thomas orchestra, Rachmaninoff conducting. Felix Weingartner's symphonic poem "The Fields of the Blessed" which was played here in Mr. Gericke's time. will also be played.

The other numbers on the programme are Braham's "Tragic Overture," and Wagner's prelude to "The Mastersingers of Nuremberg."

SUNDAY GLOBE-
-DECEMBER 12.

Rachmaninoff This Week With Symphony Orchestra.

This week's Symphony program promises to be of more than usual interest, in that it will present Rachmaninoff in the triple capacity of composer, conductor and pianist. Rachmaninoff, it will be remembered, was scheduled to appear with the orchestra in October, but having had to delay his sailing from the other side it was necessary to postpone the engagement.

In the November southern trip of the orchestra Rachmaninoff was soloist in Philadelphia, Baltimore, New York and Hartford, playing his concerto in C minor, which he will play here.

He will also conduct his new symphonic poem, "The Island of the Dead." This had its first performance in America a fortnight ago in Chicago with the Theodore Thomas orchestra, Rachmaninoff conducting. As the title of the poem implies the composer has drawn his inspiration from the picture of Arnold Bocklin, which hangs in the art museum at Leipsic.

Bocklin, with his romantic and at times fantastic imagination, not only inspired many of the younger painters, but his pictures have before now acted as a source of inspiration to composers.

Felix Weingartner's symphonic poem, "The Fields of the Blessed," was inspired by the picture of the same name which is in Berlin; Hans Huber, the Swiss composer, has written the Bocklin symphony, the different movements of which draw their titles from the different Bocklin pictures, and recently foreign papers have noted the performance of another symphony based on his pictures.

The other numbers on the program are Brahms' "Tragic Overture" and Wagner's prelude to "The Mastersingers of Nuremberg."

HERALD,
DECEMBER 18, 1909.

RACHMANINOFF AS CONDUCTOR

Appears Also as Pianist and Composer at Ninth Symphony Rehearsal Before an Unusually Enthusiastic Audience.

"ISLAND OF THE DEAD" AN IMPRESSIVE WORK

BY PHILIP HALE.

The ninth public rehearsal of the Boston Symphony orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Tragic overture.....Brahms
"The Island of the Dead," symphonic poem to A. Boecklin's picture.....Rachmaninoff
Second concerto for piano.....Rachmaninoff
Prelude to "The Mastersingers of Nuremberg".....Wagner

Mr. Rachmaninoff appeared yesterday as composer, pianist and conductor. He is not your ordinary composer-pianist or composer-conductor; he is a pianist of marked ability and a conductor of unusual skill, authority and magnetism.

His symphonic poem and his concerto were played here for the first time. When Mr. Rachmaninoff gave a recital with a program of his own compositions a month ago, he did not make a marked impression. The sonata, which is of about the same age as the symphonic poem, was for the most part austere, melancholy, self-restrained; the themes had not a decided profile, and the structure, though scholarly, was not remarkable. Nevertheless, the music had a certain individuality. Some of his smaller piano pieces had this and showed more spontaneity and charm in the invention.

"The Island of the Dead," which was performed in Moscow last season, was suggested by the well known picture of Arnold Boecklin, a picture of which there are four or five variants. It is fair to assume that the music expresses the composer's thoughts suggested by the picture; that it is not merely an attempt to translate the picture into tones. The best commentary on this composition for a program-book would be an engraving or a half-tone of the painter's work. But if this composition were only a literal translation of Boecklin's picture, how would the middle sections with the emotional storm and stress and the climaxes, especially the one that is built on the third chief theme, be explained?

For Boecklin himself described his "Island of the Dead" as a dream picture. "It must produce such an effect of stillness," he said, "that any one would be frightened if he should hear a rapping on the door." The island is far from the strife and the din of the world. In its awful solemnity it insures unbroken rest and quiet for the dead. The waves are hushed. No voice is heard, no cry of wandering bird. It is as though no human being could endure the solitude; as though the island had been cursed with the curse of silence, as was the world and the wretched man by the demon in Poe's wild tale. The only visitors are for a moment, and they silently entomb those who are to be silent forever. The ferryman is no Charon demanding passage money or reviling the unprovided ghosts on the receding shore. And that white figure that stands by the coffin? Is it priest or mourner?

A literal translation of this picture into tones would necessarily be short, otherwise it would be monotonous in mood and in color. The first pages are admirable in the expression of the mood of the picture, as remembered by the hearer. After this mood is firmly established, the composer gives eloquent utterance to thoughts which he associates with Boecklin's painting. And to the hearer the composer seems, with his dexterous and effective use of the plain song "Dies Irae," and his own themes of lamentation and despair, to contrast the eternal silence of this cypress-tufted resting place and its inhabitants in their sepulchres with the emotions of those that must still live, strive, mourn. Thus does the composer give proportion and dramatic contrast to a work fundamentally sombre and nobly imaginative.

For this "Island of the Dead" is not merely pictorial; it contains lofty thoughts treated in an epic manner. The impressive effect is made not only by the character of the thoughts, but also by the arrangement of them and the orchestral expression. The poem is not episodic; there is unbroken continuity, as though one looking long at Boecklin's picture should meditate the eternal problems unanswerable in this world, realize the impotence of lamentation and protestation, and then accept the mystery and himself look forward to the last journey and the final resting place.

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BOSTON JOURNAL
DECEMBER 18, 1909.

SOCIETY TURNS OUT TO HEAR SYMPHONY

More Men Than Usual Attend the Friday Afternoon Rehearsal and Many Prominent Women Are Seen in the Large Audience.

There was a large crowd out yesterday for the Symphony rehearsal and more men than usual, among them Pepito Arriola, invited to hear the soloist, Sergei Rachmaninoff, who received an ovation.

Among society people present were Mrs. Francis H. Peabody, Mrs. Charles E. Inches and her bud daughter, Louise; Mrs. Arthur Astor Carey, Miss Cornelia Wolcott, Mrs. William Hadwin Ames, looking well in a raspberry cloth gown, sables and white turban with feathers to match the gown; Mrs. George Cushing, Mrs. John L. Gardner in gray velvet and chinchilla fur cape, Mrs. Edmund Brainerd Cowles, Mrs. Walter Scott Fitz, Mrs. Francis M. Stanley, Mrs. Nathan Matthews, Miss Katherine Foote, Miss Emma Wethern, Mrs. Edwin Upton Curtis, Mrs. Frederic L. W. Richardson (Anne Blake), richly attired in black velvet, ermine furs and odd shaped small hat of velvet and ermine; Mrs. S. V. R. Crosby, with her father, Mr. Grew; Mr. Frederick P. Vinton, Mr. T. Adamowski, Mrs. Winthrop Sargent, handsome in gray broadcloth; Mrs. T. James Bowlker, Miss Rosamond Dixey, Miss Mary Fay, Mrs. C. L. Wead, Mrs. Horace Clarke Jealous, Miss Katherine Fay in dark blue cloth and toque to match, Miss Rosamond Fay, Mrs. Thacher Loring and daughter, Margaret; Mrs. A. Forbes Conant, Miss MacNicholl, Mrs. George Shattuck, Mrs. Edward Winslow, Mrs. Eben S. Draper and her daughter, Dorothy, gowned in blue with white furs; Mrs. William Lindsey, Mrs. Edgar Pierce, Mrs. J. B. Forsyth and Maj. Henry L. Higginson.

BOSTON POST,
DECEMBER 18, 1909

SYMPHONY CONCERT

BY OLIN DOWNES

A memorable concert took place yesterday afternoon when Sergei Rachmaninoff conducted his symphonic poem after Boecklin, "The Isle of the Dead," and played his piano concerto at the ninth public rehearsal of the Symphony Orchestra in Symphony Hall. The programme was completed by Brahms' "Tragic Overture" and the prelude to the Meistersingers.

Mr. Rachmaninoff, a tall gentleman in a frock coat, is a man of surprising, not easily explicable force and personality. In recent years Richard Strauss, Camille Saint-Saens, Vincent D'Indy have preceded him as visiting conductors. The first electrified his orchestra and his audience. The second received the reward of his achievements. The music of Mr. D'Indy did him more justice than his presence. With a lesser reputation Mr. Rachmaninoff surpassed all these, as far as an individual impression was concerned. When Mr. Fiedler brought him upon the stage he acknowledged a cordial greeting with a fine dignity and the self-possession of a man of wide experience, then he led the orchestra in a superb performance with extraordinary authority and magnetism.

Listening to the impressive music one was the more sensible of the vitalizing power of the man himself. It was not possible to put a finger on a theme and say: "That's Rachmaninoff," but one was immediately seized and absorbed by an overmastering mood expressed with consummate technical and esthetic mastery. That was Rachmaninoff. When he writes for the piano he is only occasionally successful in capturing a good idea. Either, for the most part, he does not write seriously, or else invention, which is not the strongest factor of his compositions, refuses to work for the mere sake of sound or tonal design. He would tax the piano as he taxes the orchestra. The orchestra can respond, and Mr. Rachmaninoff is aware of its resources as are few composers, even today.

There is hardly a composer so utterly and exclusively subjective when he sits down in earnest to express himself. Claude Debussy may frighten the bour-

TRANSCRIPT.
DECEMBER 15, 1909

SERGE RACHMANINOFF

RUSSIAN COMPOSER, PIANIST AND CONDUCTOR

His Coming, This Week, in His Threefold Aspect to the Symphony Concerts—His Comparative Youth and His Career in Russia and Germany—The Piano and the Orchestral Music That He Has Written—His Ventures Into Opera—The Concerto and the New Tone-Poem to Be Played Here—Rachmaninoff's Indifference to Ultra-Modern Tendencies

BY EDWARD BURLINGAME HILL

For some weeks past Serge Rachmaninoff, the latest European composer to visit our shores, has been appearing as pianist and conductor in the concerts of our leading orchestras. Thus, he was soloist of the Boston Symphony Orchestra on its tour in November; he played his third concerto for a first performance anywhere with the New York Symphony Society; he conducted his latest orchestral work in Chicago, and he has played and conducted in Philadelphia, Pittsburg and Toronto. Received with enthusiasm everywhere as befits an honored guest, he has made the impression of a pianist of great if not supreme gifts, a conductor of marked ability, and a composer of indubitable talents who takes a serious and dignified attitude towards his art. Although he has already made his Boston début in recital, he will doubtless show his calibre as an artist still more effectively at the Symphony Concerts of Dec. 17 and 18, when he will play his second concerto and conduct his latest orchestral work, "The Isle of the Dead." In consequence a review of his career comes as a justifiable preface to his appearances on Friday and Saturday.

The Record of His Career

Russia, forever seething with revolution politically, maintaining reactionary philosophical ideas, as in the writings of Tolstoi, affording a rich treasure to native composers, at least in the legendary poems of Lermontoff, Pushkin and Gogol, turns often, in spite of the intensely nationalistic composers of the "Invincible Band," Balakireff, Cui, Moussorgski, Borodine and Rimsky-Korsakoff, to the traditional in musical speech. Today the conservatives are headed by Glazounoff chiefly on account of his age and his prolific achievement. But close behind, and for many reasons of greater significance, are already two younger men, Scriabine and Rachmaninoff. Of these two, Rachmaninoff is the more consistent, and the more representative. His most striking qualities are his ready acceptance of traditional form and musical speech as represented by Tschaikowsky, and his solid versatility, which is entirely free from the reproach usually associated with expansive manifestation of ability. For he has made concert tours as pianist in Germany, to Vienna, Paris, London, besides his native Russia and the present trip to America. As a conductor he has confined his efforts chiefly to directing performances of his own works, although beginning in 1904 he acted as first conductor at the Imperial Opera House in Moscow for two years. In composition he has tried impartially orchestral music, piano music in large and small forms, chamber music, songs, the cantata and opera. Born in 1873, he was trained first at the St. Petersburg Conservatory, then at the similar institution in Moscow, where he studied the piano with his cousin, Alexander Siloti. Tanéieff and Arensky were his teachers in theory, and before he was twenty he had won a gold medal for composition. At present he holds the position of musical inspector throughout Russia by special appointment of the czar, the highest existing official musical position in his native country. Some estimation of the consideration in which he is held in Germany may be derived from the fact that he is engaged to conduct his second symphony Op. 27, and to play his second concerto, Op. 18, at a forthcoming festival in London directed by Hans Richter next October, to celebrate the centenary of Schumann's birth.

The Piano Music

Rachmaninoff was first known in this country as a composer of piano music, for Siloti played his famous prelude in C-sharp minor and the Waltz Op. 10 at his recitals in 1898-99. Characteristic short pieces are to be found in the sets Opp. 3, 6 and 10; and two suites for two pianos Op. 5 and Op. 17 are pieces for which the composer manifests an especial predilection. Among others of his piano pieces of more than ordinary interest are the Musical Moments Op. 16, a set of variations on Chopin's C-minor prelude, Op. 22, ten preludes Op. 23, and finally a sonata Op. 28, in D-minor. Rachmaninoff's piano style is not revolutionary, he does not attempt the subtle type of programme-music in which Debussy has treated subjects of fanciful delicacy and picturesqueness such as "An Evening in Grenada," "Gardens in the Rain," or "Goldfishes." It is wholesome and straightforward, frank in its musical message, admirably polished and fluent, but content withal with a traditional treatment of the piano. In short he is a believer in "absolute" music, in the impression resulting from the development of musical ideas apart from the extrinsic power of the imagination. Yet the idiom of his piano style is far removed from the commonplace. Within its limits, it is often difficult, but never ineffective. His prodigious ease and flexibility of resource testify alike to the thoroughness of the composer's training as well as to his faculty for invention. His technical figures are novel and varied, while his harmonic combinations are original without being bizarre. His most mature work for the piano is the sonata Op. 28, which actually has a programme back of it, although with characteristic reticence this does not appear in the published music. His inmost intention was to present the chief characters in Goetne's "Faust" in their individual traits as Liszt has done in his "Faust' symphony. With the clue that the separate movements might be entitled "Faust" "Gretchen" and "Mephistopheles," it is not difficult to discover dramatic characterization in the subdued and yearning themes of the first movement, the feminine gentleness of the second, and the sardonic and sinister picturings of the forces of evil in the finale.

Foremost in the list of his chamber music is the Elegiac Trio, op. 9 (1893), composed in memory of Tschaikowsky, whom Rachmaninoff reveres as artist and man. In this trio the mood of poignant and sincere elegy is maintained throughout, but there is a tendency on the part of the piano to assume the lion's share in giving out and developing the thematic material without due regard for the stringed instruments. In form, also, the work departs somewhat from the classic standpoint, but the felicitous return of the opening mood of plangent despair, suggests that the composer may have had Tschaikowsky's Trio in memory of Nicholas Rubinstein in mind, although the actual musical substance is far different.

As a pianist, Rachmaninoff has naturally written for his instrument in combination with the orchestra. His first concerto, op. 1 in F-sharp minor, dedicated to Siloti, was played by Carlo Buonamici at a concert of the Boston Symphony Orchestra, Dec 17, 1904, and later in the same season at Sanders Theatre, Cambridge. It is frankly a virtuoso work, characterized by brilliant and effective passages for piano. In the second concerto, op. 18, in C minor, which he will play here on Friday and Saturday, the composer has sought to equalize the balance between the piano and orchestra. In the first movement the piano frequently plays accompaniment passages while the orchestra gives out the themes and overdevelops them. In the slow movement, the flute, clarinet and bassoons have frequent solos, in which the piano is chief accompanist, and only occasionally rises to assert its rights as melodic interpreter. In the finale, the interest is about evenly divided, although the piano comes to the fore with brilliant passages and a striking cadenza towards the close. The second concerto, which has already been played here by Gabrilowitsch and Miss Tina Lerner, is conspicuous for its solidity of structure, its musical lifeness, and for its notable originality and force, although on conservative lines. Of the third concerto, which received its initial performance with the composer as soloist at a concert of the New York Symphony Society, Nov. 28, reports would indicate that it is similar in style to the second concerto, although more melancholy and subdued in mood. The customary slow movement is replaced by a lighter intermezzo, as in Schumann's piano concerto. The prevailing impression appears to be that the third concerto is a work of technical and expressive maturity, if somewhat austere.

Songs and Operas

If Rachmaninoff has a surprising number of instrumental works to his credit, considering his relative youth, he has also devoted himself markedly to vocal music. Among pieces of this class are six choruses for women's voices Op. 15; a humorous chorus for mixed voices; two cantatas "Spring" for chorus, baritone solo and orchestra Op. 15; and "The Avaricious Knight," Op. 20, words by Pushkin. He has also composed upwards of fifty songs (Opp. 4, 8, 14, 21 and 26), which show to a marked degree his ability to create and differentiate genuinely lyric words. Of these, the song Op. 14, No. 11, entitled "Spring Approaches," is worthy of more attention from singers on account of its spontaneous enthusiasm. In Op. 14 and 21 are at least ten songs which would repay study and performance by those interested in Russian music. The song Op. 21, No. 1, entitled "Fate," is ingenious in that it employs with various rhythmic and harmonic devices the opening theme of Beethoven's Fifth Symphony, of which Beethoven himself said, "Thus Fate knocks at the door."

Rachmaninoff has also attempted the dramatic forms. His opera, "Aleko," after Puskin, was sung at the Imperial Opera House in Moscow as early as 1892. Another opera by him, with a subject of unusual romantic tinge, is "Francesca da Rimini," Op. 25, founded on episodes in Dante's "Inferno," the words by Modest Tschaikowsky, whose biography of his brother is a classic in Mrs. Newmarch's edition. In "Francesca da Rimini," to judge by the piano score, we find a style of a definitely romantic type, dramatic within somewhat conventional limits, yet attaining a conspicuous individuality, notwithstanding a noteworthy innovation is the use of choruses behind the scenes, singing with closed lips. This is perhaps a familiar effect upon the concert stage, but heard from behind the scenes it serves to deepen the mystery and tragedy of the story of these historic lovers. In the second act of "Madama Butterfly," Puccini has used similar means to similar ends.

The Orchestral Pieces

If Rachmaninoff's contributions to orchestral literature have not been many, most of them are representative of his music at its best. First of all comes the Fantasie "The Cliff," after Lermontoff, performed by the Russian Symphony Society in New York, Jan. 28, 1904, and again March 11, 1905. It was greeted with acclaim by certain New York critics, and justly so, for while relatively simple as orchestral works go nowadays, it has conspicuously imagination, picturesque suggestion and poetic color in its orchestral style, besides an intrinsic musical interest It attracts alike by its unobtrusive yet rare workmanship, and the beauty and significance of its ideas. A "Gypsy Caprice," Op. 12, pleases more by the vitality and piquancy of its rhythms than by the incisive melodic character or treatment of its themes. The first symphony, Op. 13 (1895) is apparently unobtainable in this country. The second symphony, performed for the first time in America at a concert of the Philadelphia Orchestra Nov. 26, 1909, is a work of dignity and ample proportions. An impressive introduction developed with considerable sense of reserve power, leads to an allegro in which the themes are not of great significance, but in which the workmanship is firm, the structure logical and the orchestration brilliant if somewhat conventionally so. A long scherzo follows, full of picturesque orchestral effects, inimitable drollery and capricious humor, spontaneously ingenious in treatment. The slow movement impresses at first chiefly by its solidity and seriousness in the long-sustained breath of its melodies. The finale is unflagging in its brilliancy and variety of thematic manipulation; an episode appearing first in the wood-wind is later transferred to trumpets, trombones and tuba with brilliant effect. The second theme returns in a sort of peroration in combination with the rhythm of the first theme, and the symphony ends in a dazzling and vigorous climax. It is not a work or poetry or delicate sentiment, but the mastery of abstract symphonic style is exceptional in its surety and force; it is full of individual and sober conviction.

It seems reasonable to expect that Rachmaninoff's most significant orchestral work is the symphonic poem, "The Isle of the Dead," after the picture by Boecklin, played for the first time in this country under the composer's direction at a concert of the Chicago Orchestra Dec. 3, 1909, and to be repeated here this week. Pictures of Boecklin have already stirred the inspiration of Hans Huber, the Swiss composer, to compose a symphony, and suggested "The Elysian Fields" ("The Fields of the Blessed?") to Felix Weingartner. Nor is this surprising, for these pictures are full of sentiment, imaginative fancy and instinctively offer subjects for musical treatment by the receptive. From reports of the Chicago performance it would seem as if Rachmininoff had translated with singular felicity the sudden swell and irresistible rhythm of the sea around the "Isle of the Dead" as Boecklin has pictured it, the brooding mystery and the varied tender thoughts of the departed hovering over their abode. Furthermore, it would seem as if he had united the structural strength and general technical mastery of the second symphony to the imagination and poetic fancy of "The Cliff" and to have crowned these qualities with a maturity of expression and a human touch which betokens the ripened artist.

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TRANSCRIPT.
DECEMBER 18. 1909

THE SYMPHONY CONCERT

MR. RACHMANINOFF FOR UNIQUE IMPRESSION

His Fine Poise and Grave Sincerity—His Double Function as Conductor and Pianist—The Musician That Was Uppermost in Both—His Concerto and His Playing of It—His Tone-Poem of "The Isle of the Dead"—Its Pictorial Atmosphere and Poignant Suggestion — The Suggestion in the Man of His Music

For the first time, yesterday afternoon, since Mr. d'Indy paid his visit to Boston four years ago, a conductor other than its own and outside its own ranks led the Symphony Orchestra. Mr. Hess and Mr. Wendling had their turn when Dr. Muck fell ill, and Mr. Strube has conducted in his own pieces. Otherwise, until Mr. Rachmaninoff came yesterday, no leader has stood for the moment in Dr. Muck's or Mr. Fiedler's place. Mr. Rachmaninoff is a composer, but he does not conduct in most composers' blind and errant fashion. He has had, it seems, his experience in Russian opera houses and in orchestral concerts in Germany, too. Still less does he conduct like a virtuoso conductor, expressly summoned to exhibit his methods, his "readings" and his temperament. Mr. Rachmaninoff's pose was quiet and self-contained; his gestures were sparing and unemphatic; they tempered oftener than they enforced; there was nothing graphic in his ways; but he clearly imposed his will upon his band. And it was the will of an expert, discerning, imaginative, unobtrusively commanding musician. From their first encounter with him, the men had respected Mr. Rachmaninoff's abilities; quickly they came to like him; they did their best for him and his music; and he, like Mr. d'Indy before him, will probably go back to Germany and Russia to tell how expert and responsive instrument the Boston orchestra can be. He impressed his audience as favorably. Since Mr. Rachmaninoff is a Russian by race, if a German by residence in recent years, some in it expected an exotic presence. They saw instead a very tall figure, long of leg, neither slender nor thick of body, with slightly stooping shoulders, a largish head, a smooth, oval face, grave of expression and lighted by gravely contemplative eyes—a figure that might have come almost as plausibly out of New England as out of Russia.

Mr. Rachmaninoff's bearing had not an "effect" in it. He seemed wholly sincere in his unconsciousness of himself, in his quiet absorption in the work before him. He came, with equal poise, to conduct in his own tone-poem and to play the piano part in his own concerto. With equal gravity, he acknowledged welcoming and rewarding applause. The whole impression was of a rare personal reticence, of a man sincere with himself and with all men and things else. There was need only of the quick-coming spur of the music to divine the fine intellectual and imaginative fibre underneath. The gravity of Mr. Rachmaninoff's music is in his presence; its quiet accomplishment of its deliberate ends speaks in his bearing. The quiet of its coloring, the reflection that shapes it, the deep but unemphatic moods of it are in his personal presence. It is as sincere as he. It is long since so static a personality has so impressed an audience at the Symphony concerts. That it should do so was finely creditable to its instinctive discernment, and the unusually hearty and reiterated applause that followed the end of the tone-poem and the end of the concerto was surely for the man as well as for the composer, the conductor, and the virtuoso. If a few in the second balcony were clamoring vainly for his hackneyed prelude, no one else thought of it in the newer and the larger aspects of the composer.

The concerto in which Mr. Rachmaninoff palyed the pian part was his own in C minor, the tone-poem, in which he conducted was his own "Isle of the Dead" to —as the title runs—Boecklin's like-named picture. The concerto, though it his been played elsewhere in America and with the Symphony Orchestra was new to Boston, and only Chicago of other American cities, had previously heard "The Isle of the Dead." Of Mr. Rachmaninoff as a conductor enough, for the time, has been said. He was no less the musician when he turned pianist. A virtuoso he surely is by right of technical resource and the expert employment of it; but in all else he is the antipodes of a virtuoso. He left his hearers without thought of such skill for the skill's sake or rather for the sake of display of it. He did not bid the audience heed the individuality and the temperament of his reading. Still less was he the composer displaying himself, and making double effect since he was a conductor withal. He was the musician who sank himself in the playing of the music before him—music that he understood the better and the expressive each of which he gained the more fully and pervasively because he himself had written it Always his tone had an exceeding felicity, whether it marched in broad progressiveness, sang inmusing and melancholy wise, figured a cadenza in the mood of quiet and contemplative play with tonal fancier, whether it became as one with the softer voices of the orchestra or marshalled the whole choir with its own It was tone that never turned strident, nor hot nor brilliant It kept always its crystalline quality, its fine, clear, cool shadings its intimate suggestion even with a great orchestra in a great concert-room.

It is already the custom to speak of Mr. Rachmainoff's concerts as virtuoso pieces, because he was a practicing pianist before he was a composer. Other pianists may indeed make them such. As he himself played this second concerto, it seemed rather a piece of gravely meditated and reflectively written music for its own sake in which the piano had its place, not for the display of itself or of the pianist, but for fitter voice to his ideas and imaginings. Rather, it is absolute music in the true sense of the words, because the musical ideas whence it springs touch the imagination in themselves and being esthetic pleasure, while in the evolution and the play of them there is continuing resource, continuously, invention and fancy. Mr. Rachmainoff accomplishes these things indeed reflectively, but with reflection that in its sober depth of mood becomes emotion. His melodic ideas are not of a dried and evaporated Brahms, as some of his detractors will have it, but of the true vein of the contemplative and melancholy Slav. His own moods and moods and their own suggestions play upon them to give them more large and telling but always composed force, to turn them soberly songful, to touch them here and there with a quick fight fire. The listener hears for the pleasure and the beauty of sound, now tinted with thought, now vigorous with power, now warm and supple with emotion. He hears and enjoys as gravely, as sincerely as Mr. Rachmainoff wrote. It is music of a temperament that is rare in the strenuous fashion and impulses of music nowadays. It has caught an impulseTHT HA days. It has caught the action, the detachment of Brahms and added to them the Slav intensity of feeling even when the particular Slav has masked and tempered it.

"The Isle of the Dead," at a single hearing at once baffled, interested and impressed. Mr. Rachmaninoff has worked long upon it; he is not sure even now that he imparts the moods that Böcklin's picture kindled in him and the suggestions that it brought to his imagination. The length and the minuteness of his labors upon it has made it music of very fine and adroit shadings and often of very finely subdued and poignant voice. The little waves of a still sea lap the low rocks on the steep, bare cliffs of "Böcklin's isle. A faint, still wind stirs in the tops of his thick sypresses. The air all about the isle is still, yet when it stirs plaintive voices or the phantoms of voice sound faintly in it. These sounds, this air make the atmosphere of Böcklin's picture; they were perhaps the essence of its grave suggestion to Mr. Rachmaninoff's grave spirit. He has sought in his music to give these sounds their shadowed, their phantom, their iterated quality. He holds the voices of his orchestra low; the music moves to subdued rhythms; the harmonic background is oftenest wan; the voice of the music seems very faint and far. Yet the lip of still sea and the rustle of the cypresses is not quite changeless, and the plaintive voice of what Prospero would have called the spirits of the isle stirs out of changeful shadows among them. The voice is oftenest the poignant voice of longing, a plaint as of souls that are restless—that know not either the joys of Elysian fields nor yet the pains of an under and torturing world.

They are in the ish of the dead, yet the memory of the life behind, of the pleasures and pangs still haunts them. The old existence, in phantoms as shadowy as themselves still vexes them. Perhaps it is out of such imaginative scheme that Mr. Rachmaninoff has wrought his tone-poem. The beginning is surely of the isle, the sea, the cypresses, the stillness. The plaintive phantom voices stir in the pale air and light; they turn poignant with the memories of earth, with the pleasure and the pain behind, the state of things remembered that were dear though they hurt. The voices rise an outcry. Yet here grief and longing must turn slowly. The voices fall and are still, and again the sea laps the cliffs and the cypresses quiver, and there is footfall of new souls at the gates, and in the wan and changeless light, the wan and the changeless air, the music end. Perhaps it is idle and futile fancy so to make Mr. Rachmaninoff a "programme" for a tone-poem in which he has been content with a title. Yet, time again yesterday, his own music, and in its substance and its mood and above all in its intsrumental coloring seemed to infuse it. As we wrote in absorbed and deeply touched mood to fine issues, so may his hearers dare and try to listen to him..

H. T. P.

BOSTON POST,
JANUARY 1, 1910

SYMPHONY CONCERT

There was uncommon enthusiasm yesterday afternoon at Symphony Hall when the 20th public rehearsal of the Symphony orchestra this season took place. Programme: Symphony No. 2, Sibelius; scene and aria, "Ah! Perfido," Beethoven; Menuetto from Serenade in D, op. 65, Brahms; three songs with orchestra—"Hymnus," Strauss; "The Tambourine Player," Max Fiedler; "Er Ists," Hugo Wolf; Caprice on Spanish Themes, Rimsky-Korsakoff. Tilly Koenen, the Dutch singer who made her first Boston appearance in recital earlier this season, was soloist. A composition by Mr. Fiedler figured for the first time on a symphony programme.

THE BOSTON GLOBE
DECEMBER 18. 1909.

RACHMANINOFF IN TRIPLE ROLE

As Conductor, Pianist and Composer.

Symphonic Poem and Concerto Heard for First Time.

Cordially Received at Symphony Hall.

Sergei Rachmaninoff, the distinguished Russian musician, appeared at Symphony hall yesterday afternoon in the triple capacity of composer, pianist and conductor in the larger forms.

At his recent recital in this city Mr Rachmaninoff was found, in a program of his pianoforte compositions, to tend toward serious introspection in his mode of thought, both as composer and as interpreter.

With the wider scope and larger eloquence both of his symphonic poem, "The Island of the Dead," and his second concerto for pianoforte, and the more complete means for expression which he had yesterday in our orchestra, Mr Rachmaninoff again disclosed the same tendency to introspective thought magnified to the scale which his present resources could now reveal in his work.

Inasmuch as Rachmaninoff, the composer of his symphonic poem, "The Island of the Dead," must be largely estimated in terms of Rachmaninoff, the conductor of its first performance here, the work must necessarily be known chiefly through his reading.

As Composer.

It is as composer, in this instance, that Mr Rachmaninoff interests most. As such let him first be considered.

He offers no "program" for this tonal poem other than the fact that his inspiration sprang from the painting, "Island of the Dead," by Arnold Bocklin.

The solemn grandeur of solitude, vast, still, eternal, all-pervading, broods over the picture. The stately cypress trees enforce the mood. The noiselessly approaching boat, its spectral cargo of mourner and coffin deeply confirm it. This is the abode of death. The temporal, the trite, the inconsequential vanities of men and the passing hour have no place here. It is a theme of awe and primal bigness. To suggest it through the tones of an orchestra is to declare oneself a creative mind in music of deep insight and of great resource in expression.

As heard yesterday afternoon, the work was happy in the choice of themes, clear and logical in their development, rich in polyphony and appealing in the employment of color. In symmetry and plan of structure, it was admirable. In searching, trenchant delineation of the mood it was masterly.

The work began with repeated figure in double basses and tympani; quiet, remote, intagible, like the incessant beat of a distant sea. The movement then continued in unbroken, undulating waves of tone. There was no obvious, protruding lines; nor was there contrasting nor diverting episode or excursion into some new realm of fancy, as though the visual wonders of the island were the theme. A portent, strangely dissimilar to the world of sense clings to each bar and deepens as the work progresses.

Notwithstanding its flavor of mysticism, this music is not morbid, nor it is melancholy. It is contemplative. It has breadth of vision. It speaks of solitude and infinity.

Dignified Conductor.

It is quite extraordinary how Mr Rachmaninoff has kept his score above intruding or compromising irrelevancy. Its aloofness grows and intensifies. A memorable instance of this sustained cumulative power came in the development of the theme first given out by the horn. It was worked over by the enlarging resources of the orchestra through constant and accelerated repetition until the whole instrumental body is carried by it to a climax of superb puissance.

The weird mysticism which the composer gains by the simple device of the theme with the minor third persisting in the clarinets through many measures, and then repeated by the solo violin, gives impressiveness to the latter part. The concluding measures are quietly reminiscent of the opening figures. So it passes like a dream tempered by the supernatural.

Men who conduct with a supreme and unmistakable stamp of authority are seldom players upon an instrument. Mr Rachmaninoff is not such a conductor. He stood with dignity before the band and guided them through the work with an ease born of acquaintance with it. His beat upon the strategic first count of the bar is clear, but not strikingly incisive. The palm of the left hand when used at all was oftenest closed, save when the conductor extended the hand to diminish the tone.

Mr Rachmaninoff does not depart from his self-contained and reserved aloofness, even for the flood of tone which the climatic points require. Here again is the introspective rather than the actively executive mind.

As Pianist.

As an interpreter through the piano, however, and not as a player upon men, Mr Rachmaninoff was more convincing. His second concerto for pianoforte was heard for the first time in Boston.

While he was admirable as an artist who takes the piano into his confidence, rather than as a virtuoso who performs feats of violence upon it, Mr Rachmaninoff must again seem the greater as composer.

He has transcended the confines of the piano in this concerto. He has written music which gives the solo instrument an individual scheme of beautiful color and design in the pattern of the work until it proves too restricted for the breadth of thought which he would express.

Then, by permitting the greater resources of the orchestra to assist, and for the time, by making the piano an embellishing or accompanying instrument, he proves himself the composer first and the pianist afterward.

In the concerto, as in the symphonic poem, the composer shows his fondness for themes whose tones progress diatonically, or nearly so. In the first movements a subject of this character is given out by the piano and developed later with great beauty and effectiveness by the violins against embellishment in the solo instrument.

By this constant employ of the orchestra in supplementing his piano, Mr Rachmaninoff has given his concerto a freshness and unfailing variety. The themes are uniformly melodious and amenable to picturesque development. Contrast in means of treatment abounds.

The adagio is serenely contemplative, and offered the artist, as pianist, the opportunity for that curious, searching style of melody playing which under his fingers gives each minute figure significance.

The closing movement, allegro scherzando, secures animation easily by a clever use of staccato accompaniment of suppressed intensity in the orchestra.

It offers, too, one of the most beautiful themes of the work, which is given to the clarinet and is made particularly conspicuous.

Sincerity of Workmanship.

While Mr Rachmaninoff has supplied a cadenza for the piano, it seems, when not mere embellishment to the orchestra, as a form of individual speech, too intense to be trammeled by formal accompaniment, and not as a vehicle for mere display.

This sincerity of workmanship is stamped upon the two compositions throughout. It may be that which gives them the remarkable evenness of worth. There are not spots where the composer has seemed to fail of inspiration. He invariably has something to say.

As a pianist Mr Rachmaninoff gave a memorable demonstration of what the subservience of technic to interpretation may do in piano playing. Runs, skips, velocity and all the horde of agile tricks which habit gives to fingers were present when needed. These things were automatic servants of a mind which planned the effect, and of an emotion which enlivened and projected it. This is not necessarily brilliant pianism, but it is admirable art.

The distinguished guest was called to the stage many times after his concerto. He shook hands in evidently grateful appreciation with Mr Fiedler and Willy Hess, but even the ardent and long-enduring applause brought but the scant suspicion of a smile to the strong lines of the face, which in its aloof absorbtion, its fine asceticism, mirrors much of the spirit of his music.

Brahm's "Tragic" overture began the concert. The prelude to "The Mastersingers" ended it.

MONITOR
JANUARY 1, 1910.

Miss Tilly Koenen, the Dutch contralto, will sing this evening with the Boston Symphony orchestra at the eleventh concert, the program of which will be:

Sibelius, Symphony in D major, No. 2; Beethoven, Scena and aria, "Ah, perfido"; Brahms, Minuet from Serenade in D major, op. 11; three songs with orchestra; Richard Strauss, "Hymnus"; Max Fiedler, "Die Musikantin"; Hugo Wolf, "Er ist's"; Rimsky-Korsakoff, Caprice on Spanish themes, op. 34.

Mischa Elman will make his first public appearance of the season at the twelfth public rehearsal and concert of the Symphony Orchestra on next Friday afternoon and Saturday evening, Jan. 7 and 8. He will play the Brahms concerto, which is said to be one of the best things he does.

Mr. Fiedler has decided to put on this program the Elgar Symphony, which had so much success a year ago. It created much interest at that time and many requests have been made to him this season to repeat it. The other number will be Ch. M. Loeffler's "The Devil's Villanelle" which has not been played here for several seasons.

* * *

ADVERTISER,
DECEMBER 18, 1909

RACHMANINOFF AT THE SYMPHONY CONCERT

GREAT RUSSIAN MAKES TRIPARTITE SUCCESS

As Conductor, Composer and Pianist He Was the Central Figure of the Afternoon.

By Louis C. Elson.

PROGRAMME.

Brahms. Tragic Overture.
Rachmaninoff. "Toteninsel" Symphonic Poem.
Rachmaninoff. Second Concerto for Piano.
Soloist, Serge Rachmaninoff.
Wagner. Prelude to "The Mastersingers."

An earnest programme from first to last, yet, in spite of the foreboding titles, not solemn enough to become oppressive. Of course the eminent Russian was the central point of this concert and he exhibited his versatility by appearing as conductor, composer and pianist Let us therefore clear the stage for him by speaking of the two non-Russian works first.

Brahms' "Tragic Overture" is by no means as vehemently emotional as the tragic work by Reger which was recently heard at these concerts. It has something of the lofty, superhuman character of the Greek tragedy, where Destiny rules remorselessly and men bow to its decrees with dignity if with sorrow. There are few woman's tears here; few sobs or wails of anguish. There is nobility amid all the darkness and gloom. The reading and the performance brought out this point majestically.

A tiptoeing pizzicato, a few wails of the oboe, a martial theme, spoke of events such as one might easily associate with "Macbeth," if Brahms had only given warrant to dilate with this particular emotion, but, as he did not, we prefer to regard the work as subjective rather than objective, as a picture of emotions rather than of definite events. And even in this it was more on the masculine than the feminine side.

All of our musical readers are aware of Mr. Fiedler's strength in Wagner scores. We need only add that the sudden contrasts of the "Mastersinger" Prelude were sharply drawn and the interweaving of the "Prize-song" was beautiful and impressive. After all, none of the moderns who are striving so hard for originality, complexity and tone-coloring manage to evolve anything so fitting to its subject as this Vorspiel, to say nothing of the intrinsic beauty of the piece.

And now enters, long, lank and very earnest, Serge Rachmaninoff. We are grateful that this Russian does not go into the field of crabbed ugliness, as so many moderns have done. He has evidently followed the lead of his teacher, Tschaikowsky, and believes that most of the human emotions can be expressed without setting the auditor's teeth on edge. He believes, with Liszt, that even a "Symphonic Poem," may remain quite intelligible. Therefore, even at a first hearing, one can form a pretty good judgment regarding the "Toteninsel."

Boecklin, the painter, is one of those who, while outside of music, exert a great influence upon the workers within the Art, Heine was the cause of more songs than any single musician ever composed. His "Du bist wie eine Blume" alone caused 400 compositions, or more. Shakespeare evolved more operas than Verdi, and Boecklin has caused symphonies and symphonic poems to spring up in the minds of great composers by his impressive pictures.

Huber set a whole gallery of his paintings to music in a symphony; Weingartner made a symphonic poem about his "Elysian Fields;" and other German composers have transmuted his paintings into tones. This desolate island that is pictured so graphically, where is it? It is not Coney Island, which is a dissolute island, nor, in spite of its extended character, is it Long Island. It is a picture of an isle off the coast of Italy. Put the island off the coast of Scotland and we have a modernized version of "The Hebrides" overture.

Like Mendelssohn, Rachmaninoff has a wave-figure, chiefly upon the violoncellos, which is intended to depict the ocean and the lonely character of the island. As with Mendelssohn, this figure is reiterated many times and comes back at the end to picture solitude once more.

But there the resemblance ends. The lonely, quiet island is very fully scored, for a modern composer requires a very large orchestra to portray silence, and makes a great deal of sound in picturing solitude. A few baleful tones upon the brasses (muted) spoke of evil, and some impressive pizzicati upon the contrabasses gave a mysterious touch to portions of the work.

The picturesque monotony of the Coda with a long-drawn-out organ point, made a most impressive ending. We cannot rate so highly the effects which deal with loneliness or with the endless voice of the waves so well-attained as with Mendelssohn in his masterpiece, but the tragic element is much more in the foreground in this modern work and Mendelssohn's storm, or touches of Giannish war, are distanced by the picture of tragedy or death which forms the middle section of this work.

It was intelligible and dignified, if not always directly beautiful.

As a conductor Mr. Rachmaninoff was successful. He is very reserved in gestures, but his beat is decisive and easily followed. We do not rank him with the star conductors with which Boston has been pampered, but he is a leader of prominence none the less. Spite of the fact that putting "The Island of Death" after the "Tragic Overture" was placing black after gray, the work and the conductor made a very great success and two ardent recalls followed. A well-deserved tribute.

Exit Rachmaninoff, the conductor, and enter Rachmaninoff, the pianist. But the composer must again be spoken of first. Again we found coherency and even symmetry in the concerto, which is, after all, the freest expression of the sonata-form. Good themes were there from the beginning, and the concerto made a much higher impression than the sonata (in D minor, Op. 28), with which Mr. Rachmaninoff made his debut in Boston, a short time ago. That work was disjointed, while this was well-knit and homogeneous.

The piano entered at once with an impressive introduction, but the material of this introduction was used effectively later on. The chief theme, which entered with full orchestra, was powerful and masculine, and it contrasted well with the subordinate theme which came upon the piano directly after. The development was not entirely drawn from these two, but presented some new subject matter which was finely worked-up against the chief theme. In the return of the themes there was no real cadenza, for Rachmaninoff, like Beethoven and Brahms in their most earnest concertos, believed that the personal display in the technique of the cadenza does not add to the poetry of the work. The composer played the movement with commendable power and the enthusiasm began to grow apace.

The adagio was quite simple in its architecture, and appealing in its tunes, for this Russian, like many of his race, is getting ahead of the modern Germans and Frenchmen by restoring melody to classical music. The giving of the chief theme in the orchestra against the piano, and then transferring it to the piano against embroidery in the orchestra, is an old device, but always agreeable to listen to. The Coda of this slow movement is very beautiful. Here Rachmaninoff played with much expression and great freedom of tempo, which Mr. Fiedler and the orchestra seconded with commendable elasticity. Great applause followed this movement which is the gem of the work.

The finale, an "Allegro Scherzando," gives much arpeggio-work to the piano, and the chief theme also entered upon that instrument. The piano is kept pretty well in the foreground during all of this movement, for the intermediate theme also is chiefly given to it. But the best development of the Finale is made, not from the chief theme, but from the subordinate, which is grandly worked up. Nevertheless the fugal treatment of the chief theme, between piano and orchestra, in the development section, must not go unrecorded. Every composer loves to flavor his dish with contrapuntal dressing, therefore one may not deny this privilege to Rachmaninoff, yet we like the treatment of the subordinate theme better. There is the regular shape here, and the themes come back at the end in an orthodox manner, and this time there is cadenza-work which the pianist played with abundant technical display.

And that reminds us to speak of Rachmaninoff, the pianist. Gifted by nature with phenomenal hands which can stretch to unheard-of intervals, he was naturally inclined to put some wide chords in his concerto, and he yielded somewhat to the temptation which beset Liszt, Rubinstein, Chopin and other pianist-composers, to sometimes make the solo instrument unduly prominent. His concerto, however, was often, what a concerto ought to be, a symphonic work with a thread of solo woven through it.

Intelligence, of course, this pianist has an abundance of, but this does not overshadow his impetuous temperament. He does not play for popular applause, like some of the great pianists we wot of. In this evident immersion in his task he reminds of Rubinstein, although his quiet and retiring manner is almost the opposite of that lion of the keyboard. He was recalled again and again at the end of the concerto. We have seldom seen such great and continued enthusiasm displayed at the afternoon concerts.

SUNDAY POST,
DECEMBER 19, 1909

Rachmaninoff's Personality

Sergei Rachmaninoff made no especial sensation when he played some of his piano compositions last month in Symphony Hall, but after the Symphony rehearsal of last Friday afternoon he might be said, as far as this little corner of the universe is concerned, to have awakened famous.

The tone-poem, "The Isle of the Dead," and, in a lesser degree, the piano concerto, of which he gave such a sweeping performance, stamped him at once as a very exceptional figure among contemporaneous composers. It is questionable, indeed, whether any of the Russians of today can point to such a profound and superbly constructed work as an emblem of national achievement in the subtlest of all arts. We consider that this tone-poem alone is sufficient to place its author in the front rank of the men who are creating today.

In conversation Mr. Rachmaninoff retains the singular poise and magnetism which are his on the concert platform. It is not frequently that such inner richness and refinement are met in a man so well equipped for the everyday experiences of life. He rose rather wearily, with the slight stoop of the shoulders which, like everything else about him, seems his particular characteristic. His greeting savored equally of impersonal cordiality and a sort of "So be it," not foreign to the mood of "The Isle of the Dead."

A Picture of Enthusiasm

From so highly developed a personality it was the more pleasing to meet with the most genuine and spontaneous enthusiasm; to see the eyes sparkle as he leaned forward in an earnest moment; to note the slight quiver of the curving lips when he became excited. The fine forehead and the strong nose are in this instance infallible marks of character and intellect. The eyes are unspoiled; they are still frank and kindly, and most of the time they are fixed upon you. The lips are sensuous and very sensitive, as are the long, nervous hands.

Mr. Rachmaninoff is as cosmopolitan in his ideals as in his music, which is only national, inasmuch as certain inherited qualities of temperament find expression in a characteristically racial manner. He considers that since the death of Cesar Cui and Rimsky-Korsakoff there are no great nationalists among the Russians who write music today. Was this deplorable, we asked, or the reverse. He responded, if the music was bad, it was deplorable; if good, the reverse, and thus a debatable matter was immediately disposed of.

"For myself, when I was in Paris and some of my music was heard there, the critics considered my style was peculiarly Russian, and they urged me to continue so. But I remember that one of the New York papers—I do not recall what one—discovered that my third piano concerto depends entirely upon national themes. This is not so. I could not do that, even if I wished it. That remarkable master, Rimsky-Korsakoff, could take a folk-tune of his people and weave a symphony from it. That is beyond me!

"I do not know what the musical future of Russia will be. There are many young and promising men, entirely cosmopolitan in their leanings, who have surprising technic, and who write a great deal. At this time Scriabine, for some years a colleague of mine at the Imperial Conservatory, is the most discussed. I cannot say that his later compositions are sympathetic to me. In former years he wrote music that had great promise and originality of style. I feel that he has imitated Strauss. The early works of the German are full of beauty and imagination. For those recently published I can only say that they seem to me unnatural and extravagant. 'Don Juan,' 'Tod und Verklarung,' 'Till Eulenspiegel' —wonderful! There are beautiful pages in 'Salome,' but 'Electra,' for instance, is totally impossible. I cannot endure a single measure.

Debussy Too Artificial

"What direction musical development will take it is utterly impossible to foretell. They say that the advance guard is from France. That may be so, but I do not understand such compositions. I do not like Debussy at all. His style appears artificial to me. 'D'Indy?' No! 'Ravel?' No! If you wish to know whom I consider the greatest of the Frenchmen, it is Saint-Saens! These things after all must remain to a great extent matters of taste. We can only realize what we can appreciate. Now, the composer of all composers who means most to me, whose works I know by heart, is Tschaikowsky. He is neither a Russian nor a cosmopolitan. He is Tschaikowsky, and there is nothing that I cannot find in his scores."

"There is a branch of composition in which Russians have excelled, and in which I think there is a great field for them in years to come. I mean opera. Rimsky-Korsakoff has written works that are positively marvellous in their atmosphere, the instrumentation and the employment of the chorus. Those works are unique. Opera has been almost from the beginning a genuine outpouring of the spirit of the people, while symphonic composition has been an acquired art. The result of a performance of one of these operas in America would interest me. I have no idea how they would impress this public.

"The Isle of Death? Of course I have known the picture for many years, but it was not until two years ago, in Germany, that I thought of writing music to it. Bocklin created an epoch in art, and he nourished a generation of artists. The impression of the silent picture had been mine for so long that musical ideas seemed already formed when I looked for them, though the scoring took a good deal of time. Such pictures had to be painted, and, 'with a smile,' for at least one of them 'music had to be written.'"

MONITOR,
DECEMBER 20, 1909.

Max Fiedler in one number of the program of the ninth Symphony concert in Smphony hall Saturday night, gave up his baton to the Russian composer Sergei Rachmaninoff, who conducted the first performance in Boston of a new symphonic poem of his own.

The music of Rachmaninoff could have been interpreted just as well by Mr. Fiedler, and for the best results perhaps should have been, but Mr. Rachmaninoff's control of the Symphony men was sure and his ideas found very adequate expression.

The new work contains two distinct styles of orchestral composition, both of them distinctly modern. The first half of it, or a little more than the first half, strives in the manner of Debussy to maintain a uniform effect of color with varying orchestration; it avoids the use of the solo principle, and consequently keeps the direct expression which comes through melody as far as possible in a subordinate relation.

The latter part of the poem is more in the manner of Richard Strauss, with its direct melodic outbursts and with its individualizing of the solo violin.

The greater originality of treatment was in the early part of the work, and it was this part, perhaps, that Mr. Rachmaninoff felt was safer in his own hands than in the hands of Mr. Fiedler. Whatever else Mr. Rachmaninoff is, he is modern and he is working out new types of orchestral expression hand in hand with the great living composers of Europe. With him music is an expression of the general purposes of the times rather than an expression of a narrow individuality. He could never be a mere national composer of the Russians. He is in no way self-centered. He does not look into his heart and write, but he looks out on the world and writes. Wherever he sees an indication of men's best thoughts he hastens to formulate it in music.

The ninth Symphony program contained a second work by Mr. Rachmaninoff, a piano concerto new to Boston. Mr. Fiedler conducted this work and Mr. Rachmaninoff was soloist. The whole program of the concert was as follows:

Brahms, tragic overture, op. 81; Rachmaninoff, "The Island of the Dead," symphonic poem for full orchestra, to the picture by A. Bocklin; Rachmaninoff, second concerto for pianoforte with orchestra, op. 18; Wagner, prelude to "The Mastersingers."

BOSTON JOURNAL—
JANUARY 22, 1910.

A seventy-seven-year-old overture by Hector Berlioz, called "Rob Roy," had its first performance in Boston at yesterday's Symphony matinee. It proved to have a deep Caledonian complexion. Berlioz himself has referred to the overture as being "long and diffuse" and it might well have been allowed to rest in peace. The applause for it yesterday was indeed perfunctory.

The solo number was remarkable for its duet form—the concerto in A minor, by Brahms, for violin and 'cello, with Professor Willy Hess, the concert master of the orchestra, and Alwin Schroeder, the former leader of the orchestra's 'cello wing, as soloists. Mr. Schroeder was also one of the soloists when the concerto was performed here before, in 1893, in 1897 and again in 1902. It is a thoroughly delightful work and it had on this occasion a worthy performance. The playing of the soloists was praiseworthy not alone for its technical but for its sympathetic quality. The orchestral support was excellent and the result was a rare pleasure that prompted the audience to start the applause even before Mr. Fiedler had stopped swinging his baton.

But all this was mere pleasantry compared with what followed—the performance of the Strauss tone poem, "Thus Spake Zarathustra." The piece is also called a symphonic poem, but Strauss is said to prefer the other appellation. He would have the music speak for itself, independently of a program. For the most part it does speak for itself, so that the title of the piece might well be, not "Thus Spake Nietzsche," as has been suggested, but rather "Thus Spake Strauss." No doubt the composer was under the spell of the extraordinary philosopher who began by praising Wagner and ended by roasting him on both sides. The poem was played here last year and Mr. Fiedler's success as a Strauss conductor fully justified this comparatively quick repetition. The performance yesterday was very impressive.

There will be no soloist next week. Beethoven's "Grand Fugue for String Orchestra" will be performed by the orchestra for the first time. A symphonic poem by Sibelius, "Night-Ride and Sunrise," will be another novelty. The symphony will be Franck's in D minor. The prelude and "Love Death" from "Tristan und Isolde" will complete the program.

The report that Sergei Rachmaninoff, the distinguished Russian composer and conductor, is to succeed Mr. Fiedler at the end of the present season, was authoritatively denied yesterday.

THE BOSTON GLOBE

JANUARY 1. 1910.

AT THE SYMPHONY.

Rehearsal Devoted to Scattered Miscellany.

Sibelius Supplies the Music, Miss Tilly Koenen is Soloist.

The afternoon at the symphony rehearsal was one of scattered miscellany. Sibelius furnished the symphony—his second, in D major—and Tilly Koenen, contralto, was the soloist. No feature or personality predominated, either of composer or soloist.

Sibelius, in this symphony, appears to be obsessed of a series of startling, shuddering episodes which he projects from time to time with grim and inexorable insistence. He frequently calls upon the brass for loud and hysterical proclamation of them. When he would be squeamishly uncanny, he sets the bassoons in hollow octaves to playing blind man's buff, with the 'cellos stealthily picking their way through a miasma of pizzicato notes, as in the opening theme of the andante.

According to Mr Sibelius, pastoral naivete in Finland savors of the eerie frolics of imps, elves and chattering goblins. When he would bid a member of the wood-wind choir to speak with any individual prominence it was invariably a grewsome, sour or neurotic reply which he received—with one exception; the theme for oboe in the lento of the third movement had beauty and character.

This tendency to episode pointed either with noise or with unexpressive gloom would not be insignificant in itself were it not for the tedious transitional passages which intervene.

The first two movements are the most logical and sustained in interest. Most welcome is the cantabile second theme of the andante, which was beautifully played by the strings.

In the last two movements the composer appears to suffer a dearth of ideas. He is given to long and vapid sequences. He has high-sounding pages upon which all choirs, and notably the brass, become zealous in the upheaval. There is no engaging conflict of dramatic forces, nor is the bombastic apotheosis a convincing resolution of the struggle.

In spite of the virtuosity of this orchestra and the discriminating sense of every available value with which Mr Fiedler read the score, this work appeared of less interest than any modern piece of the season thus far.

Rimsky-Korsakoff's Caprice on Spanish themes was a series of tonal pictures of exhilarating, exuberant rhythms and brilliant orchestral color. Mr Fiedler's keen sense of rhythm and the incisive eloquence and swift vitality which it alone can impart to music of strong pulse, gives to such a number an imperious virility—just as it did yesterday.

Miss Koenen sang first Beethoven's recitative and aria "Ah! Perfido," and after Brahms' Menuetto from his Serenade, No. 1, by the orchestra, she added three songs with orchestral accompaniment.

Miss Koenen sings with sincerity and an apparent conviction. Obviously she has abundance of temperament, and the eagerness to communicate the idea in its entirety as it actuates her.

This singer appears to be of that type of contraltos who sacrifice natural beauty of voice in striving for a big tone. Brightness and poise give way to a smothered, sepulchral quality which leaves an inaudible pianissimo, and a labored execution in florid passages.

Her medium voice when used with moderate power shows this defect the least. The sweep of Strauss' melodic line in his "Hymnus" was quite beyond her. Mr Fiedler's delightful "Die Musikantin," a song requiring much color of voice and quick sense of rhythm, found Miss Koonen animated, as did Wolf's "Erists."

JOURNAL

JANUARY 1, 1910.

Tilly Koenen, the Dutch Contralto, Gives Especial Pleasure.

By appearing yesterday at the Symphony rehearsal and tonight at the Symphony concert, Tilly Koenen, the Dutch contralto, will have the distinction of being the last Symphony soloist for 1909 and the first for 1910.

Miss Koenen gave the most satisfaction yesterday with a trio of songs that included Mr. Fiedler's "Tambourine Player." This was performed so well, by both soloist and orchestra, that the applause treaded close to the encore ground. The song represents the youthful work of the distinguished conductor of the Symphony Orchestra. It showed grace and vigor. The sentiment of the poem was perfectly translated in the music. Miss Koenen also sang Richard Strauss' "Hymnus." Wolf's "'Tis Spring," and Beethoven's Italian scene and aria, "Ah! Perfido."

The orchestra played the Sibelius symphony in D major for the second time—or for the first time since 1904—and the audience, to judge by the applause, found much to enjoy in the work. There was an exceedingly graceful performance of the menuetto from the Brahms serenade in D major. The Rimsky-Korsakoff "Caprice on Spanish Themes," a brimming cup of musical allspice, came last, to make the return to the cold blasts and iced sidewalks outside all the more unexciting.

Mischa Elman, the Russian violinist, will be next week's soloist. He will play the Brahms concerto in D major. Elman's symphony board for the first [illegible]

M. Loeffler [illegible]

TRANSCRIPT,

DECEMBER 20.

MUSIC AND MUSICIANS

THE SYMPHONY CONCERT AND MR. RACHMANINOFF

More Admiration for Him on Saturday Night—"The Isle of the Dead" for a Second Hearing—Its Rare Traits in Contemporary Music—The Christmas "Messiah"—Miss Alda for a New Marguerite and Mr. Kolumbin for a New Tenor—Mr. Russell's Own View of the Season Thus Far—Mischa Elman's Concerts Here—The Double Bass as a Solo Instrument—Mme. Fremstad as Elsa

Mr. Rachmaninoff was as eagerly received and as warmly applauded, alike as composer, conductor and pianist, at the Symphony Concert of Saturday night as he had been on that of Friday afternoon. His grave and sincere presence once more commended him to his audience; it quickly discovered the quiet power and the static personal force in his conducting that made the band responsive to his will; and it heard in the concerto a musician, who was also a pianist and who chose at moments on Saturday night to suggest that it was a brilliant virtuoso whom he had thus subdued with rare artistic resolution, to the interpretative musician. The repetition of Mr. Rachmaninoff's tone-poem, "The Isle of the Dead," confirmed every impression that it had made on Friday and brought others as illuminating.

In recent years, tone-poems have come thick and fast at the Symphony Concerts, and the problem that has beset the composers of every one of them is the adjustment of their musical structure and content, with their poetic structure and content. A true tone-poem should be symphonic—that is to say it should state its musical ideas and then develop and relate them in orderly fashion. The composer should work out his musical thoughts, so that musical paragraph should spring from musical paragraph; he should make his original material fertile before he adds new to it; his whole piece should be continuous musically, an organic musical whole, and not a mere succession of disjointed and scanty or prolix episodes. At the same time, the music should unfold the pictorial, the poetic, the characterizing ideas, moods, impressions that the composer would have it suggest, and a tone-poem becomes a true tone-poem in the strict and almost the ideal sense, only when it simultaneously and unitedly attains both these ends, so that the development of the musical structure and of the poetic or the pictorial images becomes as an integral thing.

Strauss has attained this unity in "Don Juan" and "Death and Transfiguration;" Mr. Loeffler matches him in "A Pagan Poem;" and now Mr. Rachmaninoff's "Isle of the Dead," seems coequal with them. The pictorial and the poetic imagery of the piece, as the music disclosed it on Friday afternoon, surpassed every other impression. On Saturday night, it was as impressive even while the ear and the intelligence were following the purely symphonic structure of the music. The tone-poem is not episodic, but continuous; its fundamental musical ideas are developed and elaborated; new ideas spring from them, the severest purist, unless he denied tone-poems in general the right to exist, cannot quarrel with it as an organic musical whole. Yet it is as completely the tonal poetry, the tonal picturing, and in a very particular and vivid fashion that Mr. Rachmaninoff would have it. Often in private talk, he deplores the excesses of "ultra-modern" music. He believes it possible to accomplish its delineative ends with more musical respect, in the narrow sense, to the means. In "The Isle of the Dead," he has practised his faith and justified it.

Ultra-modern composers, when they write tone-poems, or, indeed, anything else, are fain to be as emphatic as they can. If they sing, it must be ofteness in the broadest of cantilena; if they are agitated, tempests swirl through their music; if they despair, the lowest range of the sarrusophone, to say nothing of the double bassoon, may hardly compass the gloom of their imaging; if they are elate, they whirl like dervishes; if they would characterize, black indeed are the black lines and sharp the contrasts; if they have new harmonic systems, they make them cut. They are not a reticent breed; they would express all that is in them up to the hilt and, oftenest, in the full glare of the world. Austerity is not their characteristic virtue; serenity they count oftenest boredom; and as for an emotion or a poetic image that has too deep for the fullest expression that they can give it, they have none such Mr. Rachinaninoff, in "The Isle of the Dead" stands apart from them. The music even when the loud stress is greatest as in the passages of lamentation and torture, is austere, exalted, remote music of noble idea, of large emotion, of continent spirit, and not of mere nervous and changing excitements. The passion of it is grave.

Again, the beginning and the end, in the picturing of the isle and in the wearing of its atmosphere, is music of a rare and detached serenity, poetic imagery expressed in tones, with a reticence that only deepens the colors of the picture and with a sustained exaltation that the more freer than from any cumbrus or common dis-rich. There is intense feeling in it; and Mr. Rachmaninoff's tones sometimes serve Böchlin's vision better than did the painters own colors; but that feeling only makes the half-lights and the shadowy gradations of the music the more illusive and poignant. Deliberately Mr. Rachmaninoff has chosen an instrumental palette as subdued and smooth as Böcklin's, but his variety of tint within that smooth texture is ampler and his lines run more finely. Time and again, in the hearing of the music, it was easy to think of the shadowed beauty, the noble detachment, the calm of large emotion, the exaltation that was serene rather than hard of Brahms when deep feeling gravely possessed him and spoke in his finest music. Had Brahms ever written tone-poems, he might have written them structurally and expressively in Mr. Rachmaninoff's way.

H. T. P.

TRANSCRIPT,

DECEMBER 27, 1909

MUSIC AND DRAMA

TSCHAIKOWSKY'S PIANO CONCERTO AND MME. CARRENO

Old Bottles but New Wine at the Symphony Concert—Distinctive Qualities of the Work as They Were Revealed in the Playing—The Concerto as a Building of One Architecture, Entered by a Portico of Another Style—"1915," at the Castle Square Theatre, an Amusing Travesty of Local Traits with Sprightly Acting and Tangled Geography—"Carmen" Again at the Boston Opera House and Mr. Bourrillon's "Jose"

Again on Saturday evening at Symphony Hall a grand piano stood on the platform and Tschaikowsky's B-flat minor concerto on the programme; Mme. Carreño was elected to thunder its opening declamations as successor to Mr. Gabrilowitch, who played it last at these concerts a year ago; and again the programme notes reviewed the coolness between the composer and Nicholas Rubinstein, which followed that initial performance of the work in the St. Petersburg class room. Certain circumstances of this peformance gave a new emphasis to the concerto, and that episode. Mr. Gabrilowitsch, it will be remembered, played the work as one Russian appreciating another. His ardor and his brilliancy had a national flavor to them. The impression of the work as a piano concerto was somewhat swamped in sympathy for the player's patriotic glow. Mme. Carreño, while she wanted nothing of the warmth, abated much of Mr. Gabrilowitsch's partisanship. A more calm-eyed survey of the concerto was the result; also, a measure of sympathy with some of the dissent aroused at that early first performance. The work is so large-boned; its thunders so lend themselves to virtuosity at its best—and also at its worst—as to slide over many elements of challenge. What, for instance, becomes of the magnificent theme of the introduction, after it has served the purpose of the introduction? Why, then, were we invited into a noble pile through an Ionic portico to find the whole interior Romanesque? Again, as the piece built up its structural splendors, came the question if the architect had not too promptly embodied his vision in reality. This concerto has been the garment of many a player; of enough to have revealed its pattern thoroughly; not to have worn it threadbare, perhaps, but to have shown here and there a wrinkle.

[illegible] here and there a seam showed in the work itself, in its playing there was the utmost skill of workmanship. Mme. Carreño had chosen a medium which allows her to do what she is peculiarly qualified to do with the instrument in these tempests. As her hands swept the keyboard of its double fist-fulls of chords in the opening measures, and subdividing into the sharp figure of the theme's second episode, her tone was so far from the ordinary clamors of virtuosity as to have caught a smooth, rich resonance which sang like an undertone from moment to moment. The player was achieving subtlety of tone coloring in the thunders of her fortissimo; she was bringing an art of exquisite shades to a canvas of heroic size. And it was here more than in the legato passages, more than even in the poesy of the slow movement which chimes a pianoforte accompaniment to a half-solo 'cello, that Mme. Carreño's individual values were felt. In the opening movement and again in the finale, the orchestra frequently overbalanced the solo instrument. In a passage of rushing octaves, or crashing chords, the soloist might be counted upon to dominate any tumult of the band, but in the weaving of the pianoforte arpeggii with which Tschaikowsky delights to festoon the beginning of his themes by woodwind and strings, the contest—and it became definitely so—was unequal. There was even a hint, in the execution of these long arabesques, terribly fleet, that the soloist, too, was a little scant of breath.

For the other numbers of the programme, Bizet's Suite from the music for "L'Arlésienne" came with unexpected vigor and melody—particularly the Adagietto which has the intimacy of measures to accompany the spoken word with much greater richness of tone than mere "incidental" music; Beethoven's fourth symphony Mr. Fiedler caused to walk the accustomed stately paces of its slow movements with a polish of phrasing, while, for the allegros, especially of the first moyement and the third, the rhythms were lashed into an impetuosity that approached violence. The closing measures were a gust, or as the Elizabethans would have said, a "flaw" of sudden sound. Quite apart from its seasonable subject, however, Bach's Pastorale from the "Christmas Oratorio" came with the most distinction both of Mr. Fiedler's leading and the band's following. Its stately weaving of polyphony, the alternations of its quaint pipings, the beautifully contrasted timbres of the instruments and the reserved comment of the organ may all have been a slightly amplified Bach, as regarded actual proportions of sounds, but it seemed just to suppose that it was an enlargement by which Bach was the gainer. Its proportions and its repose, as of the meditative calm of Eastern hillsides under clear night skies, were sounded by the orchestra in a bit of its smoothest playin and by its leader in his utmost skill phrase.

L. [illegible]

MONITOR,

JANUARY 10, 1910.

LAST summer Mischa Elman spent his three months vacation at the seashore in Holland, learning new music for his concert tours this season. He took especial pains to prepare as far as he could a fresh American repertory, because he knew that his American audiences would not like to have him ask for their applause in the same music that he presented last year.

Mr. Elman has played much since the season began; he gave 50 concerts in Germany alone in October, November and December.

The Dvorak concerto, which was his number on the Symphony program Saturday night, he first played last summer in a concert given by the Berlin Philharmonic Orchestra at Scheveningen. He has performed this work at regular concerts of the present musical season in Berlin, Paris, Leipsic and London.

Elman's Stradivarius violin, men in the Symphony orchestra say, has changed its tone since a year ago. And without doubt it has, for Elman could not have spent a summer of study on a new repertory without thinking out new ideas of expression and making his Stradivarius give out tones corresponding to those ideas. He seems to prefer a less highly accented rhythm than pleased him formerly; in his phrasing he shows a tendency to subdue the sharper, more obvious outlines of his melody. His tone and his playing altogether in the Dvorak concerts is more subjective than it was in the pieces he gave in his first concerts here.

The Elgar symphony, which appeared on Mr. Fiedler's twelfth program was interpreted in the serious manner which becomes the work and was given such applause as the Saturday audience has only for Mr. Fiedler's best efforts. The program of the concert was as follows: Elgar, symphony in A-flat major, op. 55: Dvorak, concerto in A minor for violin, op. 53; soloist, Mischa Elman; fantasia for orchestra and organ, op. 9; organist, Mr. Marshall.

[69]

TRANSCRIPT
JANUARY 1, 1910

THE SYMPHONY CONCERT

SIBELIUS, RIMSKY-KORSAKOFF AND MILESTONES

Mr. Fiedler for the First Time as a Composer at These Concerts—His "Tambourine Player" and the Singing of Miss Koenen—A Nearer View of Sibelius's Second Symphony and a Perspective on the "Spanish Caprice" of Rimsky-Korsakoff—The Old and the New in Russian Music, with Remote Echoes of Rachmaninoff's "Todteninsel"

Dr. Holmes makes somewhere the heartless remark that it is profitable to drop an old acquaintance overboard now and then just to see how fast we are travelling. This remark is not exactly adduced to apply to the second Symphony of Sibelius, but in the five years which have passed since it was last performed here, there has been a degree of progress which it helps, in a measure to record. It excited admiration yesterday afternoon; it excited little wonder; and, even where it tempted cacophony, little curiosity on that score. Again its terseness was noted—the conciseness by which it may be said to abbreviate symphonic structure. Its movements contain plenty of passages of free fantasia, but Sibelius does not linger over them for their own sake. The symphony is prodigiously boiled down. It is full of phrases which would expand into sentences, and sentences which might—and under the pen of almost any other composer would—be amplified into paragraphs. With all his northern ferocities, Sibelius has the sure sense of form. It is not that he would not like to linger, but that he is more interested in getting on. This sternness with himself, however, while it sets him a time and space limit, does not prevent him from demanding of his orchestra the utmost resources of its instrumental color. As it happened, a later number on the programme was to bring another season of vivid hues. Rimsky-Korsakoff's black-and-yellow "Caprice on Spanish Themes" is close of kin in this respect at least. The resemblance and the difference may be stated in some such way as this: Sibelius ransacks his color box for combinations within the limitations of a certain scheme. Heartily as we are bound to admire the vigor and energy of the Russian's work, its pictorial value is much as if the proverbial painter had stood up and hurled his proverbial pallette at the proverbial canvas, with this reservation—that it was, on the whole, an uncommonly lucky throw.

The deft interrelation of parts in this shaggy symphony of Sibelius, its conformity to just proportions, has a rightness which suggests the splendid limbs and torso of a Norseman revealing their accurate contours through his rough dress of skins. The first movement, especially, rises with the symmetry of a pyramid, built broad on the base of things. Its line rises to the peak of climax, and descends again. It begins with a curiously vibrant undertone of chanting strings, over which, in turn, mount its stridencies. It abates; again to the vibrant undertone of chanting strings. Mr. Fiedler found a congenial task in building up its phrases block upon block, and neither did his skill with the details dim his sense of the proportions. He made them, on the contrary, express the proportions, as in the transition passage which links the third movement—built on a much less ample scale—to the Finale. It is necessary to get from something in the proportions of an ordinary scherzo directly into the heroics of the last movement. Sibelius simply climbs a slope from his pleasant valley to his rugged tableland. And the boldness of Mr. Fiedler's leadership up that instrumental slope not only made the relations of the two movements instantly clear; it made one of the most effective single moments of the afternoon.

Since this symphony first came to fruition not only his brethren but Sibelius himself has had much to say. Perhaps its daring has come to sound a little timid. Today it impresses as a work undoubtedly with flashes of inspiration, but flashes; undeniably earnest in its thinking, and with that thinking at times somewhat mathematical; and splendidly pictorial of the rugged grandeur of the north under its leaden skies.

Beethoven's scene and aria, "Ah! Perfido," was aptly chosen by Miss Koenen. The largeness of the music and the sombre tones which it employs are suited to a voice of just such heavy and sober colorings as hers. Such a voice is rarely flexible, and where the aria requires vocal agility, there was lack of clarity in her tones. To the interpretative part of her task, nevertheless, she brought a appreciation which did not allow the large outlines of the work to contract and at length, when caught in the sweep of one of Beethoven's irresistible rhythms urged mightily by the simplest figure of stalking bass, her voice transcended any limitations of quality and rose over the tumult of orchestra in the majesty required of it. She was more less expressive in Strauss's music Schiller's "Hymnus"—as to which a wit architect was heard to remark that it was as if he had tried to copy a Madonna with compass and T square—and she was correspondingly more so in Hugo Wolf's brief and impassioned little lyric to Spring, "Er Ist's." The novelty of the afternoon, and one of its delights was Mr. Fiedler's song with orchestral accompaniment, "The Tambourine Player." It is rich, both in melody and instrumentation, and the former is ever shared by voice and orchestra. A brilliant phrase to the musical clatter of the tambourine establishes the mood of the piece on the instant; the intrusion of gloomy minors on its lilting rhythm maintains that mood; and for a completeness of impression, it concludes with the opening phrase and whirr of the tambourine. It is a song admirably attuned to its theme and perfectly clear

Exactly a fortnight ago Boston was listening to a tone poem by one of the group of younger Russian composers. The performance of Mr. Rachmaninoff's "Todteninsel" brought forth many comments on the divergence of the younger men from the old nationalist school of which Rimsky-Korsakoff was an exponent. Yesterday afternoon, remembering the skill with which Mr. Rachmaninoff governed his imaginative music to union with symphonic form, it was possible, while listening to the "Caprice on Spanish Themes" of the elder composer, to guess at the length of road which lies between. Allowing for all the differences of form and intention in the two works, it is noticeable how that of Rimsky-Korsakoff has all the fitfulness, the disinclination, shall we say, to develop a theme except by giving it to a different set of instruments, as well as the exuberance of imagination which he shared with his brethren. The caprice, even more than its name implies, is brilliant, and it is as erratic. It brought a grateful interlude of virtuosity to Mr. Hess, who flung back its shimmer with a bow which never errs in such matters; it caused the brass to snarl and the strings to show their teeth like an angry Carmen; it was voluptuous, or riotous, or stentorian, and it was always epi-sodic.

L. P.

HERALD, SATURDAY,
JANUARY 1, 1910.

SYMPHONY PLAYS MELANCHOLY WORK

Sibelius' Sombre Second Symphony Practically a Novelty to Audience at the 11th Public Rehearsal.

MISS KOENEN ORCHESTRA SOLOIST FOR FIRST TIME

By PHILIP HALE.

The 11th public rehearsal of the Boston Symphony orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Miss Tilly Koenen was the singer. The program was as follows:

Symphony No. 2, D major.....Sibelius
Scene and aria, "Ah! perfido".....Beethoven
Menuetto from Senerade No. 1.Brahms
Three songs with orchestra—
Hymnus .....R. Strauss
The Tambourine Player.....Fiedler
'Tis Spring. .....Wolf
Caprice on Spanish Themes.....Rimsky-Korsakoff

The compositions by Sibelius and Rimsky-Korsakoff were practically novelties to the great majority of the audience, for the symphony had been played only once before, early in 1904, and the Caprice had been played at these concerts only once.

When Mr. Gericke produced the symphony, the work was caviare to the general and even to many receptive musicians. It was the first composition by the Finn that was played here, and little was known about the composer and still less about his habit of thought and form of expression. When the second symphony was produced by Dr. Muck, it made a deep impression, as did the violin concerto played superbly by Maud Powell. Last season Mr. Fiedler brought out "A Song of Spring" and "Finland."

Sibelius had his revenge yesterday, for the second symphony was better understood and appreciated. It is strongly individual, aggressively so, and unflinching individuality in art is generally disconcerting. The dominating mood of music is one of stern, almost savage, melancholy, a melancholy that is epic, not lyrical. The first movement is as the rhapsody of a bard, and this movement is perhaps the most perplexing of the four to one that wishes conventional thematic exposition and smug development.

The themes throughout have for the most part the character of folk-song, but Sibelius has said that he seldom if ever employs folk-songs, though he gives to themes of his own invention the characteristics of Finnish folk-song, and these national songs are charged with melancholy. The musical sentiment of the symphony is bleak, almost hopeless. There is also a rebellious spirit, as of a people clamoring for liberty. I do not recall one sensuous strain in any movement.

The triumphal ending is not an ordinary hymn of victory with perfunctory fanfares of parade. There is a wildness, the wildness of loneliness and revolt. There is the suggestion continually of the rocks and moors and fens of Finland as described even by the prosaic. There is also the suggestion of that strange national epic the "Kalevala" or, "The Land of Heroes," which should be better known, now that it is published in Every-

Once or twice there are fleeting reminiscences of Wagner in this symphony, but as a whole it is uncommonly original, in material, in structure, in sober ornamentation. The melodic lines, the rhythms, the orchestral expression are all peculiar to Sibelius. The grim sobriety is peculiar, as is the sullen despair, the hopeless attitude that follows a vain but heroic struggle. The robustness that is almost physical in tones; the manliness of this music, which in its hopelessness is neither whimpering nor hysterical; the elemental grandeur of certain pages; the bravery of the "unconquerable soul" in the "fell clutch of circumstance"—these, too, put the symphony above many others in the catalogue.

Tschaikowsky unwittingly did Rimsky-Korsakoff harm when his letter in which he described the latter's Spanish Caprice as a "colossal masterpiece of instrumentation" was published. Tschaikowsky was honest in his praise, but it aroused anticipations that are not realized when we hear the Caprice in 1909. "Scheherazade," by the same composer, is surely more brilliant; and compare for a moment this Caprice with Chabrier's "Espana" or with some of the pages in Bizet's "Carmen."

How inferior, how pale is this Caprice in its attempt to reproduce or suggest the dazzling light, the color, the mad or subtle rhythms, the costumes, the poetry, the atmosphere of Spain! The little impressionistic piano piece by Debussy, the "Evening at Grenada," is at the same time more realistic and more imaginative, realistic by reason of its very vagueness. The performance of the Caprice, though creditable in many ways, was aesthetically inferior to that of the symphony. The charming menuetto of Brahms with its old-time flavor was delicately played; it served well in contrast with that which preceded and that which followed, and to separate the songs.

Miss Koenen, who was heard here early in the season with Dr. Wuellner, sang for the first time in Boston with the orchestra. Her voice is full and pure, agreeable, but without distinctive charm. She uses it with skill and she has evidently had much experience. She sang Beethoven's recitative with a nice appreciation of the various sentiments, and the aria with classic repose, but this aria is written in the grand style and singers of that style are now few in number.

In the group of songs she was most successful with Mr. Fiedler's sympathetic and effective setting of a poem by Eichendorff, and this song at once caught the fancy of the audience. Her reading of "Hymnus" was tame. Wolf orchestrated the accompaniment of his "Er Ist's" ("'Tis Spring"), but the song is better with the original accompaniment with piano. All in all, Miss Koenen yesterday appeared as a highly respectable and uninspiring singer.

The program of the concerts next week will be as follows: Elgar, Symphony in A flat major; Brahms, violin concerto (Mischa Elman); Loeffler, "The Devil's Villanelle."

ADVERTISER,
JANUARY 1, 1910

SIBELIUS SYMPHONY HEARD IN BOSTON

SINCERITY THROUGHOUT, AND PURE ORIGINALITY

Orchestra Also Plays Max Fiedler's "Die Musikantin"—Miss Koenen's Singing.

By Louis C. Elson.

PROGRAMME.
Sibelius. Symphony in D. No. 2.
Beethoven. "Ah Perfido." Scena ed Aria.
Miss Tilly Koenen.
Brahms. Minuet from Serenade in D. Opus 11.
Richard Strauss. "Hymnus."
Max Fiedler. "Die Musikantin."
Hugo Wolf. "Er Ists."
Miss Koenen.
Rimsky-Korsakoff: Caprice on Spanish Themes.

The chief number of this concert was the Sibelius Symphony. This Finnish composer is both national and cosmopolitan The national character of his music is shown in the sombre and earnest style of much of his work. The Finns are the noblest people that ever were doomed to martyrdom by an unscrupulous tyranny. Hon. Andrew D. White, long-time our ambassador to Russia, has told the present writer that their honesty, their fidelity, their purity, can scarcely be exaggerated. Perhaps Sibelius may be fated, like Chopin, to transmute into music the disasters of his country, for music is often born of sorrow, whether national or individual.

The symphony is, of course, a much more ambitious work than the "Spring-song" and "Finlandia" by this composer, which we heard in these concerts about a year ago. But in those works as in this larger one, we find the greatest of musical virtues—Sincerity. We believe a great deal of the modern music to be insincere, to be a deliberate throwing of dust in the eyes of the public; and, unfortunately, there are always many people who reverence any music that they do not understand.

The work is original from first to last. Its first movement begins with a chief theme that is as quaint as anything in modern music. It has all the brooding and pensive character of the North and the whole Symphony suggests Tschaikowsky, with a little less melody and less Cossack frenzy than we find in the Russian's music. As with Tschaikowsky there are many impressive passages in the deepest register of the wind instruments.

The second movement begins with pizzicato mystery and the contrabasses furnish a remarkable basso ostinato here to a strange theme on the bassoons. This second movement had the character of a threnody with some moments of striking power, but it was too long; it would have gained by brevity. Decidedly Sibelius cannot be accused of copying anybody. He is original if he is anything, and just this strange originality makes us timid about pronouncing judgment. One could readily see moments of Genius, but that the whole work is one of genius we are not yet prepared to say.

Folk-themes there were again in the third and fourth movements, which are joined together. There was often a sweet sadness in these that was ineffably poetic —"and resembled sorrow only as the Mist resembles Rain." But there was much reiteration also. Sometimes this gave a picturesque monotony, but sometimes it seemed barren repetition. Chromatic scales up and down in alternation, furnished much of the bass of the Finale. There was a grand climax at the end.

The work was read very sympathetically. We suspect it of being a great symphony. At all events it is a composition which we would cordially welcome to a second hearing this season, for the sake of further study of it. It is certainly worth the pains.

The other orchestral works were of much lesser degree. Brahms's Minuet from his Serenade is finely developed for this simple form and display the great German in his more melodic vein also. There are those who consider Brahms to be always abstruse and generally tuneless. Possibly such a selection as this Minuet may cause these superficial judges to waver in their unjust opinion. Just as Bach became a link between the old, pure counterpoint and a more modern style of modulation, so Brahms reconciles the 18th century with the 20th, proving that the old forms are not threadbare and that modern expression need not necessarily depart utterly from the old channels. Such a bulwark against the flood of cacophony and formlessness in music is most valuable just at this time.

The absolute beauty of the melodies, the charm of the simple scoring, the clearness of the contrasts and their effectiveness, made the Minuet one of the most delightful compromises between classical and popular music that we have heard in a long time.

Rimsky-Korsakoff's Caprice was very brilliantly performed, but at its best we do not care much for the work. Much of it is tinsel and the efforts to excite the auditor and to be very "popular" are too evident. To use again the simile introduced above, we do not think this is a sincere work. Its glitter and its syncopations are stagy. We cannot smell much Garlic in this work, it seems as if the cook had spilled some Bortzsch in the dish while cooking it. Bizet's "Carmen" is a very different presentation of Spanish Music. But it is decidedly a popular work, in its sparkling brilliancy, and it won the greatest applause of all the concert, although we rank it below the other two orchestral numbers. Perhaps it was intended as a sop to the popular Cerberus. If so it succeeded and achieved its purpose.

[70]

SUNDAY POST,
JANUARY 2, 1910

Sibelius' Symphony Gives Memorable Performance

BY OLIN DOWNES

The programme of the 11th concert of the Symphony Orchestra this season last night in Symphony Hall:

Symphony No. 2, Sibelius; scena and aria, "Ah! Perfido," Beethoven; menuetto from Serenade in D, Brahms; three songs with orchestra: "Hymnus," Strauss; "Die Musikantin," Max Fiedler; "Er ist's," Hugo Wolf; Caprice on Spanish themes, Rimsky-Korsakoff.

The symphony by Sibelius has been given once before in Boston, under Mr. Gerioke, in 1904. It was the first work by the Finnish composer to be heard here, and no doubt it was largely for this reason that it did not make so strong an impression as the first symphony in E minor, given by Dr. Muck in 1907. But the symphony heard last night is a magnificent work.

It is dangerous, too. We should beware of it. It should not appear on too many programmes. It might do incalculable harm to art, for it is sufficient to beat down the guard of the cleverest philosophy of esthetics ever formulated by dilettanti!

It is disconcertingly vital. It is brusque, direct, unsparing of emphasis, a primeval product, one would say, of the land that gave it birth. For through Sibelius, who thinks in 3-2 time and speaks with the voice of the early gods, a nation becomes articulate. His orchestral style is as individual as his ideas, which are like rough lumps of richest ore. It is as much the result of them as the bed of a river is the passageway worn by the current. The instrumentation is often harsh and thick, and as often again of the highest brilliancy. Gusts of tone in the lower strings, a brass choir that bursts out in golden splendor, or chokes with choler, sweet, wild phrases for the wood-wind—the shrill skirling of an icy blast, or fitful gleams of lovely sunshine, or, as in the last movement, the long, persistent figures for the basses, like the roar of surf.

Destiny's Hand Appears

Destiny has its hand on this music. Its might is unconquerable, but chained and impotent. How magnificently it mutters and glooms! The two middle movements are prodigious beyond compare. The pizzicato of basses, which prepares the entrance of the melancholy theme for the bassoons and the entrance of that theme, is one of the most imaginative and inevitable instances of such procedure in symphonic literature. There is no escaping the mood. And what themes! The long, mornful melody for the strings in the second movement, and the pathetic, aspiring air for the oboe in the following section. Wilde said that no great artist ever sang without the fullest consciousness of the matter and the manner of his singing. Be it so. Whether preconceived or not, we know of few more affecting moments in modern music than the simple moving phrase sung by the pastoral instrument over rich harmonies in the brass—a passage made the more striking by reason of the utter contrast of the flying measures that precede.

Over all is the bleakness, the space and the eternity of the north. Listening to this symphony one would say that from that tremendous region shall come all things creative. These melodies seem to spring from the very bottom consciousness of a people—more, of humanity.

It remains to relate the astounding conclusion and its preparation. From the preceding movement the strings rush up, pile Ossa on Pelion and then walks out—what? A lordly, vulgar, heroic, commonplace tune that from a cheaper soul would serve admirably for the first eight measures of a slow waltz for the summer hotel. But how splendidly this defiance rings out! With what a battalion of brass and rhythm is it flung forth, a gauntlet thrown in the face of man and god. In other hands it would serve for the beer garden. But behold! A voice from Walhalla. The apotheosis of this theme at the last is unutterably superb. The man who can write with such force, such sheer strength and fertility of invention, who can, so to speak, throw manners to the winds and bring back the gods, is quite beyond price in an over-cultivated age. The performance of a very difficult score reflected the greatest credit upon Mr. Fiedler and his men.

In this concert Miss Koenen showed herself one of the great interpreters of song now before the public. She has a great voice, and she has executive ability which is not the property of all lauded concert singers. She felt and she communicated the nobly dramatic spirit which underlies the somewhat antiquated style of the music of Beethoven, for she has the vocal organ, the depth and sincerity of sentiment demanded by such lines. The singing of the recitative preceding the aira and of Strauss' "Hymnus" were especially memorable. The latter song makes every demand upon an artist, and Miss Koenen met these demands with a skill and comprehension, a sense of line in her phrasing, a subtlety of nuance which left little indeed to be desired.

Mr. Fiedler's song is modern in style and feeling, and an apt expression of the spirit of the poem. It does not necessarily require an orchestra for the accompaniment. Miss Koenen interpreted this song with the same insight which she had brought to bear upon the other compositions, and then she sang charmingly the delightful miniature of Wolf. There was a brilliant performance of Rimsky-Korsakoff's Caprice, and the melodious movement by Brahms met with its due reward.

JOURNAL-
JANUARY 8, 1910.

MUSIC

Wednesday it was a mathematical prodigy. Yesterday it was a musical prodigy.

For Mischa Elman, who was the soloist at yesterday's Symphony matinee and who will be the soloist again tonight, is still prodigious. It is more than remarkable that a boy who won't be 18 years old until the 20th of this month should stand before the most critical audience in the country, and before the finest orchestra, and perform with brilliant success the difficult Dvorak violin concerto in A minor, which has been played here before only by Bernhard Listemann and Timothee Adamowski.

Last year, at his debut here, the stirring little Russian, who is still not much bigger than the proverbial pintpot, played the big and bristling Tschaikowsky concerto, which also was first played here by Mr. Listemann, now living in Chicago. Yesterday the Elman predecessors were represented by Mr. Adamowski. The applause that followed the performance was fairly explosive. The season's record for recalls was easily broken. But it was not altogether the art of the soloist that charged the audience; it was his strong personality. It is not out of place to call Elman the little giant among violinists.

The symphony this week is the very impressive one by Edward Elgar, the English composer, which was first performed in Boston last season. It is a work that will bear repetition again and again. The nobility of the so-called heroic theme that dominates the piece is deeply affecting. The symphony was magnificently played under the sympathetic leadership of Mr. Fiedler.

The other number on the program was C. M. Loeffler's lurid "Devil's Villanelle," the fantasia after Rollinat's poem. The audience waited to applaud Mr. Loeffler.

The orchestra now goes on its third trip, with Elman as soloist. At the next concert, two weeks hence, the soloists will be Professor Hess and Mr. Schroeder, who will play the Brahms concerto for violin and cello. The novelty will be the "Rob Roy" overture by Berlioz.

JANUARY 22,

SYMPHONY CONCERT

BY OLIN DOWNES

There was exceptional contrast in the programme offered by Mr. Fiedler and his men yesterday afternoon at the 13th public rehearsal of the symphony orchestra in Symphony Hall: Overture, "Rob Roy," Berlioz (first time here); concerto in A minor for violin and violoncello, with orchestra, Johannes Brahms; tone poem, "Thus Spake Zarathustra," Richard Strauss. Willy Hess and Alwin Schroeder were the soloists.

Berlioz' early overture has much interest, though it is not one of that composer's important works, and though Berlioz himself knew enough to take what was worth while from it, and preserve the same in the "Harold" symphony. There is the prodigious surety of the orchestration and more than one stroke of telling originality in the building of a structure which is often askew, but never characterless. The work, moreover, communicates the exhilaration of a young man writing down such ideas as are his for all he is worth, and this enthusiasm carries its own appeal.

What to say of the Brahms concerto? The thought is elevated. The instruments are handled adroitly from a symphonic standpoint, and probably quite clumsily for the executants. The orchestration is tranquil and well balanced—some would say, thick and opaque. There is high purpose in this music, and now and then, when clouds of confusing notes clear away for a moment, one senses the serenity and the calm exultation of nature—emotions which few have equalled Brahms in translating. The musical material is handled with an amount of sheer earnestness that should indeed be acknowledged—the earnestness, some would claim, of a short-sighted individual with a lexicon.

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BOSTON GLOBE
JANUARY 8, 1910

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Repetition of Composition by Sir Edward Elgar.

Mischa Elman, Soloist, Is Greeted With Hearty Applause.

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As before, the first movement seemed the most convincing. The warring of its forces was quick, tense and sharply incisive. The rigorously accenting brasses clash in splendid onslaughts against the other choirs. The English always could fight. Interest is whetted and sustained. Disposition of thematic material and its orchestral color are impressive.

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The last movement again appears to sacrifice a final climax, because the high pitch it strikes and maintains leaves little chance to say more. The brasses ejaculate and scream. The whole orchestra wades through noise. At times it speaks of courage and triumph. Oftener it is wearisome.

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Mr Elman has fathomed the deepest, most vital secrets of rhythm. He, above any artist on the present concert stage, allows it to possess, to enkindle, to intoxicate both nerve and blood until it becomes the puissant force in music which it may be, when a great temperament bids it. He was recalled time after time.

Mr Loeffler's picturesque fantasy, as reproduced through the brilliant virtuosity of this bard, was by turns relaxing, amusing, exhilarating—always delightful.

GLOBE—SATURDAY,
JANUARY 22, 1910.

BERLIOZ' "ROB ROY" IS GIVEN

First Time in Hub at Symphony Rehearsal.

Rare Treatment of Scottish Themes by the Composer.

Teaching of Zarathustra in Musicianly Setting.

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The Brahms concerto, uncommon in the use of two solo parts, reveals again what frank and ingenuous comradeship its composer can write into a dialogue for twin solo voices and an assenting, emphasizing and commenting orchestra. Themes of lucid and appealing beauty are proposed by one of the three and recur in some new guise of tone color or melodic structure.

Technically, this is adept and musicianly development of thematic material. Simply, it is the sign of charm and true pleasureableness in music which has both emotional and intellectual worth.

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Strauss, in his not too literal setting of this idea, begins this psychic quest of a man for himself with an introduction involving orchestra and organ of such solemnity and grandeur as to seem the slow rising of the curtain on the drama of eternity.

Episodes follow of yearning, of the creature joys of passion and dance, of the visions of past dead, of science and achievement, of the exultant night song, of the twelve strokes of the final bell. Through them all the haunting trumpet has followed with the interminable question of three unanswerable harmonic notes—the root, the fifth and the upper octave.

It was a superb performance, exquisite in the nicety of minute beauty, plangent and towering in bigness and awe.

[71]

SUNDAY POST,
JANUARY 2, 1910

Sibelius' Symphony Gives Memorable Performance

BY OLIN DOWNES

The programme of the 11th concert of the Symphony Orchestra this season last night in Symphony Hall:

Symphony No. 2, Sibelius; scene and aria, "Ah! Perfido," Beethoven; menuetto from Serenade in D, Brahms; three songs with orchestra: "Hymnus," Strauss; "Die Musikantin," Max Fiedler; "Er Ist's," Hugo Wolf; Caprice on Spanish themes, Rimsky-Korsakoff.

The symphony by Sibelius has been given once before in Boston, under Mr. Gericke, in 1904. It was the first work by the Finnish composer to be heard here, and no doubt it was largely for this reason that it did not make so strong an impression as the first symphony in E minor, given by Dr. Muck in 1907. But the symphony heard last night is a magnificent work.

It is dangerous, too. We should beware of it. It should not appear on too many programmes. It might do incalculable harm to art, for it is sufficient to beat down the guard of the cleverest philosophy of esthetics ever formulated by dilettanti!

It is disconcertingly vital. It is brusque, direct, unsparing of emphasis, a primeval product, one would say, of the land that gave it birth. For through Sibelius, who thinks in 3-2 time and speaks with the voice of the early gods, a nation becomes articulate. His orchestral style is as individual as his ideas, which are like rough lumps of richest ore. It is as much the result of them as the bed of a river is the passageway worn by the current. The instrumentation is often harsh and thick, and as often again of the highest brilliancy. Gusts of tone in the lower strings, a brass choir that bursts out in golden splendor, or chokes with choler, sweet, wild phrases for the wood-wind—the shrill skirling of an icy blast, or fitful gleams of lovely sunshine, or, as in the last movement, the long, persistent figures for the basses, like the roar of surf.

Destiny's Hand Appears

Destiny has its hand on this music. Its might is unconquerable, but chained and impotent. How magnificently it mutters and glooms! The two middle movements are prodigious beyond compare. The pizzicato of basses, which prepares the entrance of the melancholy theme for the bassoons and the entrance of that theme, is one of the most imaginative and inevitable instances of such procedure in symphonic literature. There is no escaping the mood. And what themes! The long, mornful melody for the strings in the second movement, and the pathetic, aspiring air for the oboe in the following section. Wilde said that no great artist ever sang without the fullest consciousness of the matter and the manner of his singing. Be it so. Whether preconceived or not, we know of few more affecting moments in modern music than the simple moving phrase sung by the pastoral instrument over rich harmonies in the brass—a passage made the more striking by reason of the utter contrast of the flying measures that precede.

Over all is the bleakness, the space and the eternity of the north. Listening to this symphony one would say that from that tremendous region shall come all things creative. These melodies seem to spring from the very bottom consciousness of a people—more, of humanity.

It remains to relate the astounding conclusion and its preparation. From the preceding movement the strings rush up, pile Ossa on Pelion and then walks out—what? A lordly, vulgar, heroic, commonplace tune that from a cheaper soul would serve admirably for the first eight measures of a slow waltz for the summer hotel. But how splendidly this defiance rings out! With what a battalion of brass and rhythm is it flung forth, a gauntlet thrown in the fac of man and god. In other hands it would serve for the beer garden. But behold! A voice from Walhalla. The apotheosis of this theme at the last is unutterably superb. The man who can write with such force, such sheer strength and fertility of invention, who can, so to speak, throw manners to the winds and bring back the gods, is quite beyond price in an over-cultivated age. The performance of a very difficult score reflected the greatest credit upon Mr. Fiedler and his men.

In this concert Miss Koenen showed herself one of the great interpreters of song now before the public. She has a great voice, and she has executive ability which is not the property of all lauded concert singers. She felt and she communicated the nobly dramatic spirit which underlies the somewhat antiquated style of the music of Beethoven, for she has the vocal organ, the depth and sincerity of sentiment demanded by such lines. The singing of the recitative preceding the aira and of Strauss' "Hymnus" were especially memorable. The latter song makes every demand upon an artist, and Miss Koenen met these demands with a skill and comprehension, a sense of line in her phrasing, a subtlety of nuance which left little indeed to be desired.

Mr. Fiedler's song is modern in style and feeling, and an apt expression of the spirit of the poem. It does not necessarily require an orchestra for the accompaniment. Miss Koenen interpreted this song with the same insight which she had brought to bear upon the other compositions, and then she sang charmingly the delightful miniature of Wolf. There was a brilliant performance of Rimsky-Korsakoff's Caprice, and the melodious movement by Brahms met with its due reward.

JANUARY 22,

SYMPHONY CONCERT

BY OLIN DOWNES

There was exceptional contrast in the programme offered by Mr. Fiedler and his men yesterday afternoon at the 13th public rehearsal of the symphony orchestra in Symphony Hall: Overture, "Rob Roy," Berlioz (first time here); concerto in A minor for violin and violoncello, with orchestra, Johannes Brahms; tone poem, "Thus Spake Zarathustra," Richard Strauss. Willy Hess and Alwin Schroeder were the soloists.

Berlioz' early overture has much interest, though it is not one of that composer's important works, and though Berlioz himself knew enough to take what was worth while from it, and preserve the same in the "Harold" symphony. There is the prodigious surety of the orchestration and more than one stroke of telling originality in the building of a structure which is often askew, but never characterless. The work, moreover, communicates the exhilaration of a young man writing down such ideas as are his for all he is worth, and this enthusiasm carries its own appeal.

What to say of the Brahms concerto? The thought is elevated. The instruments are handled adroitly from a symphonic standpoint, and probably quite clumsily for the executants. The orchestration is tranquil and well balanced—some would say, thick and opaque. There is high purpose in this music, and now and then, when clouds of confusing notes clear away for a moment, one senses the serenity and the calm exultation of nature—emotions which few have equalled Brahms in translating. The musical material is handled with an amount of sheer earnestness that should indeed be acknowledged—the earnestness, some would claim, of a short-sighted individual with a lexicon.

Intricacy after intricacy unravels itself to say, "Now do you understand?" Perhaps, but after having burrowed like a mole among themes and counter themes, how many of us remember what the composer was talking about five minutes ago? Such gravity! One bows the head before the introduction of the last movement of the C minor symphony, for instance, but are not too many of these passages like some unusually portentous-appearing gentleman, heavily laden, who sits down heavily after the [illegible] momentary relapse—a start—"I think that"—then a quaff—and then ob-

The performance was excellent. Mr. Hess played the more brilliant instrument, yet he and Mr. Schroeder should be praised highly for the unity, the sureness and insight of their performance, and the orchestral part was well played.

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JOURNAL-
JANUARY 8, 1910.

MUSIC

Wednesday it was a mathematical prodigy. Yesterday it was a musical prodigy.

For Mischa Elman, who was the soloist at yesterday's Symphony matinee and who will be the soloist again tonight, is still prodigious. It is more than remarkable that a boy who won't be 18 years old until the 20th of this month should stand before the most critical audience in the country, and before the finest orchestra, and perform with brilliant success the difficult Dvorak violin concerto in A minor, which has been played here before only by Bernhard Listemann and Timothee Adamowski.

Last year, at his debut here, the stirring little Russian, who is still not much bigger than the proverbial pintpot, played the big and bristling Tschaikowsky concerto, which also was first played here by Mr. Listemann, now living in Chicago. Yesterday the Elman predecessors were represented by Mr. Adamowski. The applause that followed the performance was fairly explosive. The season's record for recalls was easily broken. But it was not altogether the art of the soloist that charged the audience; it was his strong personality. It is not out of place to call Elman the little giant among violinists.

The symphony this week is the very impressive one by Edward Elgar, the English composer, which was first performed in Boston last season. It is a work that will bear repetition again and again. The nobility of the so-called heroic theme that dominates the piece is deeply affecting. The symphony was magnificently played under the sympathetic leadership of Mr. Fiedler.

The other number on the program was C. M. Loeffler's lurid "Devil's Villanelle," the fantasia after Rollinat's poem. The audience waited to applaud Mr. Loeffler.

The orchestra now goes on its third trip, with Elman as soloist. At the next concert, two weeks hence, the soloists will be Professor Hess and Mr. Schroeder, who will play the Brahms concerto for violin and 'cello. The novelty will be the "Rob Roy" overture by Berlioz.

BOSTON GLOBE
JANUARY 8, 1910

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The scherzo, however, styled by Elgar Allegro, again romps by like a troop of booted clowns. They may be exuberant in England, but they sound obstreperous here. The Adagio, into which the movement leads without pause, again seemed prolix, and often weighted with dire heaviness rather than deep seriousness.

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The Brahms concerto, uncommon in the use of two solo parts, reveals again what frank and ingenuous comradeship its composer can write into a dialogue for twin solo voices and an assenting, emphasizing and commenting orchestra. Themes of lucid and appealing beauty are proposed by one of the three and recur in some new guise of tone color or melodic structure.

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[71]

THE BOSTON HERALD.

JANUARY 8, 1910.

SYMPHONY PLAYS WORK BY ELGAR

Composition Essentially Product of English "Middle Class"—Tinsel Pomp and Gilded Commonplaces Characteristics.

ELMAN MAKES SENSATION WITH DVORAK'S CONCERTO

By PHILIP HALE.

The 12th public rehearsal of the Boston Symphony orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Mr. Mischa Elman was the soloist. The program was as follows:

Symphony in A flat major.....Elgar
Concerto in A minor for violin...Dvorak
"The Devil's Villanelle".....Loeffler

The English make a great ado about Elgar's symphony. They point to this and to his "Dream of Gerontius" and say exultingly: "We, too, have a great composer, who is already one of the immortals."

This symphony is essentially a product of the English "middle class" and it is no doubt dear to this class as are the pictures of the late Frith and the romances of Marie Corelli. Take the first and chief theme exposed in the Introduction. Was there ever a theme more rankly sentimental? It should be sung by Mme. Clara Butt, with great expression, and to the accompaniment of a piano and a cabinet organ. And this theme is the most salient of all themes in the symphony.

Nor is the development of the themes dramatic and impressive. There are endless and wearying digressions. There are parentheses within parentheses. There are long stretches of dulness that dispose the hearer to folding of the hands and sleep. There are pages that irritate by their impotent fury and bluster. On the other hand there are pleasing passages, moments of elfish charm in the trio of the scherzo, but what are a few moments in an hour?

It has been said by ecstatic Englishmen that the adagio is "sublimely mystical." It is hopelessly middle class; there is no other word for it. Its sentiment is cheap; there is gush in plenty. The pomp of the apotheosis will no doubt excite applause whenever this symphony is played; but this pomp is tawdry; there is tinsel, not gold. Much has been said about the instrumentation. It is true that there are sonorous platitudes, gilded commonplaces. It is possible that Elgar may yet be known as the Tupper of music. The instrumentation of certain pages is euphonious; that of other pages is thick, muddy, drab.

There are few symphonies of equal length and pretensions that are so aggressively irritating, so wholly without distinction. The appeal of this work is like unto that of a frock-coated chapel orator. It recalls the rhetorical flights of Mr. Chadband improving an opportunity. There is the same expansion of a platitude; there is the same fatal and madding fluency.

Mr. Loeffler's Fantasia is music of a far different order and rank. It was suggested by macabre poem of Rollinat, a French parallel to "The Devil's Thoughts," but Rollinat never conceived the happy idea of describing Satan's costume:

And how then was the Devil drest?
O! he was in his Sunday's best:
His jacket was red and his breeches were blue,
And there was a hole where the tail came through,

nor is there in the Frenchman's poem anything that in grim humor equals Coleridge's opening:

From his brimstone bed at break of day
A walking the Devil is gone,
To visit his snug little farm, the Earth,
And see how his stock goes on.

This Fantasia has the higher qualities: fancy if not imagination, sure and flawless expression, an exquisite sense of instrumentation, subtle and refined taste that is not too fastidious, a mastery over rhythm and color, unfailing appreciation of the value of contrasts. And this Fantasia would be effective even if the poem of Rollinat were not published in the program book. The publication, it is true, may allow a hearer to grasp the significance of this or that detail, as in the introduction by Mr. Loeffler of Aristide Bruant's cynical ditty, "A la Villette." The hearer will then feel the witty force of the introduction, provided he knows the air and also the words of the song. Nor would the pleasure of the hearer be aesthetically less if he were not able to recognize "Ca ira" and the "Carmagnole" when they occur. The composer, making these points, makes them necessarily for himself and a few friends, unless the Fantasia were to be played to a Parisian audience, and even in this case many sleek hearers might not be acquainted with the terrible song of Bruant.

Any orchestral work that depends for its effect on something extraneous has little prospect of a long life. Beethoven's "Eroica" would be none the greater if he had retained the original title, "Bonaparte," nor does the title "Eroica" add one jot to the intrinsic worth of the music. Mr. Loeffler's Fantasia does not hang on an intimate knowledge of Rollinat's poem. As absolute music, as a fantasia, it is engrossing, fascinating.

Mr. Elman played Dvorak's concerto, which was brought out here by Mr. Listemann with piano accompaniment early in 1893, and first played with an orchestra by Mr. Adamowski at a symphony concert late in 1900. It is not easy to think of the concerto without the orchestra, for the instrumentation is the most striking feature of the work. The themes have a vague profile, and when they assume definite shape they are obvious. In his treatment of them Dvorak was garrulous, and, as a rule, inconsequential. Mr. Elman, however, by his sensuous tone in melodic phrases, by his brilliant performance of florid passages, and by his compelling personality glorified that which was inherently ordinary and redeemed the finale from vulgarity. His performance was remarkable in many ways, and it would have been remarkable for any distinguished virtuoso of twice his years. He was applauded enthusiastically. Mr. Fiedler and the orchestra were also heartily applauded for the performance of the orchestral pieces.

There will be no concerts next week. The orchestra will be away on its trip to New York and other cities. The program of Jan. 21, 22, will be as fol-

TRANSCRIPT

JANUARY 8, 1910

THE SYMPHONY CONCERT

MISCHA ELMAN PLAYS DVORAK'S VIOLIN CONCERTO

Contributions of the Player to the Work Performed—A Year in the Progress of the Virtuoso and the Ripening Qualities It Discloses—Mr. Loeffler's Symphonic Fantasia "The Devil's Villanelle" for an Exercise of Imagination in Orchestral Form—Elgar's Symphony Again and Renewed Impressions of a Work Uncomfortably Diffuse—A Note on the Invariable "Struggle with Fate" as Symphonic Subject Matter

After a silence of many seasons Dvorak's concerto for the violin was again heard at Symphony Hall yesterday afternoon, with Mischa Elman as the soloist. Weighing of the concerto as music is somewhat complicated by a performance which caused the solo player to be recalled until one lost count. As might have been predicted, Elman transfigured the work by the vigor and vitality of his playing. He played the concerto, to be sure, but much more he played upon the concerto making it half his own. The limits of expression imposed by the concerto form upon the virtuoso seem to have no boundaries for this player. In the florid passage work of the first movement he bound phrase to phrase by a continuity of expression which added unity to a section of the work which has otherwise seemed spun out solely for the purpose of subtilizing figures for the solo instrument. As when he played Tchaikowsky's concerto on the same platform a year ago, Elman caught the spirit of the work, or infused one of his own and communicated it to his companions. He was as painstaking with the small things as with the great. He made the flourishes of technique a natural exuberance of expression, and no two came with the same tonal values; his legato playing, which thanks to the discretions of the accompaniment was steadily audible from piano to fortissimo, has gained during the past year in nuance, resonance and his own peculiar vibrancy. In so small a thing as a succession of even notes, each has its separate quality of tone delivered with a bow which deals in such subtleties with nonchalance. The last movement with its careering rhythms was a carnival, for a sense of rhythmic values like Elman's, but the playing which revealed him as most the artist came during the slow movement. However much we may have gloried in the flourishes of the first or the impetuosity of the last, he played the adagio as if he felt its beauty deeply and keenly. He amply conveyed that feeling to his audience. If candor is to prevail, it may as well be said that preparation for Dvorak's concerto was somewhat lukewarm. The presumption seemed to be that if the work had deserved frequent attention it would somehow have been earned between 1886 and 1910. Its performance was another lesson in the power of a personality which might go towards explaining the admiration of our grandfathers for some of the music which has gone tepid for us. Mischa Elman saw a great deal in Dvorak's violin concerto and by virtue of his sincerity made others see.

With Elgar's symphony to open the programme the balance was maintained for a close with Mr. Charles M. Loeffler's sharply characterized music to the poem of Rollinat, "The Devil's Villanelle." It is not the first time this music has been heard in Symphony Hall, but it came yesterday afternoon to reëmphasize a hint of Mr. Loeffler's pleasure in doing what other men have done, only doing it better. His use of the organ against orchestral instruments playing in diabolical timbres at the end is frankly thrilling. The ecclesiasticism which it summons is not so potent of historical or pictorial suggestion as it has been for the similar effect elsewhere—in the "Manfred" Symphony, for example, where the organ tones fairly build up monastery walls—but, for the task the composer has set himself in this instance, to fill to the last nuance the sense and the suggestion of the verses, the final episode through to the mystery of the last measure carries both its haunting mood and the fidelity of its expression.

Elgar's symphony, as it came again to performance a year after its first hearing here, has faded considerably. It sounded yesterday, even with all the fervors of the orchestra and the diligence of Mr. Fiedler's leadership, often labored and sometimes perfunctory. It was as if the work had been written, not because Elgar had to write it, but because he had made up his mind that a symphonic work was due from him. The technical feat of employing the same theme for the scherzo and the adagio never impressed the American audience as it impressed the Britons. Perhaps memory dwelt too freshly on the anecdote of the impromptu organist and his one tune. Perhaps, also, the listener wearies of the everlasting and vague references of the content of a symphony to "man's struggle with his environment" and the rest of it. Music which genuinely has anything to say, whether or not it follows the outlines of a programme in the modern sense, manages to make its message felt even if deprived of the assistance of the printed page, and where this message is lacking in its measures, it is not to be made up by the printed page. The exact authority of Elgar's intent in the symphony in question is somewhat vague. But it bears a strong resemblance to one announced to accompany the first performance of Frederick Stock's new symphony in Chicago last week. Again, the "tolls and triumphs of human life." The obvious reflection is that Mr. Elgar's tolls yesterday afternoon lasted for nearly an hour and a half. For a symphonic work of that length a composer needed to have had tremendous stuff in him which would not condense. The impression one brought away was not that the composer had any such abundance of great matter and that what he had would measurably condense.

For its incidental beauties, and they are by no means few, the work had every advantage that performance could bring it. The whirring transitions of the scherzo, its wild theme which goes crashing among the lighter pieces, the meditations of the adagio were given the utmost care and elaboration by the leader and a faithful enaction by the orchestra. What the symphony stood to gain by interpretation and instrumental color, it gained. It could not but have occurred to many as the strings were giving out the first theme of the opening andante, how far noble playing can go towards dignifying music that is intrinsically common. There was nothing either in the physiognomy of the theme nor its harmonization to give it distinction, and if it had been heard, say, on a cabinet piano in a drawing-room would have hardly left an etching mark on the memory. With the resonance of the strings and the subtlety of the phrasing by which it was played, it was only a challenge that it revealed its commonness. All this is not to say that the symphony does not contain measures, phrases, passages or even sections, if not exactly inspired, at least of great beauty. Towards the end of the Finale, for a notable instance, comes a repetition of the main theme in a different harmonic guise from that of its earlier appearance, and at a slower tempo, which surely communicates a sense of the deepening calm and the pride of achievement which the years bring to a

ADVERTISER.

JANUARY 8, 1910

SYMPHONY PROGRAMME MODERN THIS WEEK

ELGAR'S SYMPHONY PLAYED ONCE MORE

Mischa Elman Wins Triumph in Dvorak's Concerto — Loeffler's "Devil's Villanelle."

By Louis C. Elson.

PROGRAMME.

Elgar—Symphony in A-flat major.
Dvorak—Concerto for Violin, A minor.
Soloist, Mischa Elman.
Loeffler—"The Devil's Villanelle."

A short time ago Mr. Fiedler said to me that he admired the earnestness of the Boston audience. They were not so boisterous in applause as the public in some other cities, but they respected a new work, even when they did not like it, and were ready to study it and hear it again, if it was an important composition.

They proved this yesterday by giving the closest attention to Elgar's symphony for the second time within a year and liberally applauding it. The glorious performance certainly merited this, but about the work itself I am still sitting upon the doubter's bench. It may be a case where "we first endure, then pity, then embrace." If this be so I have reached the second stage, for I certainly pity the great learning and skill that is spent on twisting all the variation-developments out of one inoffensive theme.

Elgar and D'Indy are running a race in this development matter. Beethoven held that development of a theme was not merely to show ingenuity, but to bring out the latent poetry within it. In prolixity of development Elgar and D'Indy certainly distance Beethoven and Brahms, but the latter pair did not attempt to squeeze the last drop out of the musical lemon; they clung to poetry and beauty in all their metamorphoses. I have now heard this symphony three times and its scheme and scope becomes clearer (naturally) with each hearing. But at the end one feels like asking if there is not one modern composer who would try to have the mantle of Tschaikowsky cut down to fit him, or who cares to follow in the calm, broad path of Brahms? The combination of earnest and original melody, with dramatic effect, and unforced development seems to be a lost art; only the gift of tone-coloring remains.

We are content to study such a work as Elgar's symphony for the second or third time, but we do not feel that such study should be pushed far enough to crowd out Liszt, or Franck, or Huber, or Hausegger.

The Elgar symphony seems studious but not inspired. It revels in variation-developments that are the will-'o-the-wisps that lead into the bog of prolixity. The second movement had a fierce march that was but an echo of the barbaric splendor that Tschaikowsky brought forth in his fifth and sixth symphonies. There were some beautiful moments in the slow movement. The Finale gave sequences without end and a powerful chorale as climax. But our impression of a year ago still holds good. Let Elgar's next symphony be twice as short and it will probably be greater.

But of the performance one cannot say too much in praise. Sir Edward Elgar should come to Boston if he wishes to know what his music really sounds like at its very best. Every figure, every phrase, was made clear and intelligible to the connoisseur. Mr. Fiedler may safely rest his reputation on such a performance as this. It gives him rank with the greatest conductors. And the orchestra, too, has here shown itself almost unapproachable in [illegible] and in ensemble under the most [illegible] circumstances.

the long, long musical banquet here offered at all digestible.

Mischa Elman was welcomed with enthusiasm, which grew yet more intense as his playing went on. The heavy orchestration of the Elgar symphony rather militated against the effect of the regular classical scoring which was used in Dvorak's violin concerto.

But the work itself is not to be ranked with the great violin concertos of the world. Its first movement seemed inconsequential. The violin and the orchestra babbled together in a somewhat tepid conversation that was not pregnant with ideas. The slow movement was joined to the first—rather an unusual conjunction—and this had at least some of that Slavonic sadness that is never unimpressive. The Rondo that ended the work was dashing but not intrinsically powerful. Altogether we found this a very different Dvorak from the composer of the "New World" symphony.

But young Elman's playing carried the commonplace concerto to success. His bowing is very remarkable in one so young. He is an incipient Ysaye in this respect. The G string work in the slow movement was very noble. The skips and double stopping of the finale were excitingly brilliant. The intonation was without flaw. It was not unnatural, therefore, that great applause should ensue. The artist was recalled seven times, and several auditors seemed loth to cease their clapping even then.

The programme now went to the devil, by presenting Loeffler's remarkable score in which that cloven-footed party goes up and down the world seeking whom he may devour. Satan is here a party who is much addicted to piccolo-pepper, to muted brasses and to French revolutionary tunes. The fact, frequently stated upon the programme, that "Hell's aburning," led to a conflagration in the orchestra that was considerably more than a three-alarm fire.

It is a splendid score, full of modern effects, climaxing with organ and bells in a very broad and massive fashion. I hold Mr. Loeffler to be the peer of any of the modern Frenchmen in this matter of managing the colors of the grand orchestra. Only Richard Strauss is his superior in this scintillating domain, and his scoring was definitely better than that of Elgar's symphony, which was sometimes coarse and could not always be saved from muddiness even by the great skill and tact of Mr. Fiedler.

The concert, therefore, gave several phases of modern music, from the lukewarm work of Dvorak to the boiling-point of Loeffler. At the next concert we shall have the prince of moderns (Richard Strauss), and Mr. Zarathustra will make a few remarks.

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HERALD,

JANUARY 22, 1910.

SYMPHONY PLAYS BERLIOZ OVERTURE

"Rob Roy," Written 80 Years Ago, Performed for First Time in Boston at the 13th Public Rehearsal.

BRAHMS' DOUBLE CONCERTO BY HESS AND SCHROEDER

By PHILIP HALE.

The 13th Public Rehearsal of the Boston Symphony orchestra Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Messrs. Hess and Schroeder were the solo violinist and 'cellist. The program was as follows:

Overture to "Rob Roy".....Berlioz
Concerto for violin and 'cello..Brahms
"Thus Spake Zarathustra"....Strauss

The overture to "Rob Roy" is nearly 80 years old, and it was not played here until yesterday. But for many years the "Rob Roy" overture was supposed to be non-existent. Berlioz declared that he destroyed the work the day of its first performance in Paris, and few knew that there was a copy of the score in the library of the Paris Conservatory. The score was not published until 1900, and Chicago, more curious than Boston, heard the overture in November of that year.

Berlioz told the world that he destroyed his score because it was diffuse and long, and the audience did not like it; but the memoirs of Berlioz, entertaining as they are, are not always statements of fact. The composer was a superb romanticist even in his recollections. Is it not probable that he destroyed "Rob Roy" because he used some of the material for his "Harold in Italy" symphony? The chief solo in the former for the English horn became the chief theme for the viola in the latter, and in the overture there was an anticipation of the motive that in the symphony reminds one of Offenbach's "Voici le Sabre" in "La Grande Duchesse."

It is easy in 1910 to smile at this "Rob Roy" overture, yet in several respects it was an uncommon work in the early thirties. First of all, it shows the instinct of Berlioz for orchestration, his fine ear for contrasting timbres, his clearness, his sense of proportion. It is true that he here uses frequently the least advantageous tones of the English horn, but he evidently wished their effect.

Did he intend to give a tonal summary of Scott's novel, or merely to write an overture of Scottish character, as revealed by the "Wizard of the North"? There is the introduction of "Scots wha hae wi' Wallace bled"; there is the suggestion of a reel or Highland fling; there is music of a chivalric nature, and the English horn solo with harp accompaniment may be reasonably taken to express courtship. The theme that some one has named the "Rob Roy" motive has little character, and Berlioz inventing it may not have had Rob Roy in his mind.

It is idle to speculate on the precise nature of the program. If Berlioz had a program, he did not reveal it. And if the theory of Boschot is sound—that Berlioz wrote the overture, hearing that a play, "MacGregor," was to be produced at a theatre in Paris—this overture has little in common with the scenario of the play. For several reasons the theory of Boschot is untenable.

An intelligent foreigner, attending the concert in his study of American life, manners and morals, and seeing and hearing Messrs. Hess and Schroeder playing the double concerto by Brahms, might have entered in his notebook last night: "This afternoon I saw two excellent musicians, accomplished virtuosos, unjustifiably condemned to hard labor in the sight of a large audience. The fortitude of these musicians, their resolute behavior, their courage and patience in the accomplishment of a stubborn and disagreeable task, excited my admiration, and we all applauded vigorously to support them in their hour of trial and to reward them when they were released from bondage."

Mr. Fiedler and the orchestra gave a brilliant and impressive performance of Richard Strauss' colossal tone poem, a performance that should have awakened enthusiasm and not merely feeble hand-clapping. Marcel Schwob in his bitter "Treatise on Journalism" put among the "100 Best Books" of the journalist a condensed "Nietzsche for society people." Strauss, or Mr. Fiedler, might arrange a pleasing potpourri, "Gems from 'Thus Spake Zarathustra'" for afternoon performances. This potpourri should include the overpowering introduction, the dance song (in simpler form), the trumpet leap that at times in its elaboration reminds one of the once popular tune, "Where did you get that hat?" the episode with the bell and the mystical conclusion.

It is too late to inquire whether Strauss should have tried "to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman." No one, not even Strauss, could do all this, and did Strauss make the statement with a straight face? If he had given the title "Homage to Nietzsche" he would then have allowed hearers to "find things" in the music, each hearer according to his light.

Nine out of ten will listen to this symphonic poem as though it were absolute music, music without a program. "Thus Spake Zarathustra" contains some wonderful pages, but as a whole, as a work of purely musical art, it falls below "Don Juan." "Till Eulenspiegel" and "Death and Transfiguration." But Strauss' partisans might answer that with "Zarathustra" the composer invented a new art.

The program of the concert next week will be as follows:

Beethoven, Fugue for strings, op. 133; Franck, Symphony in D minor; Sibelius, "Night Ride and Sunrise" (first time); Wagner, Prelude and "Love Death" from "Tristan and Isolde."

BOSTON JOURNAL—

FEBRUARY 5,

15TH SYMPHONY CONCERT

The Symphony Orchestra will return from a most successful trip of a week through the Middle West on next Tuesday morning. But two works appear on Mr. Fiedler's fifteenth program next week. The first is Bruckner's Symphony, No. 7, in E major, the symphony of this composer which has had the greatest number of performances in Boston. It was last played here by Dr. Muck. The other number will be George W. Chadwick's "Sinfonietta" in D major, which has never been play at a Symphony concert. There will be no soloist.

RECORD,

JANUARY 28, 1910

FIEDLER HAS MADE NO PLANS

Two days more, and the question of the leader of the Symphony Orchestra will be nearer settlement.

No definite arrangement has yet been made by Mr. Fiedler for next season.

MAX FIEDLER.

Whether or not he will remain in Boston will be decided by the end of this week.

"You already know that I am still under contract with the Philharmonic Society of Hamburg," said Mr. Fiedler.

"Two years ago I secured a year's leave of absence and came to Boston. I liked things so well that, at the close of my first season here, I asked for another year's leave and it was granted. I cannot now say that I can have another year's leave. [illegible] has yet been decided de-

HERALD, JOURNAL—SATURDAY, JANUARY 29,

JANUARY 29, 1910.

14TH SYMPHONY CONCERT GIVEN

Familiar Compositions Enjoyed by Audience—No Soloist—Mr. Fiedler Conducts—Wagnerian Excerpts.

By PHILIP HALE.

The program of the 14th concert of the Boston Symphony orchestra, Mr. Fiedler conductor, in Symphony Hall yesterday afternoon, was as follows:

Overture to "Genoveva".....Schumann
Symphony in D minor.....Franck
Prelude and "Love Death" from "Tristan und Isolde".....Wagner
"Waldweben," from "Siegfried"...Wagner
Overture to "The Flying Dutchman".....Wagner

Although these works were all familiar; although there was no soloist; although the program was too long, the concert gave great pleasure to many who rejoiced even in the overture to "Genoveva," an opera which was never so popular as Offenbach's "Genevieve de Brabant," but is much more respectable and dull.

The passion and tumult of two of the excerpts from Wagner's opera and the delightful suggestion of forest life from a third no doubt stirred the great majority of the hearers, yet the feature of the concert was the performance of Cesar Franck's symphony. When this noble work was first played here it perplexed and irritated many. Some went so far as to breathe out threatenings and slaughter against the conductor and the management. Some really believed in their heart of heart that the good old "Papa" Franck was Antichrist in music, and, not knowing his blameless life, they pictured him as an absinthe drinker with shrieking trousers and a Boulevard "Mich" hat. But the invigorating waters of ultra-modernism have rolled over the audience during the last half-dozen years and some that at first could not "understand" Cesar Franck's symphony now find it sane, a classic, and a little old-fashioned. Thus does the pendulum swing to an extreme.

This symphony is in cyclical form. A generative motive gives cohesion and symmetry to the movements. It has been said in opposition to this form that one main theme, however ingenious its metamorphoses may be, argues a paucity of invention; that each movement should have distinct and salient themes. I cannot see the force of this reasoning in this instance, for there is as much genius shown in the reshaping of the generative theme as there would be in the invention of other unrelated motives.

This symphony is indeed a beautiful, a sublime work, one to be ranked with d'Indy's symphony in B flat; that is to say, among the greatest symphonies written since Beethoven's death, and there are none greater

Reading of Tristan Music.

In Mr Fiedler's reading of the Tristan music there was dignity, fervor and well-ordered intensity, if less of the elasticity of tempo and glow of passion which Mr Toscanini brought to it. The sensitiveness and rare beauty of the strings of the orchestra was particularly apparent in this number, and the soft murmurings of Wagner's "Waldweben," from "Siegfried," which followed it. To make a Wagnerian group of three, the overture to "Flying Dutchman," splendidly tempestuous and virile, closed the program.

It had been begun by Schumann's overture to his only opera, "Genoveva." In his intent this prelude would suggest the sad story of the plot, which relates of an absent knight and husband, an intriguing friend, a wife dishonored and disowned, the misery of herself and her child and her final restoration.

The work has beauty in its tender sadness and unrest, but the gentle and undramatic Schumann tells the heart-stripping story in more pacific and less convincing fashion than a modern tragedian, like Reger, who personifies dissonance, might do.

The orchestra will make a special western trip next week. There will be no concerts until Feb 11 and 12.

SOCIETY

Barbara Higginson, the fiancee of Barrett Wendell, Jr., and the latest in society to announce her engagement, was at the Symphony rehearsal yesterday and received many congratulations. She was with her sister, Juliet Higginson, who looked unusually well in a dark red tailored gown. There was quite a crush and many strange faces.

Among those conspicuous in the throng were Mrs. Edwin Upton Curtis (Margaret Waterman), wearing some stunning ermine furs; Mrs. William P. Fay, Mrs. A. Forbes Conant, her sister, Miss MacNichol, becomingly gowned in dark green; Mrs. Augusta J. King in black broadcloth and ermine furs, Mrs. John M. Longyear, Mrs. Bayard Thayer, Mrs. Lester Leland, Mrs. W. H. Bowker, Mrs. Walter Scott Fitz, Mrs. Winthrop Sargent, in dark gray broadcloth and gray hat with purple plumes; Mrs. William Dana Orcutt, Mrs. Horace Jealous, Mrs. Thacher Loring, Miss Amy Lowell, Katherine Foote, Mr. Frederick S. Converse and daughter, Rev. A. A. Berle, ex-Governor and Mrs. Long, Rabbi Fleischer, Mrs. Robert Stow Bradley and daughter Leslie, Rosamond Fay, Mrs. Edward Winslow, Mrs. William Lindsey, very richly gowned and wearing sables with lace frill; Mrs. Neal Rantoul, Mrs. George B. Shattuck, Mrs. Edwin A. Shuman, Mary Fay, Mrs. Francis Stanley, Miss Wolcott, Mrs. Arthur Astor Carey, Mrs. T. P. Gooding, Miss Emma Wethern and others.

BOSTON GLOBE-

JANUARY 29

FRANCK LINKED WITH WAGNER

Symphony Rehearsal in a Rare Program.

German Composer Appears in Three Contributions.

Schumann's Overture to "Genoveva" Presented.

Mr Fiedler made two supreme quotations from epoch-marking composers at the Symphony rehearsal yesterday afternoon which when so linked together upon an orchestral program must give it distinction. Cesar Franck's symphony in D minor preceded the intermission. The prelude and "Love Death" from "Tristan und Isolde" followed it.

In the symphony Franck has crystallized the idealization of the spiritual in man. It vibrates with the power in his own life, which not only redeemed from defeat a perpetual struggle against the pettiness, the strut, the fever and the malice of Pharisaism, but preserved a serenity and calmness of soul which betrayed no outward sign of that struggle.

In his monumental "Tristan und Isolde" Wagner has glorified a supremely human love. Here, divided by the brief span of the program's recess, was the apotheosis of asceticism and of passion—not of that asceticism which is the abnormal, morbid aloofness of monastic seclusion from the world's activity, but the concentration of a pure and unselfish labor in it and for it.

Such was Cesar Franck's life through the 50 years in which he lived quietly but deeply, taught earnestly; wrote little of great moment but thought much. Then he wrote a string quartet, a quintet and this symphony—with a few other works, and they are masterpieces.

With Promethean Fire.

There are pages of this symphony suffused and illuminated as by the fire which Prometheus stole from heaven. In them there is strength, majesty, the proclamation of victory and triumph, but there is serenity, profound grandeur, untroubled by the show of turmoil or conflict. There is no measure inflated by bombast, pomp or blatant circumstance.

There are moments in the development of the first theme of the first movement which are overpowering with the exaltation and infinitude of prophetic utterance. The return in the last movement of the principal figure of three notes, remolded into new tints of color and shades of thought, embellished and interwoven with a coterie of lesser figures, and carried to a triumphant conclusion, is as the unfolding of the experience of a whole people in the life of one man.

Mr Fiedler's reading of this work and the orchestral performance of it inspire the hope that it may not again lie in such long seclusion.

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POST, SATURDAY
FEBRUARY 5, 1910

MAX FIEDLER TO REMAIN

Symphony Orchestra's Conductor Re-engaged

Max Fiedler, who since the autumn of 1908 has been the conductor of the Boston Symphony Orchestra, and who, it was reported, would retire at the end of this season, has been re-engaged for the seasons of 1910-11 and 1911-12.

This will prove of great interest to Boston music lovers, who during his stay here have been greatly taken with Mr. Fiedler's work.

Mr. Fiedler was born in Zittau, Dec. 31, 1859, and his whole life has been devoted to music. He commenced to play the piano at an early age and later studied under Albrecht. From 1877 to 1880 he was a student at the Liepsic Conservatory, where he took the Holstein scholarship. He was a classmate of Dr. George W. Chadwick and Dr. Carl Muck. In 1882 he became a member of the widely known Hamburg Conservatory, and since 1905 has been the director of that institute.

His compositions include a symphony in D, a quintet for piano and strings, a string quartet, songs and piano pieces.

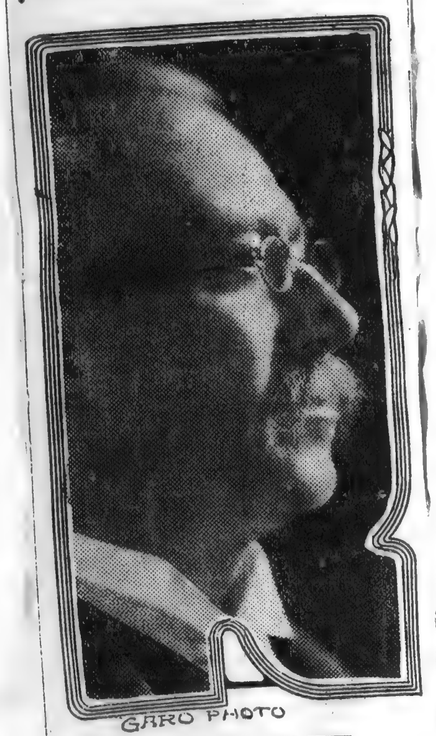
In 1894 he succeeded Richard Barthos, conductor of the Hamburg Orchestra concerts, and he became one of the principal conductors at the opera in that city.

Throughout Europe Mr. Fiedler is known as one of the greatest interpreters of orchestral music.

He has established a reputatfon as being a musician solidly grounded in the classics, but a very ardent exponent of the best music that is being produced today.

BOSTON JOURNAL
FEBRUARY 5, 1910.

MAX FIEDLER, WHO WILL CONDUCT THE BOSTON SYMPHONY



GARO PHOTO

MAX FIEDLER WILL CONDUCT SYMPHONY

Max Fiedler will be the conductor of the Boston Symphony Orchestra for the seasons of 1910-1911 and 1911-1912. The announcement of Mr. Fiedler's re-engagement as conductor here disposed of the report that he was to conduct the Manchester, England, Symphony Orchestra next season.

Mr. Fiedler came to the Boston Symphony in October, 1908, succeeding Dr. Karl Muck, who was the conductor for two seasons preceding. He was called to this city from the Hamburg Conservatory, to which institution he nominally belongs, and where he has influenced musical destinies to a remarkable degree.

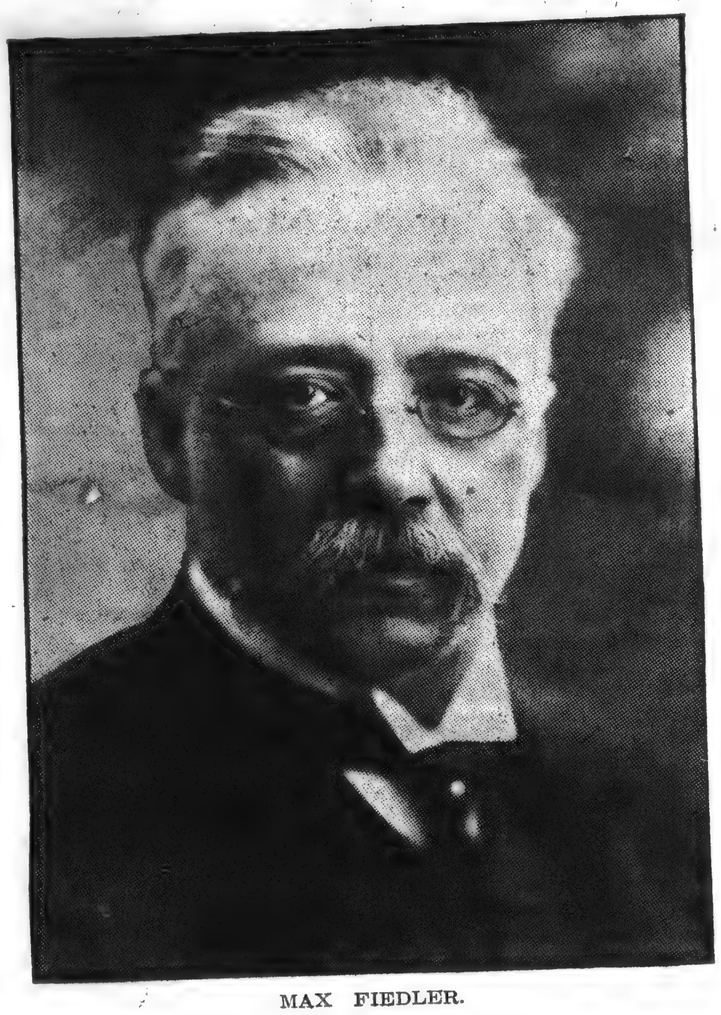
Mr. Fiedler's distinguishing work in Boston has been the presentation of the great modern works, such as Bruckner's symphony in C minor, and the Strauss tone poems. He has turned the attention of his public to the value of present-day music and has changed the attitude of Symphony audiences from one of distrust for the composers of our own time to one of respect and even of preference.

The announcement of Mr. Fiedler's re-engagement will be a source of pleasure to Boston music-lovers. In Boston, as in the other great cities of the continent where he has appeared as a conductor, Mr. Fiedler has built up a large personal following.

GLOBE, SATURDAY,
FEBRUARY 5, 1910.

DR FIEDLER REENGAGED.

To Conduct Symphony Orchestra for Seasons of 1910-1911 and 1911-1912.



MAX FIEDLER.

For the past month several New York musical journals have been arranging, to their own satisfaction evidently, the affairs of the Boston symphony orchestra and have assigned a half dozen famous conductors to direct the organization after this season closes. But as there was no unanimity in choice, of course the matter was not definitely settled.

Such men as Mahler, Muck, Campanini and even Nikisch were in the roster of names specified to succeed Dr Fiedler, and despite the fact that the management of the orchestra did not affirm in any way that a change was contemplated Dame Rumor kept the report in quite active circulation.

Dr Max Fiedler came to Boston as leader of the orchestra in September, 1908. He soon displayed abilities which proved him a worthy successor to the baton of Gericke, Nikisch and Dr Muck, and although his ideas differed in many ways from those of his predecessors, his masterly command of men and thorough knowledge of his work quickly won for him the appreciation and regard of players and his audiences.

Catholic and progressive in his tastes, he favors alike music of the old or new schools, and worthy American composers receive prompt recognition in his makeup of programs. "Take him for all in all," he is a representative of the best thought in the musical field, and his sojourn here has resulted in keeping the standard of the orchestra on that plane which has made it one of the few great orchestras of the world.

Gossip has had its run for a while without an authentic basis. But now Bostonians and many others will be gratified to learn that Mr C. A. Ellis, manager of the orchestra, announced yesterday that Dr Fiedler will not retire at the close of the season, but has been reengaged for the seasons of 1910-1911 and 1911-12.

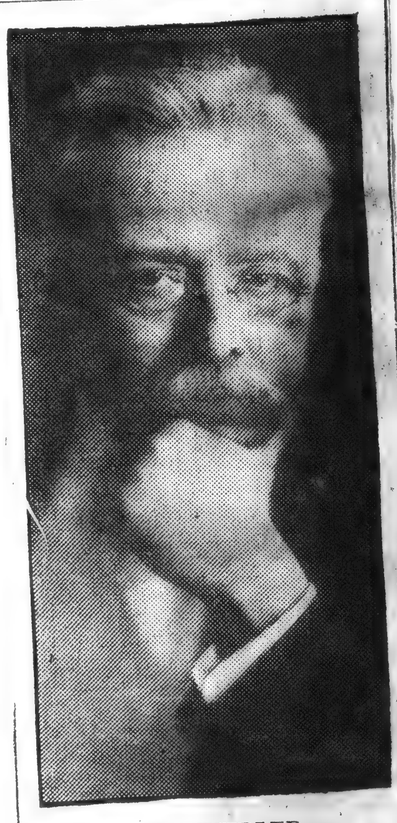
HERALD,
SATURDAY, FEBRUARY 5, 1910.

FIEDLER RE-ENGAGED.

Will Conduct Symphony Orchestra for Two More Seasons.

Charles A. Ellis, manager of the Boston Symphony orchestra, announced last night that Max Fiedler, conductor of the orchestra for the last two seasons, had been re-engaged for the coming seasons, 1910-11 and 1911-12. This settles definitely the reports, printed in the New York papers, that Mr. Fiedler intended going abroad for the next season, possibly to Manchester, Eng., or to Hamburg, where the conductor has been under contract with the Philharmonic Society for several years.

Mr. Fiedler's re-engagement here probably means a severance of his connections in Hamburg. Ten days ago, when the matter was still unsettled, Mr. Fiedler said his leaving or staying in Boston depended on whether or not he could get further leave of absence from Hamburg. He said that, in case he stayed here, he would probably sever his connections with the Philharmonic and remain on this side of the Atlantic a number of years. The conductor's family, now in Hamburg, will probably come to Boston.



MAX FIEDLER.

HERALD, BOSTON, FEBRUARY 6, 1910

TRANSCRIPT,
BOSTON EVENING

MR. FIEDLER CONTINUES

His Re-engagement as Conductor of the Boston Symphony Orchestra for Two More Seasons—Fruits of His Faithful and Unremitting Service of the Past Two Years—His Obstacles, His Conquests, and Significance of the Present Choice

The disputes which have waged as to the probable succession of conductors for the Boston Symphony Orchestra, and the information which New York has, from time to time, undertaken to supply, have been set aside by the announcement, during the last few hours, of Mr. Max Fiedler's reëngagement for the seasons of 1910-11 and 1911-12. The decison comes not altogether as a surprise, and certainly as a gratification to a large and an increasing public, which has during two winters, learned to appreciate the earnestness of Mr. Fiedler's work, and the solid qualities of his interpretive art. Dr. Muck's name had been bruited abroad as a probable successor; Mr. Gustav Mahler, too, came in for his share of the conjecture, nor were the names of such men as Weingartner, Strauss and Schuch unmentioned. What with the New York press and the assiduity of foreign correspondents, half a dozen capitals have been concerned, soon or late, in furnishing the Boston Symphony Orchestra with a leader.

Mr. Fiedler came to his present post under conditions which may be thought of as trying. He succeeded a conductor of magnetic personality and a highly individual manner, both of leadership and musical taste. It is not by personal magnetism that Mr. Fielder seeks his musical ends. It is rather by thought, study, the careful weighing of this or that method, the patient elaboration of detail, and finally by the sweeping impetuosity which would weld all these elements into a single and unified impression of the effect he would produce.

As the audiences of the Symphony Concrets have watched him, for two seasons; as they have listened to the band as he summoned its thunders or its muted undertones, they have learned to appreciate and to admire a certain sturdy quality not only of the musician but of the man. Mr. Fiedler is never otherwise than obviously doing his best; whether the work happens to conform to his particular tastes or the contrary, it has justice at his hands; he furnishes, as the winter weeks go by, the figure of a finely-endowed leader, sparing no resource to give his audiences of the best of himself and his orchestra. It is known, of course, what a strong personal loyalty he has inspired among his men, and this is far from surprising. During the early months of his incumbency there were grumbles at his manner of fashioning programmes. These were merely chronic manifestations. They ceased and not to reappear. For a year past Mr. Fiedler's programmes have been a review of what a musical public wish to hear re-currently; he has brought telling contrasts of old and new; or significant juxtapositions of similar styles; he has scanned the horizon for new works of interest or importance; he has renewed, reviewed, innovated and educated.

These are a few of the services for which, during the past two seasons, we are debtors to Mr. Fiedler. The catalogue is by no means complete. To require more of a servant of a city's musical public would be demanding payments which have already been made in full. Mr. Fiedler remains the leader of the Boston Symphony Orchestra by the proudest right in any man's possession. He has fairly won it.

MAX FIEDLER, CONDUCTOR.

Many in Boston and in other cities welcome the re-engagement of Mr. Fiedler. First of all, he makes programs that please the public, and this is half the battle. While he does not ignore contemporaneous composers, while he is not frightened by the audacity of the ultra-moderns, he does not forget the composers of the past, and in arranging his programs he considers contrast and climax. Furthermore, he gives music in generous measure, and this endears him to audiences in western cities visited by the orchestra; nor does Mr. Fiedler refuse any reasonable request made to him by western audiences for the performance of some favorite symphony or overture. Mr. Fiedler's personality and behavior on the stage are pleasing. He is neither pontifical nor flippant. It is evident to even the careless that he is aware of the responsibility of his position, and that he does not take himself too seriously. His sincerity, his modesty, his devotion to his task are recognized by all. It may also be said that under his rule the orchestra has maintained its reputation in the critical cities that look forward eagerly to its concerts; and under his rule the concerts have been highly remunerative to the management.

MONITOR, FEBRUARY 10, 1910.

* * *

SYMPHONY CONDUCTORSHIP.

C. A. Ellis, manager of the Boston Symphony Orchestra, states today in regard to the various reports which are being printed about the conductorship of the orchestra, that the only musicians who have been considered for the post of conductor this year are Max Fiedler, who has just been engaged for a further term of two years, and Dr. Karl Muck of Berlin. No other conductors have been approached nor has the possibility of engaging any other than Mr. Fiedler or Dr. Muck been even considered.

SUNDAY POST,
FEBRUARY 6, 1910

FIEDLER'S WORK

The re-engagement of Max Fiedler as conductor of the Symphony Orchestra for two more seasons, has been greeted with enthusiasm on all sides. Mr. Fiedler arrived here in the fall of 1908, unheralded by trumpetings of a "star" conductor, preceded only by reports of his efficient labors as a conductor in Hamburg and other European cities, and a single successful appearance as a guest conductor at one of the concerts of the New York Philharmonic Orchestra in the season of 1905-6. His engagement as conductor of the Boston Symphony for one season, was, like all such engagements, partly in the nature of an experiment.

This experiment has proved emphatically successful. Few conductors who have worked here have adapted themselves so quickly to the routine of their labors and the life of the city. Mr. Fiedler leads a simple and industrious existence, occupying himself with his scores, to the exclusion of most other things. He stands unusually high in the esteem of his men, for from the first he has been very attentive to their interests, and his regime has been utterly free of any hint of favoritism.

It is a pity that his habit of directing the rehearsals in English is not possible with more of the great visiting conductors, for it tends to promote the national motive in national musical endeavor.

With the exception of George Henschel, the first conductor of the orchestra, who, perhaps, had not all the facilities that he might have desired to carry out his ideas of programme making, Mr. Fiedler has shown himself unequalled by any of his predecessors in the arrangement of music for performance, and more than any other conductor he has made modern music of absorbing interest to his audiences.

He excels particularly in the music of Strauss, and at last Strauss has had a representative showing on the Symphony programmes. He has been reading the music of the modern Frenchmen with eager and receptive curiosity, and his investigations have had extremely interesting and profitable results for his hearers, when such a work as D'Indy's B-flat symphony has been an item of the occasion.

In common with Dr. Muck's policy there has been an increasing number of concerts, of undiminished interest, without a soloist, and the Pension Fund concerts have offered programmes which could hardly be excelled for the attraction of their subjects, and the manner of their performance. And now, Mr. Fiedler, how long are we to wait for "Don Quixote" and the "Domestic Symphony?"

TRANSCRIPT,
FEBRUARY 10, 1910

News of the Day

The newspapers in the smaller cities that the Symphony Orchestra visits for occasional concerts seem highly pleased at the re-engagement of Mr. Fiedler as its conductor for two years to come. There were fewer such concerts in Mr. Gericke's time than there are now; but he usually counted them as so many burdens, made his programmes as short as might be, and filled them with pieces that required little preparation, without much regard to the likings of his prospective audiences. Dr. Muck was as conscientious with these concerts in secondary cities as he was with all his work; but he had little understanding of the varying publics that sought them and he clung as stiffly to his theories and methods of programme-making as he did in Symphony Hall. Perhaps out of his experience as an occasional conductor in the smaller cities of Germany, Mr. Fiedler has better pleased his audiences at these "out-of-town" concerts than have any of his predecessors. Oftenest he has made his programmes two hours long, given them a characteristic diversity and usually included a piece or two that might be hackneyed in Boston or in New York, but that is still welcome in Providence or Springfield. Besides, there is no mistaking the means or the results of Mr. Fiedler's conducting. Dr. Muck used to puzzle his "out-of-town" audiences. Mr. Fiedler never does.

MONITOR,
FEBRUARY 12,

NOTES.

Bruckner's symphony No. 7 in E major and Chadwick's sinfonietta in D major make the program of the Symphony concert tonight. At the rehearsal of Friday afternoon, Feb. 18, and the concert of Saturday evening, Feb. 19, Ernest Hutcheson and Harold Randolph will appear as soloists in Mozart's concerto in E flat for two pianos and orchestra, a work which has not been performed at a Symphony concert since the early years of the orchestra. At the same pair of concerts, Rachmaninoff's symphonic poem, "The Isle of the Dead," which was conducted by the composer in Boston last December, will be repeated under Mr. Fiedler's direction. The program contains two other numbers: the D major symphony of Haydn and the "Benvenuto Cellini" overture of Berlioz.

HERALD,
FEBRUARY 12, 1910.

SYMPHONY GIVES PUBLIC REHEARSAL

Fifteenth of the Series Included Work of Bruckner and a Sinfonietta by George W. Chadwick.

By PHILIP HALE.

The 15th public rehearsal of the Boston Symphony Orchestra. Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. The program was made up of Bruckner's symphony in E major, No. 7, and Chadwick's Sinfonietta in D major, which was played for the first time at these concerts.

There are conductors, as Messrs. Fiedler, Muck, Nikisch, Loewe, who find great pleasure in conducting certain symphonies of Bruckner. Many in the audience, unless the hearers be members of a cult, carefully chosen and sworn to be enthusiastic, cannot understand why these conductors delight in performances of the symphonies. To them a symphony of Bruckner is not unlike the great image, seen by Nebuchadnezzar in a dream: The image whose form was terrible. "This image's head was of fine gold, his breast and arms of silver, his belly and thighs of brass; his legs of iron, his feet part of iron and part of clay." And to some, not even the head is of gold.

Mr. Fiedler and the orchestra gave an eloquent interpretation of this symphony in E major, and the interpretation was as lucid as it was romantic and impressive. Surely any person sensitive to music that heard the performance must have been moved to say: "Bruckner, after all, was a genius." The composer was a genius, but it would be better for his fame today and hereafter if he had also been a man of talent.

Perhaps it was an inherent failing; perhaps it was due to a lack of thorough and long continued training that Bruckner's musical thought was seldom logically developed; that he lacked concentration; that he indulged himself in long winded digressions; that his seriousness was not tempered by the humor that leads to self-examination and rigid self-criticism. He had a rough humor, and at times a biting wit, they say; for he was not always a child as he is sometimes represented, although he liked to pose as a simple child of nature. There was a dash of peasant shrewdness in his composition, but he was not an unerring judge of his own works.

And so it must be said of this symphony, as of other symphonies by Bruckner, that it contains great things: noble and beautiful themes; pages of idyllic charm and demoniacal energy; sublime passages and overwhelming effects. It must also be said that there are pages which are trivial or dull, repetitions that weary, digressions that exasperate, halts and delays that put a favorably disposed hearer in bad humor.

It would be hard to find any theme more nobly beautiful in thought, form and orchestral expression than the first one of the opening allegro. The cantilena in the Adagio might have been proudly signed by Beethoven at the height of his power, and this Adagio as a whole is one of the most superb symphonic movements in the literature of music. The Scherzo has marked Brucknerian character, but this movement and the Finale are not equal to the two that precede.

Here and there the influence of Wagner is shown. This is not surprising when we remember Bruckner's worship of that master and recall the fact that he once or twice deliberately in his symphonies quoted phrases from Wagner's works, perhaps unconsciously, perhaps as an act of homage. In this 7th there are passages that recall measures of "Parsifal," others that suggest measures in "The Ring," rather by harmonic and orchestral mood than by the melodic line. That which is great in the symphony is Bruckner's own. It far outweighs the chatter and the maunderings. It is enough to insure the composer an honorable place among the composers of lofty ideas and memorable deeds.

Mr. Chadwick's Sinfonietta was first heard here at his own concert in 1904. (By a typographical error the tonality of the work is given on page 1165 of the program-book as "F major." It should be "D major," as stated on the next page of the book and on the title page.)

This music is agreeable, cheerful in disposition, frank, unpretentious, yet showing by its workmanship the ability of the composer. There is nothing that enters at hap-hazard; there is nothing that hints at experimentation; the composer knew what he was about to say and he said it as he intended it should be said. The Sinfonietta would undoubtedly be more effective as a whole in a smaller hall. As it was played yesterday, the first movement, with its attractive themes, one of which has a charming oriental character, with its interesting and firmly knit development and its dominatingly joyous spirit, had the most distinction of the four.

The program of the concerts next week has been slightly changed from the one announced in the program book. Haydn's Symphony in G Major, the "Oxford," will be played instead of one in D. The other pieces will be Mozart's Concerto for two pianos and orchestra; Rachmaninoff's Symphonic poem, "The Island of the Dead" (by request); Berlioz's overture to "Benvenuto Cellini." The pianists will be Messrs. Hutchinson and Randolph of Baltimore.

TRANSCRIPT,
FEBRUARY 18, 1910

News of the Day

On its monthly journey next week to the southward, the Symphony Orchestra will give concerts in Washington, Baltimore, Philadelphia, New York, Brooklyn and Hartford. By way of innovation on these journeys and at urgent local request it will undertake a performance of Beethoven's Choral Symphony in Baltimore, with the coöperation of the Oratorio Society there. The conspicuous pieces on Mr. Fiedler's programmes for the week are Rachmaninoff's tone-poem, "The Isle of the Dead," to be played in Washington, Philadelphia and New York, and Strauss's "Zarathustra," to be performed in New York and Brooklyn. For some singular reason, too, New York and Philadelphia will hear Brahms's double concerto for violin and violoncello, the dullest piece by much agreeing testimony that has stood on the programmes of the Symphony Concerts for many a day. Mr. Hess and Mr. Schroeder will, therefore, be the "soloists" for the journey; but Mme. Kirkby-Lunn, the English alto, who has lately returned to America, will sing with the orchestra in Hartford.

TIMES
Washington, D. C.
ss _____ 1 - 0 - 1910

Mrs. Taft Hears Boston Symphony.

Mrs. Taft occupied the Presidential box at the New National Theater yesterday afternoon to hear the Boston Symphony concert. She had with her, her sister, Mrs. Laughlin, Mrs. Eugene Hale, Mrs. William A. Hammond, and Mrs. A. Garrison McClintock.

Mrs. Leiter entertained a party including Mrs. O. H. Ernest, Mrs. Grinnell, the Rev. Roland Cotton Smith, Miss Margaret Cotton Smith, and Miss Kellogg, of Utica, N. Y.

Mr. and Mrs. Arthur Parsons had in their box Mr. and Mrs. Francis M. Jenks, of Baltimore; Dr. and Mrs. W. H. Wilmer, and James Marion Johnston.

Mrs. C. A. Williams, Mrs James McMillan, and Mrs. I. T. Mann were also hostesses at box parties.

Many Notables

...Newspaper Clipping Bureau in the World

POST

From .....
Address .....
Date .....

Boston Symphony Orchestra's Third Concert.

The third Boston Symphony concert of the season will be given at the New National Theater on Tuesday afternoon, January 11, at 4:30. Mischa Elman will be the soloist and will then make his first appearance of the season. RRA

BOSTON GLOBE—
FEBRUARY 12, 1910.

CHARMED BY SINFONIETTA

Symphony Orchestra in a Premier.

Sane, Bright and Sound Work of the Composer Presented.

Bruckner's 7th Symphony Is Also Repeated.

After sitting through an hour of Bruckner's seventh symphony in E major yesterday afternoon Mr Chadwick's Sinfonietta in D major, heard for the first time at these concerts, was all the more welcome. This does not imply that Mr Chadwick's work would not have been heard gladly at any time, nor does it follow that a "symphony" must always be better music than a "sinfonietta" (a little symphony).

As is his custom, Mr Chadwick has written music which is vital. The four movements are all short. They set a brisk and eager pace and keep it up. They would not necessarily unfold the psychology of a man's life nor crack the deep riddles of the world, but they are a gracious balm to those who would.

It is music of bright color, sound substance and of a genial sanity withal. It is pithy. It has something to say, and says it spontaneously and with dispatch.

Playable Initial Theme.

As always, Mr Chadwick gives character and identity to his music by the clearness and vigor of his rhythme. The first theme of the first movement is a case in point. Every violin in the band must have felt its power. It is playable and has melodic charm.

The oriental theme, with a very characteristic dress in strings and harp, and the cantabile theme for violins, which then follow, retain their individuality and return in the recapitulation in a different key and in new guise without being hounded to death on the way, as were innocent, well-meaning fragments of melody in the Bruckner work. The second movement adroitly added the military color to a pert and piquant tune which begins in the strings and made it a march resounding with brass and enlivened with tambourine.

The scherzino is the gem of the work. It is a veritable spider-web of finely spun filaments of rhythmic tone, glistening in the sun. Its figures in the 9-8 time were woven with a deft dexterity and were played with admirable lightness and vivacity.

The precision and brilliance of the bowing at Mr Fiedler's lively pace were admirable. The finale retains the animation of the work and runs nimbly to the close.

Refreshing After Bruckner.

The sinfonietta came as an exhilarating breeze on a summer's day bringing hope and refreshment. Both were needed. If Bruckner's symphony could be limited to the first movement, allegro, and the second movement, adagio, much valuable time and much wearying noise might be saved.

The scherzo is so liberally weighted down with bombastic twaddle that what there is of beauty hides its face. Where is more senseless fustian than the trumpet theme, revived and re-echoed to the apotheosis of boredom?

A man who had few friends and cared for few, who traveled little, who built his world of solitude and introspection might indeed have written such music. It knows neither the gladness of children nor of nature. It has long forgotten, if it ever knew, that play is the eternal secret of life. It smells of the must of Faust's study and by so much is it pitiable rather than bad. The last movement is sterile and tedious and often condemns the brass to hard manual labor in coping with fortissimos that blare forth neither dignity, euphony nor any illuminating idea.

How the first two movements could have been written by the same man remains a mystery. At times in the unfolding of a thought through modulation the opening allegro reminds of Wagner, whose ardent disciple and champion Bruckner was.

Some Shreds of Melody.

The themes here have agreeable individuality and often beauty. Their development shows the fondness of the composer for inversion, and his skill in thus turning a melody upside down. The first and the second chief themes are reiterated again and again after this fashion in varying orchestral color.

The adagio is heralded by Buckner's partisans as his most superb utterance. It contains a second theme of unquestioned loveliness and apparent inspiration. The first theme, intrusted to four tubas—according to the score, two in B flat and two in F—has a serious and exalted beauty.

Why the composer chose a brass instrument with upright bell, whose tone contains unavoidable blare and is incompatible with the strings of an orchestra, is hard to say. The more romantic and no less dignified tone-color of the french horn would have been a beautiful medium.

Dissonances in the symphony have before been complained of, and with reason. They do not sting the senses into a sudden glow. They tire the mind by aimless wrangling. Dissonance is not mere confusion.

[75]

ADVERTISER,
FEBRUARY 12, 1910

TWO CONTRIBUTIONS TO SYMPHONY PROGRAMME

BRUCKNER AND CHADWICK ALONE THIS WEEK

Symphony in E Major by the Former and the Latter's Sinfonietta in D Major.

By Louis C. Elson.

PROGRAMME.

Bruckner. Symphony in E major. No. 7.
Chadwick. Sinfonietta in D major.

Let no one imagine that the concert was short because of the brevity of the above list. A modern symphony is something to reckon with. Elgar, Paderewski, Reger, Strauss, all the ultra-moderns require a good deal of room to turn round in. But this is no great defect when the composer is of long breath, as Bruckner is. The public may not give much applause to this work, for it is musician's music, but it is a great composition nevertheless. What Edgar achieves only with great effort and artificiality, Bruckner attains seemingly without effort. The Boston public may study such a symphony secure in the thought that their time is not being wasted.

But Bruckner was such a master of all the transmutations of counterpoint that there are many augmentations, diminutions, inversions, and what not, that are only fully appreciated by the conductor. Much of such contrapuntal ingenuity appeals as much to the eye as to the ear; it needs to be studied from the score itself, or at least it requires repeated hearing before the composer's full intention is understood.

Mr. Fiedler must have given enormous attention to the filagree work contained within the broader touches. Never did the subtle effects stand out so clearly. It was a grand effort in the cause of musical education and deserves the heartiest recognition. For once the first movement seemed quite as great as the second, and the Scherzo was a thing of intense interest, if not of melodic beauty.

The second movement, which is a tribute to Wagner, was given with grandeur and sweetness in contrast. The heavy and solemn passages upon the deep brasses were something to marvel at, but the tuba players must have blown their very lips off.

What can be done by a great composer with a comparatively ugly theme was shown by Strauss in the trumpet theme of "Zarathustra." In this Scherzo Bruckner has a six-noted theme, also upon the trumpet, that somewhat resembles it, and this rhythmic theme is omnipresent. It finally develops into a Brucknerian "Walkyrenritt."

Bruckner, like other musical giants, is not afraid of a degree of repetition when his thoughts are lofty. The end of the symphony, for example, had almost as picturesque a monotony as the beginning of Wagner's "Rheingold." Altogether then, this symphony has grown upon us until we are forced to recognize the fact that Bruckner's last symphonies belong to the great music of the modern school. But with such music it must always be "Aut Caesar, aut nullus." We would never want to hear such a composition given by a less perfect band than our symphony orchestra or by a conductor less earnest and painstaking than Mr. Fiedler.

It was a severe test to place Mr. Chadwick's "Sinfonietta" after this powerful symphony, but the smaller work proved a good foil to the vaster one. Mr. Chadwick has as much learning as any composer that America possesses, but he has not allowed his contrapuntal skill to crush out his spontaneity or his geniality. He is also thoroughly modern in spirit, without upsetting all the recognized forms of music to display his modernity.

The first movement seemed to us the strongest part of the little symphony, and had excellent points of contrast, especially between the chief and the subordinate theme, the latter being remarkably quaint and attractive. The Canzonetta had some striking military touches as an episode with drums and all the warlike touches that go to make a military march, but the effect was good enough to warrant the unusual change from love to war.

The Scherzo was effective, but scarcely as fine as some of Mr. Chadwick's other Scherzo movements. We consider Mr. Chadwick to be the best master of the Scherzo that America possesses. His Suite of Symphonic Sketches may prove this. It may be remembered too that Mr. Chadwick has built upon the foundation of the folk-song in this field. His "Jubilee" and the Scherzo of his second symphony show an ability to use the effects of the Plantation in classical form and blaze the path for the future American composer in this field as clearly as Dvorak did with his "New World" symphony.

The Sinfonietta was commendably brief and to the point. The diminutive "etta" does not always prove this in modern music. One composer has given forth a Sinfonietta nearly an hour long, and we may confidently expect to have modern Canzonettas long enough to fill an evening, very soon. Your true modern wants plenty of sea-room as well as plenty of instruments. Just as the French Revolutionists inscribed "Liberte, Egalite, Fraternite," upon their flags, we suggest that the new school inscribe upon their banner the motto—"Length, Strength and Discord." Mr. Chadwick has charmingly proved that he does not belong to this wing of the musical party.

BOSTON [illegible] POST,
FEBRUARY 12, 1910

SYMPHONY CONCERT

BY OLIN DOWNES

Bruckner's Seventh Symphony and George Chadwick's Sinfonietta made the programme of the 15th public rehearsal of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. Mr. Chadwick's little symphony was heard for the first time at these concerts. Form aside, he might well have dubbed the genial composition, "Novelette in Four Chapters," for there is surely a fanciful underlying programme. Yet the four movements have coherency of thought and style which is genuinely symphonic to a far greater degree than the "Symphonic Sketches" played under Dr. Muck in 1908.

The material and the workmanship of this "Sinfonietta" is light and transparent, though scored for full modern orchestra. The pieces are in the nature of a divertimento. There is consistent employment of some material that has an Oriental twang, but these sighs and roulades need not be taken too seriously. The slow movement is pretty, and it has imaginative touches. The growth of the song theme into a march is not merely a thing on paper; it is immediately appreciable to those who listen for the first time, and the dying echo of the march in the last measures is poetic. The scherzo is characterized by clever and diverting rhythms and instrumentation. In this movement, and in the last, Mr. Chadwick's valuable trait of native humor is prominent. Whether this section was penned before the finale of the Symphonic Sketches, or not, is unknown to the writer, but at any rate, there is strong affinity between the concluding measures of the two pieces, and there is further resemblance to the "thought of 30 days" in certain poignant measures which interrupt the brilliancy of the finale. Yet a further resemblance: in spite of mock Orientalism, the prevailing character of the music, with its lively, snappy motives, is a little Scotch and more plain, home-brewed American.

This music, no doubt with design on the part of Mr. Fiedler, offered the strongest possible contrast to Bruckner's awe-inspiring symphony. The first three movements of that enormous work are immensely strong, rich and superb. It is a glorious experience to encounter, one after another, perfect nuggets of musical invention, themes which in themselves would furnish such a master of construction as, say, Cesar Franck with material for an entire symphony. There seems hardly a limit to the imagination and the creativeness of Bruckner, and there is only one movement in this seventh symphony which has the customary blemishes, incongruity of material and loose, ill-considered structure. This is the finale. The other movements are, indeed, extraordinary, titanic. It should be said that it is not always well to form too hasty conclusions in regard to the strength or the weakness of this singular composer, for his methods, as well as his melodies, in spite of his Wagnerian affinities, are totally his own. And the gorgeous, resplendant instrumentation! Recall the sonority of the great theme of the adagio. Then consider whether there is anything more grandly treated in symphonic music. This man will surely live long by his greatnesses, in spite of his faults. There is only one incomparable Bruckner, whom we venture to consider a modern rival of Michel Angelo in the huge loftiness of his conceptions and the inordinate might of his workmanship.

JOURNAL—SATURDAY,
FEBRUARY 12, 1910.

SINFONIETTA BY CHADWICK FALLS FLAT AT CONCERT

Boston's supremacy in the American section of the musical world, which was testified to recently by two of this season's Symphony soloists, Sergei Rachmaninoff and Ernestine Schumann-Heink, found another striking illustration at yesterday's Symphony matinee, when a sifonietta in D major by George W. Chadwick, one of Boston's prominent composers, was performed for the first time at these concerts.

Sinfoniettas—little symphonies—are not familiar compositions. One by Ferdinand Thierot was performed at the Symphony concerts just 17 years ago. This one by Mr. Chadwick was first heard by the public at a Chadwick concert in Jordan Hall in 1904, the year in which it was written.

It is not so interesting a composition as Mr. Chadwick's "Symphonic Sketches," heard at Symphony concerts two years ago this month. It is not so remarkable either for charm of theme or for strength of general interest. Usually Mr. Chadwick's works have an attractiveness well sustained from beginning to end. Yesterday the interest of the audience rose and fell. Many people went out after the third movement, and at the close of the performance the applause was perfunctory. There was no calling for the composer. The plain fact is that the sinfonietta fell flat.

The memorable feature of the concert was the performance of Bruckner's seventh symphony, which had not been heard since 1906, in Dr. Muck's first season. This is the symphony with the famous adagio, sometimes described as funeral music, in memory of Wagner. It is also the symphony which Bruckner, in his naive way, said that he would like to have spoken of to his idol, Beethoven. At any rate, it is a work treated most sympathetically and reverently by most of the conductors of the day. Three of these conductors, by the way, Arthur Nikisch, Emil Paur and Dr. Muck, who have presided over the Symphony Orchestra, were pupils of Bruckner. Gustav Mahler, who will come here two weeks from tonight with the New York Philharmonic Society, is also a Bruckner pupil.

Mr. Fiedler's reading of the symphony was full of color and vigor. The soloists next week will be Ernest Hutcheson and Harold Randolph, who will play the Mozart concerto for two pianos and orchestra. The Haydn symphony in D major and Berlioz's "Benvenuto Cellini" overture will have a place on the program. Rachmaninoff's symphonic poem, "The Isle of the Dead," which was played two months ago, will be repeated by request.

BOSTON JOURNAL—
FEBRUARY 19, 1910.

SOCIETY WOMEN PROMINENT AT THE SYMPHONY REHEARSAL

Mrs. John L. Gardner was one of several society women to arrive late at the Symphony rehearsal yesterday, so missed the first movement of the Haydn symphony. She looked unusually well in a long coat of broad-tailed fur, with deep knotted fringe bordering it, and a black turban with aigrettes. There was an unusual turnout of society and many stunning gowns worn. Miss Amy Lowell, sister of Harvard's president, is so devoted to the rehearsals that she, despite a lameness, appeared on crutches. Awaiting her in the looby was her chum, Barbara Higginson, one of the Hub's latest engaged society girls. Mrs. Winthrop Sargent wore a taupe gray broadcloth gown and some choice furs. Mrs. Edwin Upton Curtis wore black broadcloth, an ermine stole and a black velvet turban with ermine.

Mrs. A. Forbes Conant, as usual, was severely gowned in black, but her sister, Miss MacNichol, affected color, her hat having a stunning plume of pale yellow.

SPRINGFIELD SUNDAY REPUBLICAN:
FEBRUARY 13, 1910.

The conductor of the Boston symphony orchestra, Max Fiedler, has made many friends, wherever the orchestra has played, who will be glad to know that he has been re-engaged for two more seasons. There have been rumors that Toscanini, the Italian opera conductor at the Metropolitan opera house in New York, might be secured, and reports have circulated that Gustav Mahler also had been approached. But the orchestra management have issued a statement in which it is said that the only leaders considered have been Mr Fiedler and his predecessor, Dr Muck.

TRANSCRIPT,
FEBRUARY 12, 1910

THE SYMPHONY CONCERT

Mr. Fiedler and an Unusually Tepid Audience—Bruckner's Symphony of the Tenor Tubas, and Mr. Chadwick's "Sinfonietta" for Contrasting Pieces.—Of Ground Plans and Their Advantages in Music

Truly the conductors of the Symphony Concerts are all in the pleasure—or the routine—of the day for the audiences that "sit under" them for twenty-four weeks of autumn, winter and spring. It was a fortnight, yesterday, since the company of Friday afternoons had assembled in Symphony Hall, and in the interval Mr. Fiedler had been reappointed as conductor for two seasons to come. Nine-tenths of his hearers, it is safe to say, warmly like his conducting, and one proportionately glad that they are to have long pleasure of it. The conductor was only human when he seemed to come a little elatedly to his place. Yet thewelcoming applause has been heartier when he has returned from a journey to New York, or was merely following the course of successive concerts in Boston. It was not a whit more hearty in the intervals, or at the close, of Bruckner's symphony in E major, which was by no means so well received as it was under Dr. Muck three years ago, or as was the composers' eighth symphony under Mr. Fiedler last winter. Mr. Chadwick's "Sinfonietta" was the other and contrasting piece. It is light music, as the music of symphony concerts goes—easy to understand, brief, interesting and spirited. Yet it waked little more applause than did Bruckner's unsparing lengths and insistent idiosyncrasies. Worse still—for a very rare occurrence at the afternoon concerts in Mr. Fiedler's time—departures were audible, visible and plentiful at every pause in the music. Perhaps one reason is not far to seek. Mr. Chadwick, in recent years, has written eminently masculine music. The qualities that give it exceptionally American savor—its robustness, its elasticity, its high spirits, its unexpectedness, its alternate reliance and frankness—are masculine qualities. In a time and a world that is sadly feminized in the arts in America, Mr. Chadwick has dared to write as a man for men. His courage praises him; the music that he has con conceived, like the "Symphonic Sketches" of the spring of 1908 and the "Sinfonietta" of yesterday, praise him still more. Yet all this brings its consequences. Women seemed not to like the Sketches overmuch; they drifted away from the "Sinfonietta," or they applauded it only mildly. Fortunately, tonight, Mr. Chadwick will have more listeners of his own sex. They ought to champion him.

When Mr. Fiedler divided his programme between Bruckner's symphony and Mr. Chadwick's "Sinfonetta," he evidently intended the second piece as contrast and relaxation to the first. The symphony continued for fifty minutes; the "Sonfonetta" for barely twenty. Mr. Chadwick sought brevity, while Bruckner courted lengths. Bruckner is reflective, laborious, striving. He dreams his dreams; he sees his visions; and he would transmute them into tones almost by the main force of his invention and the white heat of his ambition. For him large ideas and imaginings, largely and puissantly expressed. Mr. Chadwick in this particular piece writes spontaneously, fancifully, gayly. He contemplates not an august masterpiece but a pleasurable trifle. The contrast ran further. Bruckner, after long meditation, invents melodies of ample substance, long, and in some instances, like the very first theme of this particular symphony, of thrilling beauty. Then he sometimes worries these melodies with their endless advance in crescendo and in more and more opulent instrumental dress, until they gradually fall away or he breaks abruptly with one phase of them and passes to another. There are architects, children of the Beaux-Arts, who believe that the fount of all architectural virtue is the making of a ground plan. Make it as it should be, they say, and the building, especially in its exterior, will rise almost of itself. Bruckner lacked this architectural faculty; and unkind fate had schooled him in no Beaux-Arts of music. He lacked the designing faculty; he failed in his ground plans and his symphonies do not rise from them. They lack unity; the divisions and sub-divisions of them stop oftener than they end; they are not adroit in transitional passages. Now, Mr. Chadwick's "Sinfonetta" shines with these virtures. His design is small, his design is simple; but it is a design. Musical paragraph flows from musical paragraph. The transitions are so persuasive that the ear hardly notes that it is heard. Bruckner, in this symphony in E major, as in all the rest, worked under laborious inspiration. Mr. Chadwick in the "Sinfonetta" worked in spontaneous craftsmanship. The Viennese produced a puzzling and uneven monument; the Bostonian a pleasurable trifle. Yet the advantages in the process are by no means all on the side of the larger purpose and the bulkier accomplishment.

TRANSCRIPT.
FEBRUARY 19, 1910

THE SYMPHONY CONCERT

TWO CLASSICS, TWO MODERNS AND TWO PIANISTS

A Symphony by Haydn and a Double Concerto by Mozart That All Concerned Kept to Their Substance and Spirit—The Two Pianists—Rachmaninoff's "Isle of the Dead," and a Moral or Two About "Interpretative" Conducting—The Baffling Kaleriodoscope That It Is

Whatever else the public of the Symphony Concerts may mistrust, it never doubts Haydn. Annually the dutiful conductor puts a symphony by him on a pair of programmes, and annually two audiences receive it with happy applause. For the present musical year the incident befell yesterday afternoon; the applause was as cheerful as ever and the relative freshness of the chosen symphony—the "Oxford" in G major—and the suavity of the performance by Mr. Fiedler and his men made the plaudits the more deserved. A concerto out of Mozart followed, and the foreboding might have feared that Mr. Fiedler, for once, was making a "unified" programme in the fashion that used so to distress some of Dr. Muck's hearers. The real purpose, however, was a purpose of curiosity. The concerto is written for two pianos and from Baltimore came Mr. Hutcheson and Mr. Randolph, long expert in such music, to play it. As in their recitals, their pianos stood back to back in solid black mass across the centre of the stage; at either end sat one of the virtuosi; above this barrier towered Mr. Fiedler; beyond and around was the orchestral fringe. The spectacle was so unusual that the listeners craned their necks to look even as when some noted opera singer is the "soloist" of the day and in their absorption in the sight of two pianists accomplishing a common task, they almost forgot the music that set it. Perhaps thereby they lost little.

Then, the unity of the programme split in two, and the other two pieces upon it made contrasting romantic music. One Rachmaninoff's tone-poem, "The Isle of the Dead" was of the sober, the brooding, the reticent and a little morbid romanticism of our own time; the other Berlioz's overture to his opera, "Benvenuto Cellini," was of the large, frank, showy and striding romanticism of the thirties. Mr. Fiedler, who can conduct as though a like tempefament was in belated play in him, fairly wallowed in the delights of the music, and the band had its joy of it as so many virtuosi disporting themselves in a familiar and rather flamboyant task. With "The Isle of the Dead," Mr. Fiedler's conducting was of like temper; but it was not conducting that suited either the musical or the poetic substance of the piece. The tone-poem lost its rarefied quality; the audience listened coldly; and the applause at the end was the half-hearted applause of warm anticipation that has turned into rather bewildered disappointment.

In spite of the little band of purists that would have their Haydn and their Mozart as the eighteenth century—as they believe—had them, such music as the symphony and the concerto of yesterday must be inflated when it is played at a symphony concert ten years into the twentieth. Haydn and Mozart wrote for little bands, little audiences and little halls. In a sense that is by no means detraction, they also wrote little music. Symphony concerts, in 1910, connote big bands, big audiences, big halls and, as often as not, big music. Inflation there must be, and the real point of the process is whether it does violence to the substance and the spirit of the music. When the purists have their way with it they make it sound quaint in twentieth-century ears. Quaintness is precisely the effect that most delights these perverse souls, but quaintness was also the last quality that the eighteenth century found in its own music. The English ears that heard the "Oxford" symphony in 1791 or the Viennese audience that first listened to the double concerto ten years earlier, doubtless found both the most natural music in the world, as Wagner's or Brahms's is wholly [illegible] to us.

[illegible]ydn's symphony or [illegible]art's concerto to the dimensions of the modern symphony concert is thus to take it natural again in our ears, and to inflate the one or the other with the intelligent discrimination that Mr. Fiedler and the two pianists showed yesterday, is to restore both to something very like their true estate. The Oxford dons and gownsmen, who heard Haydn's symphony, may have been little interested and little versed in music; but the sympathetic ears in the Sheldonian Theatre must have found pleasure in its unfailing suavity of voice. It is a smooth symphony—recall for example how little the two dance melodies of the final rondo are differentiated or how slightly the heavier contrasting passages in them disturb the euphonic flow of the music. It is music of frequent repetition that the players must vary by the shadings—and the shadows of shadings—in their virtuosity. It is music that is full of little feathery ornament, like the breathings of the wood-winds, that is not itself unless it come as so many exquisite felicities. Now, the attaining of these qualities as Mr. Fiedler and his men proved is as possible to a large band as to a small, in a modern hall as well as in a little salon, to an audience nowadays as to an audience a century ago. In pervading but shaded suavity, in ceaseless euphony, in delicate flicker of feathery detail, Haydn's symphony surely sounded yesterday as it must have sounded in its time and for once in his music, it has not a hint of commonness.

Mozart's concerto for two pianos—the concerto in E-flat, has much less distinction. Curiosity over the double pianistic feat that it asks keeps it alive, and when the feat is done with the mutual understanding and sympathy, the common feeling for melody, figure and phrase, for pace and rhythm, with the team play of hand and almost of intuition that Mr. Randolph and Mr. Hutcheson shared yesterday, it has its interest of musical curiosity and of psychological curiosity as well in this welding of two minds and temperaments in a common task. The eighteenth century, however, probably had far less curiosity over pieces for two or even three pianos. They were common enough in those days; all sorts of composers wrote them; all sorts of players played them as so much routine. Mozart was of his time, and wrote routine music like the rest, and of it is the double concerto. Probably the Viennese audiences that first heard it expected no more than routine, just as a Bostonian audience does when it is asked to hear a new string quartet by an American composer. We of the twentieth century, being trained to Mozart as a classic master, will have him always masterful and always classic. Being human he could not always be so; being spendthrift and poor, he flung off potboilers, of which the double concerto is one. Something of his finer qualities went into it—the light brilliance of some of the running passages, the quick fancy of the cadenzas, the sunny flow of the more songful passages. Two modern pianos and a modern orchestra had their share in them; and, as with Haydn's symphony, abated not one.

The hide-bound in convention, tradition and musical antiquities generally like to sneer amusedly at what they call modern "interpretative" conducting, but the contrast between "The Isle of the Dead" as the same audience heard it under Mr. Fiedler yesterday and under Mr. Rachmaninoff two months ago, made a singularly salient instance of what it may accomplish, or fail to accomplish, with the same music. Mr. Rachmaninoff was conducting in his own piece. Steadily, so to say, he held it down. He kept its voice and the voices of the orchestra low; the instrumental coloring was insistently shadowed and sombre. If still music is possible—and it certainly is in impression—the music of "The Isle of the Dead" was still as the cypresses in Böcklin's picture that suggested the tone-poem, as still as the motionless air in which the isle itself stands or the pale light in which it swims. Much of the music under Mr. Rachmaninoff's hand seemed deliberately monotonous, like the low, unbroken lapping of the sea upon the isle, like the changeless fields of sky above it. And when they who mourned their dead lamented in the music, or when perchance a dim longing for the life behind, for its pains as well as its joys, for all that it had meant and known, stirred in this still isle of disembodied souls, then was the music, as Mr. Rachmaninoff read it, still low-pitched, quivering, shadowed. It was the music of those whose grief sits too deep for loud lament, or it was of the longing of spirits that are half-phantoms. Thus "interpreted," and by the composer himself, the music seemed imaginative, beautiful, poignant. None was easy to recall like to it in mood; few of the tone-poems of the hour seemed so fully to accomplish their end as poetry by the music that was their means.

Under Mr. Fiedler "The Isle of the Dead" became as another piece. Had he never seen Böcklin's picture—a picture of stillness, of remote monotony, of rarefied airs and rarefied lights, if ever there was one? Was he, who usually is of quick and keen perceptions, especially in romantic music, deaf and blind to what seem the audible voices and the manifest moods of Mr. Rachmaninoff's tone-poem? Did their quietness, their monotony, their endless shadows evade his more robust mind and his more eager temperament. To every one of us, and sometimes often, there is music that we may not, for some temperamental barrier, understand, and into which even the most supple and manifold conductors may not enter. Franck's "Psyche," as Mr. d'Indy's subsequent playing of it disclosed, was a sealed book to Mr. Gericke. Tried by his predecessors and successors, Dr. Muck was not fortunate with Schubert. Similarly "The Isle of the Dead" seemed to evade Mr. Fiedler. For the images that Mr. Rachmanionoff's music wrought he substituted a troubled sea, a perturbed isle, rushing winds, glaring lights, mourners who cried their grief, spirits that clamored their longings. Mr. Rachmaninoff's isle was an isle of sanctuary and solitude. Mr. Fiedler bade his audience lustily to hear the effects of the concert-room. Before he was half done it was easy to believe that "interpretative" conductors may not only interpret music, but as understanding and sympathy serve or fail, almost create or almost annihilate it. And to turn this queer kaleidoscopic glass of "interpretation" yet again, what was fatal in Mr. Fiedler's conducting to Mr. Rachmaninoff and "The Isle of the Dead," intensified, glorified, fairly-recreated the striding, restless, opulent, heavy-handed Berlioz of the overture to "Benvenuto Cellini."

H. T. P.

This music was suggested to the Russian by a picture. It is reasonable to suppose that the music is the expression of his emotions awakened by the picture; which one of the four or five variants of the original we do not know. It is also reasonable to suppose that the composer wishes the hearer to be similarly affected. But between the composer and the hearer the conductor, the interpreter, must stand. A composer is not always a good conductor even of his own compositions; he may not have authority and magnetism; he may not have the technical skill. Fortunately for us Mr. Rachmaninoff is a conductor of ability and experience. We knew how he wished his music to sound; what moods, emotions, effects are contained in the score—as he conceived it and as he still feels.

Mr. Fielder is also a conductor of ability and experience. It is not likely, however, that he, or Mr. Nikisch, or Mr. Mahler, or Mr. Weingartner would conduct "The Island of the Dead" in precisely the manner of the composer. The individuality of each conductor, worthy the name of conductor, must necessarily assert itself. Boecklin's picture is not the same to all that see it. Rachmaninoff's music is not the same to all that read or hear it.

There can therefore be different and at the same time effective interpretations of this symphonic poem. One reading may appeal to A more than it does to B. Now suppose that C has not seen Boecklin's picture, not even a half-tone of it? The music to him will be only absolute music, music without a program, without any association. What he will hear, what he will feel will depend wholly on his own imagination.

But C might say reasonably that music which paints in tones the Isle and of the Dead should have for its prevailing mood a certain calm, a certain serenity. The waves should lap the shore, not surge and roar. Let the lamentation of the mourners be ever so poignant—and it may be taken for granted that the more dramatic section of this symphonic poem is a lamentation—the mood of the isle and its [illegible]

When Mr. Rachmaninoff conducted, the first impression was of this calm, this repose; and the passionate outburst and the funeral hymn, the "Dies Irae," were all the more dramatic. The ocean, as Mr. Fiedler sees it, is agitated. The waves themselves mourn and they toss in anguish. As conducted by him, the work has more than one great climax. The difference in the readings and in the consequent impression made on the hearer was interesting. It should be remembered that the presence of the composer gave an extraneous interest to his composition.

If A exclaims: "I prefer the reading of Mr. Rachmaninoff," not knowing the score, it is because A, knowing the picture, sees it as the composer saw it, and his mood was more in unison with the composer's mood. To the average audience Mr. Fiedler's reading would be the more dramatic. Some, who are impressed by the awful stillness of Boecklin's picture, prefer the composer's interpretation.

The overture of Berlioz was brilliantly performed. Haydn's symphony pleased many, and it was finely played. The last movement suggests comic opera music, such music as the famous finale in "The Marriage of Figaro."

Messrs. Hutcheson and Randolph for some years have been passionately addicted to the habit of playing mild, innocuous music for two pianos. Yesterday they gave a performance which may justly be described as neat.

The program for the concerts of March 4 and 5 will be as follows: Wagner, Faust overture; Schumann, symphony in B-flat major; Sibelius, "A Saga" (first time here); Strauss, "On the Shore of Sorrento," from "In Italy"; Tschaikowsky, overture "1812."

HERALD,
FEBRUARY 20, 1910.

BOSTON SYMPHONY ORCHESTRA

The Symphony orchestra will start away tonight on its fourth southern trip. Concerts will be given in Washington, Baltimore, Philadelphia, New York and Brooklyn, and on the following Monday night, the 28th, the third and last concert of the season will be given in Hartford. Messrs. Hess and Schroeder will play Brahms' Double Concerto for violin and 'cello in Philadelphia, and at the Thursday evening concert in New York. Mme. Kirkby-Lunn will be the soloist in Hartford. The chief orchestral works played will be Rachmaninoff's "Island of the Dead," Brahms' Symphony in D major and Strauss' "Thus Spake Zarathustra." At the request of the subscribers of the Baltimore concerts, Beethoven's Ninth Symphony will be performed with the assistance of the Oratorio Society of that city.

HERALD, SATURDAY,
FEBRUARY 19, 1910

SYMPHONY GIVES 16TH REHEARSAL

Rachmaninoff's Symphonic Poem "The Island of the Dead" Repeated by Request—Music Suggested by a Picture.

OVERTURE TO "BENVENUTO CELLINI" ALSO PLAYED

By PHILIP HALE.

The 16th public rehearsal of the Boston Symphony orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Symphony in G major, "Oxford"..Haydn
Concerto for two pianos.....Mozart
"The Island of the Dead".Rachmaninoff
Overture to "Benvenuto Cellini"....
Berlioz

Rachmaninoff's Symphonic poem, a musical illustration of Boecklin's celebrated picture, was played yesterday "by request." The composer conducted the work when it was first played here last December.

[illegible] MONDAY, FEBRUARY 21,

IN THE [illegible]

SYMPHONY CONCERT.

IN Symphony hall, Saturday evening, the Boston Symphony orchestra played their fifteenth program of the season, as follows:

Haydn, Symphony in G major, "Oxford" (Peters, No. 9), (Rieter-Biedermann, No. 2); Mozart, Concerto for two pianofortes (K. 365); Rachmaninoff, "The Island of the Dead," Symphonic Poem for full orchestra to the picture by A. Bocklin, op. 29 (by request); Berlioz, Overture to the opera "Benvenuto Cellini," op. 23. The soloists in the concert were Ernest Hutcheson and Harold Randolph.

The tone poem was that which the composer Rachmaninoff, codnucted at a Symphony concert during his recent visit to America. The work as conducted by Mr. Fiedler had clearer structural significance than it had when conducted by Mr. Rachmaninoff; but while Mr. Fiedler's interpretation laid emphasis on structure, it did not neglect to make plain the moods and pictures of the music. There were the contrasting moods of defeat and triumph, each of which prevailed by turns through more than half the poem and seemed likely to last indefinitely, when the principal violin and the solo woodwind voices interrupted and brought in a period of pastoral and idyllic contemplation. So the music progressed to the end, with a short processional scene as its one dramatic feature and with a moment of neutral mood, like that at the close of Tschaikowsky's Pathetic symphony, to justify the Teutonized Rachmaninoff in calling himself a Russian composer.

Mr. Fiedler's reading of the tone poem was more or less interesting than the composer's, according to whether the listener prefers bold or subdued effects of orchestral interpretation. If Mr. Rachmaninoff's contrasts had been stronger, Mr. Fiedler's would doubtless have been lighter; at any rate the regular conductor of the orchestra could be counted on to give the work a reading all his own.

The Mozart concerto for two pianos was performed in as thorough a spirit of scholarship by Messrs Hutcheson and Randolph as was the Brahms double concerto for violin and violoncello in which Messrs. Hess and Schroeder recently appeared at a Symphony concert.

THE EVENING TIMES.
PAWTUCKET, R. I.,
JANUARY 1. 1910.

Boston Symphony.

The programme which Mr. Fiedler has arranged for the second Boston Symphony concert, which will be given in Infantry Hall on next Tuesday evening, will so far as the symphony is concerned at least, be of rather lighter character than is the rule, for he has chosen Goldmark's charming "Rustic Wedding" symphony. Goldmark who today at an advanced age is still able to write entrancing music, has done nothing more charming than this so-called symphony, a work which purists in music call a "Suite."

The soloist, as already announced, will be Mischa Elman, who after an extraordinary career as a prodigy in Europe, came to America last winter to win triumph after triumph wherever he played and to be acclaimed as one of the greatest geniuses of the violin this country had ever heard. Elman is no longer in the prodigy class, for he is now a lad of 18 and very mature for his age; in fact, his performances are to be measured only by the performances of the great masters of his instrument. He will play Tschaikowsky's concerto for the violin in D major. It is an interesting fact that this work was written for Elman's teacher, the great Leopold Auer, and Auer refused to play it because it was too difficult.

The programme in full is as follows: Overture to the opera "Der Freischutz," Weber; "Rustic Wedding" symphony, E-flat major, No. 1, op. 26. (1) "Wedding March," variations, moderato molto; (2) "Bridal Song," intermezzo, allegretto; (3) "Serenade," scherzo, allegro moderato scherzando; (4) "In the Garden," andante; (5) "Dance," allegro molto, Goldmark; concerto in D major for violin and orchestra, op. 35. (1) Allegro moderato; (2) canzonetta, andante; (3) finale, allegro vivacissimo, Tschaikowsky; prelude and "Love Death" from "Tristam and Isolde," Wagner.

THE EVENING TIMES.
FEBRUARY 12, 1910.
PAWTUCKET, R. I.

Boston Symphony.

The Boston Symphony is to give its third concert in Providence on next Tuesday evening in Infantry Hall. Unquestionably an even warmer welcome than usual will be given Mr. Fiedler in recognition of his renewed engagement with the Boston Symphony for two years, which has just been announced. The fact that he has been retained for two years has been very pleasing news to the very many admirers he has made in Providence.

His programme is one of usual interest. The symphony will be Brahms' D-Major No. 2, the idyllic work which has been a final denial of the many accusations that Brahms was not a melodist. It is one of the most gracious works in symphonic literature and particularly appealing to Mr. Fiedler. The other orchestral numbers will be the favorite "Euryanthe" overture by Weber, and Liszt's symphonic poem "Les Preludes." The soloist will be Ernest Hutcheson, the distinguished pianist at the Peabody Institute in Baltimore. Mr. Hutcheson, although a resident of this country now, was born in Melbourne, Australia, July 20, 1871. When he was about 15 years old, he went to Leipsic and studied there for six years—the pianoforte under Bruno Zwintscher and Reinecke, composition under Jadassohn. He wrote a pianoforte trio; he won the Mozart prize. He then made a tour through Australia and he played in other lands. He went to Weimar where he studied the pianoforte under Stevenhagen. In 1898 he settled in Berlin, and the next year he married the Baroness Senfft von Pilsach. In 1900 he was invited to be the chief pianoforte teacher at the Conservatory of the Peabody Institute, Baltimore; and his first appearance as a pianist in this country was in Baltimore Oct. 19, 1900, where he now resides. Mr. Hutcheson has given concerts in Russia, Germany and England. During the past winter he has been gaining a great deal of praise through his illustrated lectures on Richard Strauss' "Electra." Here he will play Beethoven's "Emperor" concerto.

The programme in order is as follows:

Overture, "Euryanthe".....Weber
"Symphony in D-Major, No. 2"....Brahms
Concerto for pianoforte and orchestra,
"The Emperor".....Beethoven
Symphonic poem, "Les Preludes"....Liszt
Soloist—Ernest Hutcheson.

POST
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DEC 6 1909

Boston Symphony Orchestra.

Although there are but three numbers on the program which Max Fiedler has arranged for the second Boston Symphony concert which will be given in the New National Theater Tuesday afternoon at 4:20, the concert will be one of extraordinary charm. In the first place the soloist will be Mme. Olga Samaroff, who in past years has made many admirers here. Mme. Samaroff will play the Liszt concerto in E flat. The orchestral numbers will be Goldmark's "Rustic Wedding" symphony and Richard Strauss' tone poem "Till Eulenspiegel's Merry Pranks."

EVENING TIMES,
PAWTUCKET, R. I.,
FEBRUARY 16, 1910.

SYMPHONY CONCERT.

Boston Players Give Brilliant Performance At Infantry Hall.

The third concert of the season by the Boston Symphony Orchestra was given before an unusually large audience in Infantry Hall, Providence, last evening, and was, as usual, a brilliant performance from beginning to end. This concert was of special significance as being the first in Providence since the re-engagement of Mr. Fiedler as conductor. The pleasure felt by symphony auditors in his re-engagement was in plain evidence when he was greeted by hearty applause on his appearance on the conductor's stand last evening.

Besides being a large audience, it was a most enthusiastic and demonstrative gathering that greeted the symphony players. And there was plenty to enthuse about, for rarely has this brilliant band of musicians played such a thoroughly pleasing programme in Providence. The symphony, Brahms' second, in D-major, was executed with a dash and finish that was a revelation even to old symphony concert goers. It is difficult to say anything new of the work of the famous Boston orchestra, and it is entirely unnecessary to indulge in extreme praise when speaking of its rendition of the Brahms' symphony.

The other orchestral number, the Liszt symphonic poem, "Les Preludes," was a piece of dainty beauty familiar to those who have an acquaintance with high-class music the world over, and it was executed with the beauty and sympathy it deserves. Ernest Hutcheson, pianist, was the soloist of the evening. He played the fifth concerto by Beethoven in brilliant fashion, and was given an enthusiastic ovation at the close. The programme follows:

Overture to the opera "Euryanthe"..... Weber
Symphony No. 2, in D-major, op. 73..... Brahms
I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.
Concerto for pianoforte, No. 5, in E-flat major, op. 73.....Beethoven
I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.
"Les Preludes," syphonic poem No. 3.. Liszt

From EVENING STAR
Address Washington, D. C.
Date

Boston Symphony Orchestra.

The second Boston Symphony concert will be given in the New National Theater Tuesday afternoon, December 7, and will present as soloist that greatly admired pianist, Mme. Olga Samaroff, who will play Liszt's Concerto No. 1 in E flat major. Mr. Fiedler announces as the symphony Goldmark's fascinating "The Rustic Wedding." The other number will be Richard Strauss' tone poem "Till Eulenspiegel's Merry Pranks."

1884

EVENING STAR
ss Washington, D. C.

Boston Symphony Orchestra.

Although there are but three numbers on the program which Mr. Fiedler has arranged for the second Boston Symphony concert, which will be given in the New National Theater next Tuesday afternoon at 4:30, the concert will be one of extraordinary charm. The soloist will be Mme. Olga Samaroff, who will play the Liszt concerto in E flat. The orchestral numbers will be Goldmark's "Rustic Wedding" symphony and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

In the past the Boston Symphony Orchestra has not given much Strauss music, but Mr. Fiedler is altering that condition, for at the first concert a month ago he did "Don Juan" and the coming concert will bring "Till Eulenspiegel," which in its way is one of the most astonishing works written for an orchestra.

In the whole symphonic literature there is no more charming work than Goldmark's "Rustic Wedding." The composer calls it a symphony, but captious critics insist that it is a suite, but no matter what the nomenclature may be, it is a work that is always greeted with enthusiasm because of its grace and melodious charm. It is in five parts—I. "The Wedding March"; II. "The Bridal Song;" III. "The Serenade"; IV. "In the Garden"; V. "The Dance."

The program in full is as follows: Goldmark, "Rustic Wedding," symphony in E flat major No. 1, Op. 23; Liszt, concerto for pianoforte and orchestra in E flat No. 1; Richard Strauss, tonepoem "Till Eulenspiegel's Merry Pranks," after the Old-fashioned Roguish Manner, in Rondo form, Op. 28; soloist, Mme. Olga Samaroff.

TIMES
Washington, D. C.
JAN 9

WITH BOSTON SYMPHONY

MADAME OLGA SAMAROFF.

THE Boston Symphony Orchestra, Max Fiedler, conductor, will give the second concert of the season at the New National Theater, Tuesday afternoon at 4:30 o'clock.

Although there are but three numbers on the program which Mr. Fiedler has arranged, the concert will be one of extraordinary charm. The soloist will be Mme. Olga Samaroff, who in past years, by her personality and her magnificent playing, has made many admirers here.

Mme. Samaroff returns after a year's stay abroad, where she studied in addition to playing much in public. She will play the Liszt Concerto in E flat. The orchestral numbers will be Goldmark's "Rustic Wedding" symphony and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

In the past there has been more or less complaint from the Washington patrons that the Boston Symphony Orchestra was not giving them enough Strauss, but Mr. Fiedler is remedying that, for at the first concert a month ago he did "Don Juan," and the coming concert will bring "Till Eulenspiegel," which, in its way, is one of the most astonishing works written for orchestra.

HERALD
ss Washington, D. C.

SPECIAL ANNOUNCEMENTS.

Boston Symphony Concert.

Although there are but three numbers on the programme which Mr. Fiedler has arranged for the second Boston Symphony concert, which will be given in the New National Theater next Tuesday afternoon at 4:30 o'clock, the concert will be one of extraordinary charm. The soloist will be Mme. Olga Samaroff, who in past years, by her charming personality and her magnificent playing, has made many admirers here, who will be anxious to hear the result of her year's stay abroad, where she studied, in addition to playing, with great success, much in public. Mme. Samaroff will play the Liszt Concerto in E flat. The orchestral numbers will be Goldmark's "Rustic Wedding" symphony and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks." In the past there has been more or less complaint from the Washington patrons that the Boston Symphony Orchestra was not giving them enough Strauss, but Mr. Fiedler is remedying that, for at the first concert a month ago he did "Don Juan," and the coming concert will bring "Till Eulenspiegel," which, in its way, is one of the most astonishing works written for orchestra.

In the whole symphonic literature there is no more charming work than Goldmark's "Rustic Wedding." The composer calls it a symphony, but captious critics insist that it is a suite; but no matter what the nomenclature may be, it is a work that is always greeted with enthusiasm, because of its grace and melodious charm. It is in five parts: (1) "The Wedding March," (2) "The Bridal Song, (3) "The Serenade," (4) "In the Garden, and (5) "The Dance."

EVENING STAR
Washington, D. C.

GIVES SECOND CONCERT.

Boston Symphony Orchestra Furnishes Musical Treat.

The second Boston Symphony Orchestra concert of the season at the National Theater yesterday afternoon drew a large audience and proved in every way the treat to Washington music lovers that similar concerts in the past have been. On the program were a number of light numbers that won approval. Nothing that a conductor could do was left undone by Max Fiedler, whose uniformly fine work has won for him a position in the first ranks of symphony conductors, and Olga Samaroff played with that brilliancy which is so thoroughly appreciated by those who lean more to the intellectual than to the temperamental in music.

The principal number on the program was Goldmark's "Rustic Wedding." Even if the "Rustic Wedding" is a "suite" and not strictly a "symphony," as many critics maintain, it is nevertheless a composition of such rare beauty that none found fault with Director Fiedler for giving it.

The other purely orchestral number was Richard Strauss' "Till Eulenspiegel's Pranks," an eccentric fantasy in the composer's happiest mood, and again the band was heard in the Liszt concerto for piano and orchestra.

Newspaper Cutting Bureau in the World

HERALD
WASHINGTON, D. C.
JAN 2- 1910

Boston Symphony Orchestra.

The third Boston Symphony concert of the season will be given in the New National Theater on Tuesday afternoon, January 11, at 4:30 o'clock. Mischa Elman will be the soloist and will then

[78]

Newspaper Cutting Bureau in the World

STAR
WASHINGTON, D. C.
JAN 2- 1910

Boston Symphony Orchestra.

The third Boston Symphony concert of the season will be given in the New National Theater Tuesday afternoon, January 11, at 4:30. Mischa Elman will be the soloist and will make his first appearance of the season.

TIMES

ss Washington, D. C.

SYMPHONY MUSIC IS WELL RECEIVED

Perfection of Art Verdict of Audience at National Theater.

By ROBERTA V. BRADSHAW.

In the program presented at the second concert of the Boston Symphony Orchestra at the National Theater, lovers of novelty found much to their liking.

From the too seldom heard "Rustic Wedding" symphony of Goldmark, to the fantastic and ultra-Strauss-esque "Tyl Eulenspiegel's Merry Pranks," an almost eerie "flavor" pervaded the offerings yesterday afternoon. That the program was built to suit the mood of the house to a T, too, was most apparent, since Mr. Fiedler at the conclusion of both orchestra selections found himself compelled to return to the stage time and time again to bow his acknowledgments to a tumultously approving house.

Goldmark's poetic and markedly original symphony found in Mr. Fiedler an interpreter imbued with the spirit of the composer, and as the audience followed the work from the first melodious note of the theme announced by the first horn through several movements—intermezzo, scherzo, andante—into the full storm of a rollicking rural dance, it is scarcely probable that even the most accomplished and stubborn formalist ever gave a thought to the fact that the term 'symphony' might better be replaced by "suite."

To say the rendition was the perfection of art is merely to voice the verdict not only of thosewho know music as a science, but as a medium for sensuous enjoyment.

Catering to meditative in the first number, in the second and last orchestral composition, "Tyl Eulenspeigel's Merry Pranks.," the program builder essayed to play upon one's sense of humor, upon one's imagination, and upon that little vein of sympathy for the unconventional, and picturesquely lawless which in a larger or lesser degree is present in every human "make-up." Tyl Eulenspeigel, folklore hero, practical joker, trickster, and rogue through his manifold disguises, moods, and situations, had his story written by Richard Strauss, that great master of tonal expression, and told with a fluent, and emphatic diction by Mr. Fiedler and his men. Between the two orchestral numbers, Mme. Olga Samaroff, fresh from a European harvest of laurels, delighted her hearers with Liszt's concerto, in E flat, major No. 1, for pianoforte and orchestra.

Those who remember Madame Samaroff's diction and technique, her delicious singing tones, her crisp, clear chords, and her octave work, remarkable alike for precision and facility, will not wonder at the pleasure her work gave her hearers at yesterday's concert.

Indeed, selfishly overlooking the tremendous expenditure of nervous force and energy which such a number requires, the house insisted upon a recall, their clamors subsiding only upon the appearance of the men who summarily removed the grand piano and replaced the seats for the orchestra to proceed with the concluding number of the eminently satisfactory and enjoyable performance.

POST

ss Washington, D. C.

MUSICAL ANNOUNCEMENTS.

Boston Symphony Orchestra.

Mischa Elman, in many respects the most remarkable of the violinists of our day, will make his first appearance of the season in Washington at the third concert of the Boston Symphony Orchestra, which will be given in the New National Theater on Tuesday afternoon, January 11, at 4:30 o'clock. It was the privilege of the orchestra to bring Elman here last year, when he made his debut in Washington, and no one who heard him on that day will forget the tremendous sensation this quiet-looking boy made when he played the Tschaikowsky "Concerto." This year he has chosen Lalo's "Spanish Symphony," for violin and orchestra. The work is really a concerta, being symphony only in name, and is one of the most ingratiating compositions in the literature of music for the violin. Lalo was one of the greatest of French composers of the last century, and nothing that he has done has given him broader fame than this "Spanish Symphony."

rom EVE. STAR

ddress Washington,

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Boston Symphony Orchestra.

The Boston Symphony Orchestra's concert at the New National Theater found the enthusiastic welcome which always awaits this organization. The program was one of especial interest, the "Sim[phonie Eroica" finding especial approva[l] rendered under the accomplished d[irec]tion of Herr Fiedler. The soloist [Mischa Elman, was greeted with th[e] warmest enthusiasm, and his perform[ance] entitled him to rank with the great [violin virtuosi] of his time.

From HERALD

Address Washington, D. C.

Date DEC 8

RUSSIAN PIANIST APPLAUDED

Mme. Olga Samaroff Pleases at Boston Symphony Orchestra.

Artist Is Encored Time and Again by Large Audience of Music Lovers.

Notwithstanding the inclement weather yesterday afternoon, there was a large audience at the National Theater for the second of the series of matinees given by the Boston Symphony Orchestra.

The theater was filled with music lovers and the rendition of the several pieces was well-nigh perfect. To Max Fielder, who led the orchestra, may be attributed in a large degree the excellent rendition of the numbers.

The programme also served to present Mme. Olga Samaroff, the Russian pianist, whose splendid work in the only number in which she took part brought forth much applause. The appeal for an encore was persistent and the artist had to come forward time and again to receive the tributes that her work had called forth. Her performance was a concerto by Litz, in E flat Major, No. 1, and she was ably assisted by the orchestra. But her work easily dominated this piece and the applause at the end was entirely evoked by her remarkable work at the piano.

The remainder of the programme consisted of Goldmarks' "Rustic Wedding," Symphony in five numbers, and Richard Strauss' "Till Eulenspiegel's Merry Pranks." The first of these was the principal, and Herr Fielder showed his ability, especially in the lighter parts. The last number of the symphony was, perhaps, the most appealing and also the lightest. "The Dance" and "The Wedding Song" were the most encored of the first series of selections.

In the last number the orchestra rose to the occasion. The merry vein in the opening of the "Merry Pranks," culminating in the droll humor and insolence of the trickster—"Till Eulenspiegel"—and finally the trial, the condemnation, the death, and the sinking into the folklore of the people are wonderfully portrayed in the music of that master of melodies, Strauss. And it suffered nothing in the reading of Herr Fielder or the rendition of the orchestra.

n EVE. STAR

ress Washington, D.

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Boston Symphony Orchestra.

Mischa Elman, violinist, will make his first appearance of the season in Washington at the third concert of the Boston Symphony Orchestra, which will be given in the New National Theater Tuesday, afternoon, January 11, at 4:30 o'clock. Elman aroused great enthusiasm when he played here last year by his performance of the Tschaikowsky concerto. This year he has chosen Lalo's "Spanish Symphony," for violin and orchestra. The orchestral numbers will be Beethoven's "Eroica" symphony and Smetana's overture, "The Bartered Bride." It has been some years since "Eroica" has been played here. In composing the "Eroica" Beethoven is supposed to have had Napoleon in mind, although afterward he changed his views of the heroic qualities of the French conqueror and denied that his symphony was a musical epitome of his career.

Several of Smetana's symphonic poems have been played here in years past by the Boston Symphony Orchestra, and music lovers are aware of the success enjoyed by his opera "The Bartered Bride" in New York in the past two years.

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Boston Symphony Orchestra.

Mischa Elman, in many respects the most remarkable of the violinists of our day, will make his first appearance of the season in Washington at the third concert of the Boston Symphony Orchestra, which will be given in the New National Theater, on Tuesday afternoon, January 11, at 4:30. This year he has chosen Lalo's "Spanish Symphony" for violin and orchestra. The work is really a concerto, being symphony only in name, and is one of the most ingratiating compositions in the literature of music for the violin.

The orchestral numbers will be Beethoven's "Eroica" symphony and Smetana's overture, "The Bartered Bride." It has been some years since "Eroica" has been played here. Many connoisseurs profess to see in the "Eroica" the work most typical of Beethoven's genius; this despite the fact that the C minor No. 5 is usually spoken of in this way. In the "Eroica" Beethoven unquestionably had Napoleon in mind when he wrote it, although afterward he changed his views of the heroic qualities of the French conqueror and denied that his symphony was a musical epitome of his career.

TIMES

ss Washington, D. C.

DVORAK'S CONCERTO PLAYED BY ELMAN

Soloist of Boston Symphony Scores Another Triumph.

Mischa Elman, soloist at the third concert of the Boston Symphony Orchestra, given yesterday at the New National Theater at the last moment changed his number on the program and instead of the Spanish Symphony for violin and orchestra, by Lola, substituted Dvorak's concerto for violin in A minor (op. 53).

Otherwise the program was given as first arranged, the Beethoven's much discussed Eroica being the symphony number. Mr. Fiedler's perfect organization left nothing to be desired in the rendition of a work "painted" to express the progress and consummation of the life of an heroic individuality.

The overture to Smetana's "Bartered Bride," a rollicking comedy song depicting the misadventures of an "arranged" village wedding completed the program.

Mr. Elman's contribution, which was superbly given, was a colorful piece of work, which gave the young musician ample opportunity to show his virtuosity.

TIMES

ss Washington, D. C.

Mrs. Taft occupied a box at the National Theater yesterday afternoon at the Boston Symphony concert. Accompanying her was Mrs. Charles P. Taft, Miss Louise Taft, and Mrs. Charles Anderson.

In another box was Mrs. Norman Williams, who had in her party Mrs. Merrill, and Mr. and Mrs. Larz Anderson.

The Netherlands Minister and Mme. Loudon, and their house guest, Miss Kienen, occupied a box.

Mrs. Edson Bradley entertained a party in her box.

Mrs. I. T. Mann was also among those occupying boxes. With her were Mr. and Mrs. Terry, and Mrs. Hutchinson and Miss Hickey.

Among those in the audience were the German Ambassador and the Countess von Bernstorff, the Countess Luise-Alexandra von Bernstorff, the Danish Minister and Countess Moltke, Countess de Buisseret, wife of the Belgian minister; the Assistant Secretary of War, Mrs. Robert Shaw Oliver, and Miss Marian Oliver, Mr. de Thal, of the Russian embassy staff, Mr. Justice Harlan, the Misses Harlan, Mrs. James Harlan, Representative and Mrs. Nicholas Longworth, the Counselor of the German Embassy and the Countess Wedel, the counselor of the Austrian embassy, Baron Ambrozy; Dr. and Mrs. Roland Cotton Smith, Dr. and Mrs. Ralph Jenkins, Mrs. Albert Clifford Barney, Miss Louise White, Mrs. Clarence Moore, Mrs. Swift, the Misses Droop, Miss Zelma Pilson, Samuel Pilson, Miss Ethel Robeson, Miss Elsie Downing, Miss Leonora Finley, Mrs. M. M. Parker, Dr. and Mrs. Chatard, Mr. and Mrs. Victor Fisher, Mr. and Mrs. Frederick McKenny, Mrs. P. Lee Philips, and Mrs. Thomas H. Carter.

rom POST

ddress Washington, D. C.

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Mrs. Taft at Concert.

Mrs. Taft occupied a box at the National Theater yesterday afternoon for the Boston Symphony concert. With her were Mrs. Charles P. Taft, Miss Louise Taft, Mrs. Charles Anderson, and Miss Parsons.

Mrs. Norman Williams had another box, and with her were Mrs. Merrill and Mr. and Mrs. Larz Anderson.

The minister from the Netherlands and Mme. Loudon and Miss Kienen were in another box.

Mrs. Edson Bradley entertained a box party, as did Mrs. I. T. Mann, who had with her Mr. and Mrs. Terry, Mr. and Mrs. Hutchinson, and Miss Hickey.

In the audience were the German ambassador and Countess Luise-Alexandra von Bernstorff, the Danish minister and Countess Moltke, Mrs. A. C. Barney, Miss Louise White, the counselor of the German embassy and Countess Wedel, Dr. and Mrs. Ralph Jenkins, Dr. and Mrs. Roland Cotton Smith, the counselor of the Austrian embassy, Baron Ambrozy; Representative and Mrs. Nicholas Longworth, Mrs. Clarence Moore, Mrs. Swift, Miss Ethel Robeson, Miss Zelma Pilson, Mr. Samuel Pilson, Miss Elsie Downing, Miss Leonora Finley, Mrs. M. M. Parker, the Assistant Secretary of War and Mrs. Robert Shaw Oliver and Miss Oliver, Mr. de Thal, of the Russian embassy; Countess de Buisseret, Dr. and Mrs. Chatard, Mr. and Mrs. Victor Fisher, Mr. and Mrs. Frederick McKenny, Mrs. Lee Phillips, Mrs. Nicholas Anderson, Mrs. Harlan, wife of Mr. Justice Harlan; the Misses Harlan, Mrs. James Harlan, Mrs. Philip Hichborn, Miss Constance Hoyt, Miss Elizabeth Williams, Mrs. Louis Coolidge, Mrs. Joseph E. Thropp, Miss Stephanie Trescot, Mrs. Thomas H. Carter, and Miss Isabelle Hagner.

Posh

WASHINGTON, D. C.

FEB 13

National—Boston Symphony Orchestra.

The attention of the subscribers of the Boston Symphony concerts in Washington is called to the fact that the fourth concert will be given in the National Theater on Monday afternoon, February 21, instead of the usual Tuesday afternoon, owing to the inability of the orchestra to secure the theater for Tuesday afternoon, which is Washington's birthday. There will be no soloist at this concert, but Mr. Fiedler has made a most interesting program. The center of interest will rest in Rachmaninoff's symphonic poem, "The Isle of the Dead." The overture to "Euryanthe," Shubert's unfinished symphony; the "Waldweben," from "Siegfried," and the "Rienzi" overture complete the list of work.

rom EVE. STAR

ddress Washington,

ate

Boston Symphony Orchestra.

The Boston Symphony Orchestra's concert at the New National Theater found the enthusiastic welcome which always awaits this organization. The program was one of especial interest, the "Simphonia Eroica" finding especial approval as rendered under the accomplished direction of Herr Fiedler. The soloist, Mischa Elman, was greeted with the warmest enthusiasm, and his performance entitled him to rank with the great violin virtuosi of his time.

HERALD

ss Washington, D.

In the hope of putting an end to the various reports and rumors regarding the conductorship of the Boston Symphony Orchestra, the management desires to state that the only musicians who have been considered for the post are Max Fiedler, who has just been engaged for a further term of two years, and Dr. Karl Muck, of Berlin. No other conductors have been approached, nor has the possibility of engaging any other than Mr. Fiedler or Dr. Muck been even considered.

From TIMES

Address Washington, D

Date

BOSTON SYMPHONY DATE IS CHANGED

Orchestra to Appear at New National Theater Monday, Februray 21.

The attention of the subscribers of the Boston Symphony concerts in Washington is again drawn to the fact that the fourth concert will be given in the New National Theater on Monday afternoon, February 21, at 4:30, instead of the usual Tuesday afternoon. Owing to the inability of the orchestra to secure the New National Theater for Tuesday afternoon, which is Washington's Birthday, this change had to be made.

There will be no soloist at this concert, but Mr. Fiedler has made a most interesting program. The center of interest will rest in Rachmaninoff's symphonic poem, "The Isle of the Dead," which was played recently in Boston under the direction of the composer with such sensational success. The overture to "Euryanthe," Schubert's unfinished symphony, the "Waldweben," from "Siegfried," and the "Rienzi" overture complete the list.

AMERICAN STAR

ess Baltimore, Md.

Boston Symphony Orchestra.

Two soloists will be presented at the Boston Symphony concert, which is the second concert of the season, in the Lyric on Wednesday evening, December 8. They are Madame Schumann-Heink, the great contralto, and Mr. Georges Longy, who is equally sure of his place as a great master of the oboe, Mr. Longy being the solo oboe of the Boston Symphony Orchestra. Madame Schumann-Heink will sing the "Vitellia" recitative and aria from Mozart's "Titus" and Gounod's "Stances de Sapho," while Mr. Longy will play Handel's Concerto for Oboe and string orchestra. The orchestral numbers will be Schumann's Symphony in C Major No. 2 and Tschaikowsky's very charming "Nut Cracker" suite.

[79]

HERALD
WASHINGTON, D. C.
FEB 13 1910

Boston Symphony Orchestra.

The attention of the subscribers of the Boston Symphony concerts in Washington is again drawn to the fact that the fourth concert will be given in the New National Theater on Monday afternoon, February 21, instead of the usual Tuesday afternoon. Owing to the inability of the orchestra to secure the New National Theater for Tuesday afternoon, which is Washington's Birthday, this change had to be made.

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Mischa Elman, Violinist.

The most astonishing musical talent that the world has known for many years, and perhaps the most remarkable violinistic talent that the world has ever known since the great Italian, Paganini, is what is asserted of Mischa Elman, the young Russian lad who will be heard at the Columbia Theater Friday afternoon, February 25, at 4:30 o'clock.

Mischa Elman came out of Russia four years ago a boy of fourteen and conquered Germany. Three years ago he went to London and conquered that great city. Last month he came to New York, and it was the same story, and within the last few weeks he has made a tour with the Boston Symphony Orchestra, playing in Philadelphia, Baltimore, Brooklyn, Washington, Rochester, and Buffalo, and in Chicago with the Thomas Orchestra, and had receptions the like of which have not been seen since Paderewski first began to play before the American public.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, CONDUCTOR

Two soloists will be presented at the Boston Symphony concert, which is the second concert of the season, in the Lyric on Wednesday evening, December 8. They are Madame Schumann-Heink, the greatest contralto of our day, and Mr. George Longy, who is equally sure of his place as the greatest living master of the obeo, Mr. Longy being the solo oboe of the Boston Symphony Orchestra.

Madame Schumann-Heink will sing the "Vitellit" recitative and aria from Mozart's "Titus" and Gounod's "Stances de Sapho," while Mr. Longy will play Handel's Concerto for oboe and string orchestra. The orchestral numbers will be Schumann's Symphony in C-Major No. 2, and Tschaikowsky's very charming "Nut Cracker" Suite.

AMERICAN
Baltimore, Md.

Boston Symphony Orchestra.

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WORLD
BALTIMORE, MD.
DEC 2, 1909

money and wax.

SECOND SYMPHONY CONCERT

Baltimoreans will have another opportunity to hear Madame Schumann-Heink before her European tour at the annual concert of the Boston Symphony Orchestra in the Lyric next Wednesday.

This year the orchestra is augmented, and Max Fielder, conductor, has arranged a program that cannot fail to appeal. Madame Schumann-Heink has many friends in Baltimore, and there is no doubt but that she will be greeted by a large house. The other soloist will be Georges Longy, who will make his first appearance in this city with the Boston

AMERICAN STAR
Baltimore, Md.

Boston Symphony Orchestra.

Mr. Fiedler has arranged another of his remarkable programs for the second of the Boston Symphony concerts, which will be given in the Lyric Theater Wednesday evening at 8:15. Contrary to the usual custom of the orchestra, there will be two soloists, Madame Schumann-Heink and Mr. Georges Longy. It is several years now since the great German contralto has been heard with the orchestra here, and her presence will be welcomed warmly. She will sing two numbers, the "Vitellia" Recitative and Aria from Mozart's opera "Titus" and the great aria from Gounod's opera, "Sapho."

NEWS
Baltimore, Md.

SCHUMANN-HEINK TO SING IN CONCERT

Will Be One Of The Soloists With Boston Symphony Next Week.

Another remarkable program has been arranged for the second of the Boston Symphony concerts, which will be given in the Lyric Theater next Wednesday evening at 8.15 o'clock. Contrary to the usual custom of the Orchestra, there will be two soloists, Madame Schumann-Heink and Georges Longy. It is several years now since the great German contralto has been heard with the Orchestra here, and her presence will doubtless be welcomed warmly. She will sing two numbers — the "Vitellia" recitative and aria from Mozart's opera "Titus" and the great aria from Gounod's opera "Sapho."

The regular orchestral numbers will be Schumann's beautiful symphony in C major No. 2, and Tschaikowsky's entrancing ballet suite, "The Nut Cracker," which will be played here by the Boston Symphony Orchestra for the first time. The program in full is as follows:

Symphony in C major, No. 2, Op. 61..Schumann
Recitative and Aria "Vitellia," from "Titus".....Mozart
Concerto for oboe and string orchestra.....Haendel
"Stances de Sapho".....Gounod
Suite for full orchestra taken from the score of the ballet, "The Nut Cracker," Op. 71-A.....Tschaikowsky
Soloists — Madame Schumann-Heink and Georges Longy.

SUN
Baltimore, Md.

IN HARMONY'S REALM

Schumann-Heink And Georges Longy To Be Soloists Wednesday.

PHILADELPHIANS NEXT WEEK

Tillie Koenen To Give Peabody Recital In January — Miss Greenwood To Sing.

A program of unusual interest and two soloists will mark the concert of the Boston Symphony Orchestra to be given at the Lyric Wednesday evening. The soloists will be Mme. Schumann-Heink, contralto, and Georges Longy, oboist.

Mme. Schumann-Heink will sing two numbers—the "Vitellia," recitative and aria, from Mozart's opera "Titus," and the great aria from Gounod's opera "Sappho."

One of the chief glories of the Boston Symphony Orchestra is its wood-wind section. The most famous member of this section is Georges Longy, the first oboist, who is to appear for the first time in Baltimore as a soloist, playing Handel's concerto for oboe and string orchestra.

Mr. Longy is a Frenchman, having been born in Abbeville, France, in 1868. He began the study of music at the age of five, taking up the violin, piano and oboe, the latter instrument being his special study. In 1882 he entered the Paris Conservatoire, studying harmony under Taudou and the oboe under Gillet. In 1886 he won the first prize for the oboe and the same year was engaged at the famous Lamoureaux concerts. In 1887 he became a member of the Opera Comique Orchestra and the next year he was chosen first oboe soloist of the Colonne Orchestra. With the assistance of his friend, Prosper Mimart (teacher of clarinet at the Paris Conservatoire), he re-established in 1895 the Society of Chamber Music for Wood Instruments, which had been dissolved when Taffanel had been appointed as conductor at the Paris Grand Opera.

He became a member of the Boston Symphony Orchestra in 1898, and a year later he founded the famous Longy Club of wood instruments, which is the most famous organization of its kind in the United States.

The regular orchestral numbers will be Schumann's beautiful symphony in C Major No. 2 and Tschaikowsky's entrancing ballet suite, the "Nut Cracker," which will be played here by the orchestra for the

NEWS
Baltimore, Md.

KOENEN'S VOICE FINE;, SELECTIONS UNHAPPY

Not Adapted To Display The Versatility Of The Singer's Powers, And Success Of Concert Impaired By This Fact.

Conductor Fiedler presented the following numbers last evening at the Lyric on the occasion of the Boston Symphony Orchestra second concert, Miss Tilly Koenen taking the place of Mme. Schumann-Heink, who was detained by illness:

Schumann—Symphony No. 2, C major, Op. 61.
I. Sostenuto assai: Allegro ma non troppo.
II. Scherzo: Allegro vivace: Trio I. and Trio II.
III. Adagio espressivo.
IV. Allegro molto vivace.
J. S. Bach—Aria from St. Matthew's Passian Music, "Erbarme dich."
Handel—Concerto for oboe and string orchestra. (First time at these concerts.)
I. Grave.
II. Allegro.
III. Sarabande.
IV. Alegro.
Heinrich van Eyken—"Judith's Song of Victory." (First time in Baltimore.)
Tschaikowsky—Suite for full orchestra taken from the score of the ballet "Nutcracker," Op. 71A.
Ouverture miniature.
Danses caracteristiques: (a) Marche; (b) Danse de la Fee Dragee; (c) Trepak, Danse russe; (d) Danse arabe; (c) Danse chinoise; (f) Danse des mirlitons.
Valse des fleurs.

Could Be Enhanced.

Schumann's initial invention was so fertile and his individuality was so clearly defined in his themes, as well as in his treatment of them, that he created a distinct period in music's evolution; still, many lesser composers have far excelled him in adapting music to orchestral expression. Schumann's discrimination in writing for the piano or for voice was impeccable, but his sense for instrumental ensemble was neither inventive nor finely conventional. Were any of the orchestral virtuosi to reinstrument the C major symphony, which was played last evening, its effectiveness would be materially enhanced. The first movement of this symphony emphasizes Schumann's orchestral poverty, and it is strangely labored and disjointed for the work of one of the world's greatest musical creators. The second movement is one of the most irresistible scherzi existent. In it Schumann gives vent to spontaneous exuberance and liveliness. It was exquisitely played. The "adagio expressivo" is a wonderful lyric, which could have come from no heart but Schumann's. The full, inherent intensity of this number failed to materialize with Mr. Fiedler's unemotional beat. There must necessarily be fluctuations in rapidity of pulsations in following the ebb and flow of impassioned expression. The finale is noble and is wonderfully adapted to bring the symphony, with its varying moods, to a rounded and satisfactory close.

Artist In Fine Voice.

Miss Koenen has a fine voice—is indeed in every respect an artist, but her selections were not adapted to display the versatility of her powers. The Bach aria, as wonderful as it is, is better suited to an ecclesiastical function than it is to a symphony concert. It is extremely difficult, and appeals only to hearers in a more or less devout mood. "Judith's Song of Victory" is better adapted to every-day receptivity, but it was not over infectious.

Mr. Longy manipulates the difficult oboe as if to the manner born, and the length of time which sometimes elapsed between his breaths induced a stifling sensation in observers. Mr. Longy produces a genuine oboe tone from his instrument, and is undaunted when confronted by difficulties. He is one of the few great players of this tricky pipe, which is better capable of shining in the orchestra than as a solo instrument, for it produces no variety of tone color.

Scenes Painted In Tones.

Peter Tschaikowsky's "Nutcracker Suite" is a most fascinating collection of fairy scenes, painted in tones. The absolutely distinctive character of each number, the terse completeness which pervades, and the ingenious, almost unique, employment of the orchestra, make this opus 71A one of the clearest manifestations of broad-winged genius which we have in music. From the beginning of the overture to the end of the "Valse des fleurs," material things are not once suggested. It is a series of fancy pictures in miniature, which only develop more beauty if microscopically scanned. Each picture is an effortless characterization, without one false or one superfluous line; and the coloring always adds wonderfully to the fitness of the thematic texture. The suite was beautifully played.

In spite of the character of her selections, Miss Koenen aroused insistent enthusiasm. She will soon be heard at the Peabody, and will doubtless on that occasion give herself ample opportunities to show her high artistry.

O. B. B.

From AMERICAN STAR
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Date

BOSTON SYMPHONY'S SECOND CONCERT

Great Audience Applauds Conductor Fielder and the Two Soloists.

Last night's crowd at the second concert of the Boston Symphony filled the beautiful hall and rose to rare heights of enthusiasm in spite of the absence of Mme. Schumann-Heink, who is ill with tonsilitis. Miss Tilly Koenen took the madame's place on short notice and won a triumph. The following was the program:

Schumann—
Symphony No. 2, C major, Op. 61.
Handel—
Concerto for oboe and string orchestra. First time.
Tschaikowsky—
Suite for full orchestra taken from the score of the ballet "Nutcracker," Op. 71-A.

Miss Koenen sang the following two strong numbers with orchestral accompaniment—aria from St. Matthew's Passion music, "Erbarme dich" (J. S. Bach); Judith's Song of Victory, (Heinrich van Eyken). That she was thoroughly successful was shown by the many recalls she received after the aria and the song.

The Schumann Symphony No. 2 is less popular than the others, and, therefore, not often heard in this city. Hence its performance is educational. The Bach aria, "Enbarme Dich," is one of the noblest and was given in its own fine style, proving at once the ability of the artist, who is well equipped for her work in every respect.

Her other aria was very dramatic, and may be thought of in connection with the celebrated picture, "Judith with the Head of Holofernes." It is a song of intense triumph, and Miss Koener gave it in its true spirit. She was recalled five times. five times.

The oboe concerto played by Mr. George Longy was another educational number brought to the present from Handel's time, when such concertos were oftener heard on this rare solo instument. Mr. Longy was heartily recalled several times.

The concert closed with a rare selection by the greatly lamented Tschaikowsky. It was the gem of the evening and the audience applauded to the echo.

From AMERICAN STAR
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In Boston encores are not allowed at the Symphony Orchestra concerts. They lengthen the concerts so that commuters who live in the outskirts of the Hub are unable to catch the last car.

NEWS
Baltimore, Md.

BOSTON SYMPHONY'S CONCERT

A program of more than ordinary interest and importance will be played by the Boston Symphony Orchestra at its third concert here in the Lyric Theater on Wednesday evening, January 12. The symphony will be the now famous work by Sir Edward Elgar, which will be heard for the first time in Baltimore. The soloist will be Mischa Elman. He will play Beethoven's Concerto for Violin and Orchestra.

WORLD
BALTIMORE, MD.
JAN 1 -

BOSTON SYMPHONY ORCHESTRA

A program of more than ordinary interest and importance will be played by the Boston Symphony Orchestra at its third concert here in the Lyric Theater on Wednesday evening, Jan. 2. The Symphony will be the now famous work by Sir Edward Elgar, which will be heard for the first time in Baltimore. This is the most important contribution to symphonic literature in several years and is especially interesting as being the work of the greatest of English musicians.

The soloist will be Mischa Elman, who will make his first appearance of the season here. He will play Beethoven Concerto for Violin and Orchestra. The other orchestral number will be the Prelude and "Love Death" from "Tristan and Isolde."

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From AMERICAN STAR
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Date JAN-1 1910

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AMERICAN
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JAN 2 - 1910

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SUN
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JAN 2 - 1910

Boston Symphony Next Week.

A program of more than ordinary interest and importance will be played by the Boston Symphony Orchestra at its third concert at the Lyric Treatre Wednesday evening, January 12. The symphony will be the now famous work of Sir Edward Elgar, which will be heard for the first time in Baltimore. This is the most important contribution to symphonic literature in several years and is especially interesting as being the work of the greatest of English musicians. The soloist will be Mischa Elman, who will make his first appearance of the season here. He will play Beethoven's concerto for violin and orchestra. The other orchestral number will be the prelude and "Love Death" from "Tristan and Isolde."

AMERICAN STAR
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JAN 1910

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From AMERICAN
Address Baltimore, Md.
JAN 9

Boston Symphony Orchestra.

At the third concert of the Boston Symphony Orchestra, in the Lyric Theater on next Wednesday evening, January 12, Baltimore will hear for the first time Elgar's Symphony in E flat. Sir Edward Elgar (for he has been knighted by the King) enjoys the unique reputation of being the only English composer of our time whose works march with the works of the greater composers of the Continent. In fact, it is not too much to say that he is the largest figure English music has had since Handel ruled the musical world of Great Britain with a firm hand in the eighteenth century, and Handel was a German. The symphony was performed for the first time in Manchester, England, on December 3, 1908, under the conductorship of Hans Rechter. London heard it for the first time on December 7 of the same year; New York on January 3, and Boston on February 26 of the following year (1909).

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JAN 8 - 1910

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The symphony when first played in England was hailed as a masterpiece. It has been played time and again in England and always with success. It has been received with great pleaure in Germany, and its success in the United States was far more than one of curiosity.

Quoting an anlysis of the symphony published in the Musical Times, of London, in December, 1908:

"Now that the symphony is before us the first fact that strikes us is its likeness to the classical model. It is in four movements: 1. Andante nobilmente e semplice—Allegro; 2. Allegro molto; 3. Adagio; 4. Lento-Allegro.

The first is substantially in what is known as 'first movement' form, with certain important modifications; the second is practically a Scherzo in all but name; the third is a serene slow movement in a binary form without development, and with an important Coda; while the fourth, after a slow introduction, breaks into a swinging theme, the principal one of a rondo movement.

The composer has denied that the symphony illustrates any particular story or phase of life; its purpose, however, is greater than can be contained in a programme of words. It is written out of a full life experience, and is meant to include the innumerable phases of joy and sorrow, struggle and conquest, and especially the contrast between the ideal and the actual in life.

The symphony is dedicated to Hans Richter. The soloist will be Mischa Elman, who on this occasion make his reentry into the musical life of Baltimore. His debut here last year with the Boston Symphony Orchestra was one of the sensations of the season, as it was everywhere that the young man played. This year, instead of the Echaikowsky concerto, he will play the greatest of all works for violin and orchestra—that by Beethoven in D Major opus 61. The finale number will be the Prelude and "Love Death" from "Tristan & Isolde."

m NEWS
dress Baltimore, Md.

BOSTON SYMPHONY TO PLAY WEDNESDAY

Third Concert Will Be Given At The Lyric—Elman Will Be Soloist.

At the third concert of the Boston Symphony Orchestra in the Lyric Theater on next Wednesday evening Baltimore will hear for the first time Elgar's Symphony in A-flat major. Sir Edward Elgar enjoys the unique reputation of being the only English composer of our time whose works march with the works of the greater composers of the Continent.

The soloist will be Mischa Elman, who on this occasion makes his re-entry into the musical life of Baltimore. His debut here last year with the Boston Symphony Orchestra was one of the sensations of the season, as it everywhere that the young man played. This year instead of the Tschaikowsky concerto he will play the greatest of all works for violin and orchestra—that by Beethoven in D major, opus 61. The final number will be the prelude and "Love Death" from "Tristan and Isolde."

Newspaper Cutting Bureau in the World
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te JAN 12 1910

BOSTON SYMPHONY ORCHESTRA TONIGHT, LYRIC THEATER

Tonight brings at the Lyric Theater the third Boston Symphony concert with Mischa Elman as soloist. Elman will play Beethoven's great concerto. Interest in the concert, however, will be centered on the symphony by Sir Edward Elgar, which proved to be one of the sensations of last year in music. The other number will be the Prelude and "Love Death" from "Tristan and Isolde."

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n SUN
ress Baltimore, M
JAN 9

IN HARMONY'S REALM

Third Concert Of Boston Symphony Orchestra Wednesday.

At the third concert of the Boston Symphony Orchestra at the Lyric Wednesday evening Baltimoreans will hear for the first time Elgar's Symphony in E flat. Sir Edward Elgar (for he has been knighted by the King) enjoys the unique reputation of being the only English composer of this time whose works march with the works of the greater composers of the Continent.

The fame which had come to Elgar through his essays in oratorio form, notably his "Gerontius" and his "The Apostles," as well as the success that attended his works in purely orchestral forms, made his symphony more eagerly awaited than any work that has been produced for many years, with the possible exception of Strauss' operas "Salome" and "Elektra."

The soloist will be Mischa Elman, who will make his re-entry into the musical life of Baltimore. He made his debut here last year with the Boston Symphony Orchestra. This year instead of the Tschaikowsky concerto he will play the greatest of all works for violin and Orchestra, that by Beethoven in D major, opus 61. The final number will be the prelude and "Love Death," from "Tristan and Isolde."

n AMERICAN STAR
ress Baltimore, Md.
e JAN 9 1910

Boston Symphony Orchestra.

Next Wednesday at the Lyric Theater will be given the third Boston symphony concert, with Mischa Elman as soloist. Elman will play Beethoven's great concerto. Interest in the concert, however, will be centered on the symphony by Sir Edward Elgar, which proved to be one of the sensations of last year in music. The other number will be the prelude and "Love Death," from "Tristan and Isolde."

n NEWS
ress Baltimore, Md.
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SOLOIST AT BOSTON SYMPHONY CONCER

MISCHA ELMAN

Mischa Elman, who made a big impression on the music-loving population of Baltimore when he appeared here last year with the Boston Symphony Orchestra, will be the soloist at the next concert of that organization at the Lyric on Wednesday. He will play Beethoven's concerto in D major, opus 61.

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Boston Symphony Orchestra.

Tonight brings to the Lyric Theater the third Boston Smyphony concert, with Mischa Elman as soloist. Elman will play Beethoven's great concerto. Interest in the concert, however, will be centered on the symphony by Sir Edward Elgar, which proved to be one of the sensations of last year in music. The other numbers will be the Prelude and "Love Death," from "Tristan and Isolde."

rom AMERICAN STAR
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ate JAN 13 19

BOSTON SYMPHONY'S THIRD CONCERT AT THE LYRIC

Orchestra Entertains Large Audience Assisted By Mischa Elman, Violinist.

Before an audience which taxed the capacity of the Lyric to the utmost, the Boston Symphony Orchestra last night gave its third concert of the present season. Mischa Elman, the youthful violinist, was the soloist.

Elgar—
Symphony in A-flat major, Op. 55.
I. Andante nobilmente e semplice —Allegro.
II. Allegro molto.
III. Adagio.
IV. Lento—Allegro.

Beethoven—
Concerto in D major for violin and orchestra, Op. 61.
I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

Wagner—
Prelude and "Love Death" from "Tristan and Isolde."

The first work presented by the orchestra was the symphony in A flat major, by Edward Elgar, an English composer, who is now living at Malvern, England. Much has been expected of the composition, which had its first reading in this city last night at the hands of Herr Max Fiedler, and a very spirited and intelligent reading it was. But the work itself proved to be a disappointment. It is extremely technical and complex, and lacks unity and coherence, mainly for the reason that liberties have been taken with the classic form of the symphony, and in the confusion resulting the musical thought is overshadowed. The absence of a consistent theme was felt throughout the entire work. At one place in the second movement a genuinely beautiful theme appeared, but it was not consistently developed, and was soon lost in a technical maze. In the sum total of its effect, the symphony gave an impression of incoherence.

The second number, the Beethoven concerto in D major for violin and orchestra, proved to be a complete triumph for young Mischa Elman, an artist destined both because of his marvelous technique and his soulful expression to become one of the first violinists of the present day. He played the difficult work with an assurance which clearly evinced him to be at all times master of the most difficult passages of the composition, while his expressive reading sounded all the depths of the noble composition, The audience applauded him to the echo, refusing to let him go for fully five minutes after the last note had died away. The young virtuoso was forced to respond to more than a dozen encores, and the audience even continued to applaud for some moments after the orchestra had made ready to give the third number.

The third and last number was the well-known prelude and "Love Death" from Wagner's Tristan and Isolde, and served as a perfect contrast to the first number. The distinguishing mark of the work is its concreteness and unity of structure. There are no loose ends and irrelevant fragments in the composition. Every bar has its own meaning and relation in the thought, making it perhaps the most enjoyable number on the program.

NEWS
ess Baltimore, Md.

BOSTON SYMPHONY CONCERT TONIGHT

Sir Edward Elgar's Symphony In E Flat To Be Given At The Lyric.

The concert to be given by the Boston Symphony Orchestra at the Lyric tonight is of more than ordinary interest from the fact that Sir Edward Elgar's Symphony in E flat will have its first hearing in this city.

Elgar is now considered among the foremost modern composers, and the introduction of his symphony to local musical circles is a matter of no small significance. It is said to be a very beautiful work and has aroused enthusiasm wherever it has been played. Elgar was knighted by the present King of England.

The soloist of the evening will be Mischa Elman, the extraordinary boy violinist, who made his debut here last winter with the same organization, playing at the time the Tschaikowsky concerto. He made a favorable impression both from the solid quality of his technic and the surprising maturity of his interpretative powers.

Tonight he will be heard in the great Beethoven concerto for violin and orchestra, Op. 61, and much curiosity has been expressed as to how he will handle the number, which is considered the greatest of all works of its class.

The final number of the program will be the "Prelude" and "Liebestod" from Wagner's "Tristan and Isolde"—two of the most familiar numbers from the great music drama.

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PRESS ... BALTIMORE, MD.

JAN 13 1910

ELMAN AN INSPIRATION

Mischa Elman appeared as the soloist at the Boston Symphony concert at the Lyric last night. The house was crowded; the audience expectant when it arrived, absorbed while there and in a flutter of delighted satisfaction as it left.

Elman was an inspiration. He believes so thoroughly in himself; believes so thoroughly in the music he attempts that the meaning is forced on the listner quite regardless of whether there is a desire to understand or not. Elman is young, and the enthusiasm of youth, the sheer delight in his own successful work is evident not only in the tones which he produces, but also in all the physical movements used in the production of those tones. In handling a passage of majestic grandure his head goes up, his eyes seek the ceiling, his instrument is elevated to a sharp angle. As he passes to something more on the common plane of life the violin gradually sinks again to the level position, the head comes down with it, the eyes wander over the audience. When it reaches a point where the musical inspiration is made almost entirely subservient to an exhibition of mere virtuosityq the violin is dropped to a decided downward angle, his head is loweerd and all attention seems concentrated on the exact execution of the work at hand. Thus Elman manages to give his audience, not only a poem in sound, but a poem in movement as well. That this is not an affectation is proved by the entire lack of all exaggeration and the utmost unity between the movement and the tones. Any attempt at a technical critcism of the young artist would be worse than useless, for the very simple reason that, all points considered, he is acknowledged to be the greatest exponent of the violin now before the public. Further than this he has a reputation of taking liberties with the works he performs that have hardly been dared before, which really prevents any intelligent comparison. Whether he does this in a spirit of half satire to puzzle the critics, or whether because he believes that such should be the real meaning, has never been settled.

The dampness in the atmosphere last evening was not conducive to brilliancy in tone from any of the stringed instruments, and while it seemed to irritate Elma, it apparently offered no handicap.

The opening symphony of the evening was a new one to the local musical world, the "A flat major, Op 55," by Elgar. This number had been eagerly waited for in Baltimore, and in no way proved a disappointment. Its first presentation in England caused a tremendous furor. It was excessively popular for some time and then it became more of a contemplative study. This, it seems, will be the reverse of its fate in Baltimore. It was received with a contemplative attention last evening. It will be studied hereafter, will probably cause much enthusiasm the next time it is heard and end in becoming a great triumph. That the thought and soul is there cannot be gainsaid even after the first hearing. It is supposed to represent life, to be a sort of tone picture of the "seven ages of man."

"I can't get it, he is wandering helplessly, he is arriving at no conclusion," was a hushed comment last night after the second movement.

If one considers the length of time that the average man wanders helplessly in life, arriving at no conclusion, getting no where this comment can be nothing less than a great compliment to the composer, showing just how clearly he made his meaning prain. Certainly in the following movements, after the human soul tipified, found itself discovered its own capabilities and its mission there is no more hesitancy or wandering. It closes in triumph.

As is always the case with Conductor Max Fiedler his control and handling of the vast orchestra was the acme of leadership.

The program follows:

Symphony A flat major, Op 55....Elgar
Concerto in D major for violin and orchestra, Op. 61.....Beethover
Prelude and Love Death from Tristan and Isolde.....Wagner

NEWS
Baltimore, Md.

BOSTON SYMPHONY SCORES IN CONCERT

Mischa Elman Rises To Supreme Test And Removes Any Doubts As To Excellence—Orchestra Is Admirably Conducted By Mr. Fiedler.

At the third concert of the Boston Symphony Orchestra last night at the Lyric, with Mischa Elman as soloist, Mr. Fiedler presented an exceptionally satisfying program. It follows:

Elgar.....Symphony in A-flat major, Op. 55
I. Andante nobilmente e semplice—Allegro.
II. Allegro molto.
III. Adagio.
IV. Lento—Allegro.
Beethoven....Concerto in D major for Violin and Orchestra, Op. 61.
I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.
Wagner.....Prelude and "Love Death" from "Tristan and Isolde."

Elgar is a remarkably resourceful composer. He writes for voices with refined masterfulness, and mixes orchestral colors with fine sense and seemingly exhaustless invention. Elgar is, however, not a true symphonic creator, for his diction is more kaleidoscopic than it is logically sustained. He announces attractive themes, and then instead of developing them to full fruition he flits onward, always euphonious and usually delicious, but not logically sequential. This lack of continuity was more apparent in the first movement of the symphony—when it would naturally be most felt—than it was in the succeeding parts. Let us, however, be thankful that we have an Anglo-Saxon composer who, in spite of his exceptional fertility of invention, is true to the principles of art. He is always sane and evidently esteems beauty at its true value.

This A-flat major symphony of Elgar is something of a conglomerate, for its themes and their treatment mirror the spirits and styles of a long series of musical periods—from Bach to Wagner, inclusive. He has not appropriated material, but those immortal products of past periods which the world reveres cast their shadows across some of his pages, veiling individuality. The symphony was beautifully presented.

Mischa Elman astounded Baltimore last year by his reading of the Tschaikowski Concerto, and some who were most enthusiastic in regard to that exhibition of high artistry feared that he would prove less convincing if called upon to interpret music which was more dignified and severe and less emotional than that of the great Russian.

Last evening's performance of the violinist's supreme test—the Beethoven Concerto—removed all doubts as to Elman's excellence. He is not a specialist but a broad artist with a comprehensive grasp. The Beethoven affords fewer opportunities for the display of tone than does the Tschaikowski, and it contains many awkward and thankless difficulties; but the young artist played it without any of the false intonations to which we are accustomed and with impressive reverence.

The Prelude and "Love Death" from "Tristan and Isolde" was most effectively read by Mr. Fiedler. Altogether the evening was memorable. O. B. B.

NEWS
Baltimore, Md.

BEGIN REHEARSING FOR NINTH SYMPHONY

Only Two Weeks For Oratorio Chorus To Practice.

With only two weeks in which to complete the mastery of Beethoven's Ninth Symphony, which will be given at the Lyric on February 22 by the Boston Symphony Orchestra and the Baltimore Oratorio Society, members of the chorus of the Society will tonight begin a series of rehearsals which will continue until the very day the great work is produced.

The ladies who constitute the Woman's Philharmonic Chorus, which, like the Oratorio Society, is under the direction of Joseph Pache, have volunteered their aid for the special occasion and they will meet for a special rehearsal in the assembdy rooms of Harlem Park Methodist Episcopal Church at 4.15 o'clock Thursday afternoon, when the difficult parts of the choral scored for female voices will be tried out in connection with the female voices of the Oratorio Society. The members of the Philharmonic, 40 strong, are all accomplished musicians, most of them being well-known soloists, and their co-operation is expected to be of the greatest assistance in the preparation and the production of the Symphony.

On Thursday night at the Peabody Institute, where all the general practice meetings are held, there will be a full rehearsal, all the choirs taking part.

Director Fielder of the Boston Symphony Orchestra will come to Baltimore on Monday night, February 21, to superintend the rehearsal, and at 10.30 o'clock of the morning of February 22 there will be the first and only rehearsal with the Orchestra. Mr. Fielder has said that it will be absolutely necessary for every member of the chorus who is to be on the stage that evening to attend this rehearsal.

AMERICAN
Baltimore, Md.

Beethoven's Ninth Symphony.

Preparing for the production of Beethoven's ninth symphony, which will be given at the Lyric on Washington's birthday, by the Boston Symphony Orchestra and the Oratorio Society, members of the chorus of the society will this week begin a series of extra rehearsals. The regular practice will be held in the Lyric tonight. On Thursday afternoon in the assembly rooms of Harlem Park Methodist Episcopal Church there will be a ladies' rehearsal. On this occasion the female choirs and the 40 members of the Woman's Philharmonic Chorus, of which Mrs. Charles Morton is president, will be drilled in their parts by Joseph Pache, director of both organizations, under whose leadership the work is being prepared.

On Thursday night there will be a mixed rehearsal at the Peabody Institute

[82]

NEWS
Baltimore, Md.

ORATORIO MEMBERS REHEARSE TONIGHT

To Begin Preparatory Work On Production Of Beethoven's Ninth Symphony.

Members of the Baltimore Oratorio Society begin today their work on Beethoven's Ninth Symphony, which they will give with the Boston Symphony Orchestra at the Lyric on Washington's Birthday. A rehearsal will take place at the Peabody Institute. The ladies who constitute the Woman's Philharmonic Chorus, of which Mr. Pache is likewise director, will assist.

American
Baltimore
FEB 13 19

Conductorship of Boston Symphony.

In the hope of putting an end to the various reports and rumors which are being printed regarding the conductorship of the Boston Symphony Orchestra, the management of the orchestra desires to state with utmost emphasis that the only musicians who have been considered for the post of conductors this year are Mr. Max Fielder, who has just been engaged for a further term of two years, and Dr. Karl Muck, of Berlin. No other conductors have been approached, nor has the possibility of engaging any other than Mr. Fiedler or Dr. Muck been even considered.

C. A. ELLIS, Manager.

STAR
Baltimore, Md.

Max Fielder Will Remain.

Boston, Mass., February 5.—[Special] Max Fielder will be the conductor of the Boston Symphony Orchestra for the seasons of 1910-1911 and 1911-1912. The announcement disposes of the report that he was to conduct the Manchester, Eng., Symphony Orchestra next season.

SUN
Baltimore, Md.

Rehearsing For Ninth Symphony.

Under the direction of Mr. Joseph Pache members of the Oratorio Society will tonight begin extra rehearsals in final preparation of the choral part of Beethoven's "Ninth Symphony," which the society will give in conjunction with the Boston Symphony Orchestra at the Lyric February 22. The rehearsal tonight will be at the Peabody Institute and all the choirs will take part.

Thursday afternoon at 4.15 there will be a ladies' rehearsal in the assembly rooms of the Harlem Park Methodist Episcopal Church, which have been granted for the purpose by the trustees. At this meeting the female choirs of the society and the 40 members of the Woman's Philharmonic Chorus, which is assisting in the production, will be drilled in their parts.

On the evening of the same day at the Peabody there will be another mixed rehearsal, and all who are to sing in the symphony have been urged to be present. The orchestra rehearsal will take place at 10.30 o'clock on the morning of Washington's Birthday.

STAR
Baltimore, Md.

Conductorship of Orchestra.

In the hope of putting an end to the various reports and rumors which are being printed regarding the conductorship of the Boston Symphony Orchestra, the management of the orchestra has issued a statement that the only musicians who have been considered for the post of conductor this year are Mr. Max Fiedler, who has just been engaged for a further term of two years, and Dr. Karl Muck, of Berlin. No other conductors have been approached, nor has the possibility of engaging any other than Mr. Fiedler or Dr. Muck been even considered, declares Manager C. A. Ellis.

NEWS
Baltimore, Md.
FEB 1 3 1910

BOY VIOLINIST COMING

Mischa Elman, the remarkable boy violinist, who made such an impression when he appeared here recently with the Boston Symphony Orchestra, will give a recital at the Lyric Theater on Tuesday, March 8.

The event is one that is likely to attract a large number of lovers of fine music in this city, for Elman on his recent visit proved that he is one of the most unusual violinists appearing on the concert stage today.

STAR
Baltimore, Md.

Boston Symphony Orchestra.

The fourth Boston Symphony Concert will be given in the Lyric Theater Tuesday evening, February 22, instead of the customary Wednesday. This change in day affects only this particular concert.

The concert assumes exceptional importance in that for the first time in its history the Boston Symphony Orchestra will give in Baltimore Beethoven's Monumental Ninth Symphony, with the choral movement at the end. For the last movement the services of the Baltimore Oratorio Society have been enlisted, and a quartet of singers of highest rank has been engaged. The quartet will comprise Madame Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor; Mr. Claude Cunningham, basso.

NEWS
Baltimore, Md.
FEB 1 3 1910

SOLOISTS NAMED FOR BOSTON SYMPHONY

Noted Artists Will Appear With Oratorio Society February 22.

The soloists for the performance of Beethoven's Ninth Symphony, which will be given at the Lyric on Washington's Birthday by the Boston Symphony Orchestra and the Baltimore Oratorio Society, have been announced, the list including Mme. Corrinne-Rider Kelsey, soprano; Janet Spencer, contralto, Daniel Beddoe, tenor, and Claude Cunningham, bass. Willy Hess, violinist, will also be one of the soloists of the evening, his number occupying another place on the program.

These artists are all well known in Baltimore. Mme. Rider-Kelsey has frequently sung here in concerts, her last appearance being last winter with the Oratorio Society, when she sang Delilah with great success in Saint-Saens' "Samson and Delilah." Miss Spencer was the contralto soloist at the first appearance of the Society this season in "Israel in Egypt," creating a very favorable impression, and both Mr. Beddoe and Mr. Cunningham have sung here time and again on various occasions.

Of all violin virtuosi Willy Hess, concert meister of the Boston Symphony Orchestra, is one of the most popular in Baltimore. He has not appeared with the organization as soloist for several seasons, although he was heard here early this year at the debut of the Woman's Philharmonic Chorus, the new musical organization which, like the Oratorio Society, is under the direction of Joseph Pache. At the coming concert Mr. Hess will play the big Mendelssohn concerto.

NEWS

Baltimore, Md.

FEB 18 1910

SPECIAL REHEARSAL FOR MALE CHOIRS

Oratorical Society Decides On Extra Practice For Ninth Symphony.

After a consultation of the leaders of the Oratorio Society, which is at present head over ears in the work of preparing for Beethoven's Ninth Symphony to be presented with the Boston Symphony Orchestra at the Lyric next Tuesday night, it has been decided that a special rehearsal for the male choirs will be held at the East Hall of the Peabody Institute on Saturday night.

Not that the men are in a weak or wabbly condition, vocally speaking, it was explained, but the special rehearsal is called to give an opportunity for an extra practice spiel to those who have been unable to get to all the rehearsals.

Director Pache is more than anxious, and so are all his singers, for that matter, that there should not be a solitary rough spot in the choral work when Max Fiedler, conductor of the Boston Symphony Orchestra, rehearses the chorus on Monday night. Mr. Fiedler will come to Baltimore for this especial purpose, and on Tuesday morning at 10 o'clock at the Lyric the first and only rehearsal with the orchestra will take place. It has been announced that there will be positively no visitors admitted to this rehearsal.

The demand for seats for the concert is almost unprecedented, it is said, and the house is already nearly sold out. Besides the symphony, the orchestra will play Schumann's "Genoveva" overture, and Willy Hess, concertmeister of the Orchestra, will play Mendelssohn's Violin Concerto.

Despite the pouring weather last night there was a full attendance of members of the Oratorio Chorus at the extra rehearsal, and their work in the colossal choral showed splendid finish and the results of careful drilling. It is being freely predicted that the coming occasion will go down in the musical annals of Baltimore as one of the most important and successful events ever given by a local body.

ITEM

PHILADELPHIA

NOV 27

Mr. Bantock's charming symphony, "The Pierrot of the Minute," which has recently performed in New York by the Boston Symphony Orchestra, is founded on the exquisite little dramatic poem of the same name written by the talented Ernest Dowson. This charming poem, which interprete so perfectly the best spirit of the French eighteenth century, is attaining considerable notoriety at present among music lovers. It is shortly to be read to the accompaniment of string and vocal music at the opening reception of the American playgoers. The text of the poem is included in "The Poems of Ernest Dowson," published by John Lane Company and is illustrated by drawings by Aubroy Beardsley.

EVENING BULLETIN

Philadelphia, Pa.

NOV 27 1909

The second concert by the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening, December 6. There will be two soloists, Mme. Schumann-Heink and George Longy, the leading oboe player of the orchestra. The former will sing the "Vitellia" recitative and aria from Mozart's "Titus," and Gounod's "Stances de Sapho." Mr. Longy is to play Handel's concerto for oboe and string orchestra, and the orchestral numbers will be Weber's overture to "Der Freischuts," Brahm's Second Symphony, in D-major, and Wagner's "Rienzi" overture.

[illegible]

28 19

Boston Symphony Orchestra

The second concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, December 6. There will be two soloists, Madame Schumann-Heink and Mr. Georges Longy, the justly admired oboe soloist of the orchestra. Madame Schumann-Heink will sing the "Vitellia" recitative and aria from Mozart's "Titus" and Gounod's "Stances de Sapho." Mr. Longy will play Handel's Concerto for Oboe and String Orchestra. The orchestral numbers will be Weber's "Der Freischutz" overture, Brahms' Second Symphony in D major and Wagner's "Rienzi" overture.

[illegible] PHILADELPHIA, PA

NOV 28 1909

Paderewski's symphony, which had its first performance in Boston last winter and was played in various cities with the Boston Symphony Orchestra in the East and in Chicago by the Theodore Thomas Orchestra in the West, had its first performance in London on Monday, November 8, at Queen's Hall. The orchestra was the London Symphony Orchestra and the conductor was Hans Richter. Reports that have been received show that the symphony excited admiration of the connoisseurs of London as it had already done in America. Paderewski himself was soloist, playing the "Emperor" concerto, by Beethoven.

♣ ♣ ♣

Newspaper Cutting Bureau in the World

PHILADELPHIA, PA

NOV 28

Madame Olga Samaroff, who recently played with much success here as soloist with the Philadelphia Orchestra, is this month to play twice with the Boston Symphony at its regular concerts in Boston, when she will again play the Rubenstein concerto, and she has also volunteered her services as one of the soloists at the Pension Fund concert of the Boston Symphony Orchestra, when she will play the Schumann concerto. In December, she is to play with the Pittsburg and Chicago Orchestras, in addition to a large number of recitals.

♣ ♣ ♣

The second concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, December 6. There will be two soloists, Madame Schumann-Heink and Mr. Georges Longy, the justly admired oboe soloist of the orchestra. Madame Schumann-Heink will sing the Viteilia recitative and aria from Mozart's "Titus," and Gounod's "Stances de Sapho." Mr. Longy will play Handel's concerto for oboe and string orchestra. The orchestral numbers will be Weber's overture to the opera "Der Freischutz," Brahms' second symphony in D major and Wagner's "Rienzi" overture.

♣ ♣ ♣

From EVENING BULLETIN

Address Philadelphia, Pa.

Date DEC 4 - 1909

With two soloists—Mme. Schumann-Heink and Georges Longy—the Boston Symphony Orchestra will give its second concert of the season at the Academy of Music next Monday evening, Mr. Fiedler having arranged for this occasion a very attractive program. The Great German contralto will be heard in two numbers, the "Vitellia" recitative and aria from Mozart's opera, "Titus," and the great aria from Gounod's opera, 'Sapho." Mr. Longy, who is regarded as the most famous member of the Boston Orchestra's wood-wind section, being the principal oboe player, is to make his first appearance in Philadelphia as a soloist, playing Handel's Concerto for Oboe and String Orchestra. Mr. Lingy is a Frenchman, having been born in Abbeville, France, in 1868. After filling several important positions with some of the leading orchestras of Europe, he came to this country. In 1898 he joined the Boston Symphony, a year later founding the Longy Club of wood instruments, which is the most famous organization of its kind in the United States. Monday night's program, in addition to the solo features, will have the following orchestral numbers: Overture to "Der Freisohutz," Weber; Symphony No. 2, in D-major, Op. 73, Brahms; overture to "Rienzi," Wagner.

From TELEGRAPH

Address Philadelphia, Pa.

Date

Boston Symphony Orchestra.

The second of the Boston Symphony concerts will be given in the Academy of Music Monday evening. Contrary to the usual custom of the Orchestra, there will be two soloists, Madame Schumann-Heink and Mr. Georges Longy. It is several years now since the great German contralto has been heard with the Orchestra here, and she will sing two numbers—the "Vitellia" Recitative and Aria from Mozart's opera, "Titus," and the great Aria from Gounod's opera, "Sapho."

One of the chief glories of the Boston Symphony Orchestra is its wood-wind section which probably cannot be matched for beauty of tone, for musicianship and for technique by any orchestra in the world. The most noted member of this section is Georges Longy, the first oboe, who is to appear for the first time in Philadelphia as a soloist, playing Handel's concerto for oboe and string orchestra. Mr. Longy is a Frenchman, and after a distinguished career in his native land, became a member of the Boston Symphony Orchestra in 1898, and a year later founded the Longy Club of wood instruments which is the most famous organization of its kind in the United States.

The strictly orchestral numbers will be Weber's overture, "Der Freischutz," Brahmas' Symphony No. 2 in D. Major, and Wagner's "Rienzi" overture.

[93]

PHILADELPHIA, PA

DEC 5 - 1909

Boston Symphony Orchestra

The second of the Boston Symphony concerts will be given in the Academy of Music tomorrow evening. Contrary to the usual custom of the orchestra, there will be two soloists, Madame Schumann-Heink and Mr. Georges Longy. It is several years now since the great German contralto has been heard with the orchestra here, and her presence will be welcomed warmly. She will sing two numbers, the "Vitellia" Recitative and Aria from Mozart's opera "Titus," and the great Aria from Gounod's opera "Sapho."

The program in full is as follows:

1. Weber,
   Overture to the Opera "Der Freischutz"
2. Brahm's, Symphony No. 2 in D major. Op. 73
3. Mozart,
   Recitative and Aria "Vitellia," from "Titus"
4. Handel,
   Concerto for Oboe and String Orchestra
5. Gounod.....Stances de Sapho"
6. Wagner.....Overture to the opera "Rienzi"

Soloists—Madame Schumann-Heink, Mr. Georges Longy.

NORTH AMERICAN

Philadelphia, Pa.

DEC 5 - 1909

Boston Symphony Concert.

Still another concert will add to the activities of the orchestra's busy week. This will be the third one of the University's series in Weightman Hall, to be given tomorow night. The program will be:

Camille Saint-Saëns—"Phaeton," Symphonic Poem, Op. [illegible] in C major.
Ludwig Van Beethoven—Symphony No. 7, in A Major, Op. 92.
Tedeschi—"Batuglia Spagnuola."
Edmund Schuecker—Mazurka, No. 1.
Joseph Schuecker.
Richard Wagner—Vorspiel, "Meistersinger."

The Boston Symphony will give its second concert of the season in the Academy of Music tomorrow night. The concert will present a novelty in offering two soloists. These will be Madame Schumann-Heink, the contralto, and Georges Longy, the orchestra's remarkable oboe player, one of the world's masters of his difficult instrument.

Mr. Longy was born in Abbeyville, France, in 1868. He began the study of music at the age of 5, taking up the violin, piano and oboe, the latter instrument being his special study. In 1882 he entered the Paris Conservatoire, studying harmony under Taudou and the oboe under Gillet.

In 1886 he won the first prize for the oboe, and the same year was engaged at the famous Lamoureaux concerts. In 1887 he became a member of the Opera Comique Orchestra, and the next year he was chosen first oboe soloist of the Colonne Orchestra. With the assistance of his intimate and esteemed friend, Prosper Mimart, teacher of clarinet at the Conservatoire National de Musique, he re-established in 1895 the Society of Chamber Music for Wood Instruments, which had been dissolved when Taffanel had been appointed as conductor at the Paris Grand Opera.

Mr. Longy resigned these positions when he became a member of the Boston Symphony Orchestra in 1898, and a year later he founded the Longy Club of Wood Instruments, which is the most noted organization of its kind in the United States.

The strictly orchestral numbers will be Weber's overture, "Der Freischutz," Brahms' Symphony No. 2, in D major, and Wagner's "Rienzi" overture.

The program in full is:

Weber.Overture to the Opera "Der Freischutz"
Brahms..Symphony No. 2 in D majpor, Op. 73
Mozart
Recitative and Aria "Vitellia," from "Titus"
Handel..Concerto for oboe and string orchestra
Gounod.....Stances de Sapho"
Wagner.....Overture to the opera "Rienzi"

Hess-Schroeder Quartet.

Newspaper Cutting Bureau in the World

From

Address

Date DEC 5

Mr. Fiedler has arranged another of his remarkable programmes for the second of the Boston Symphony concerts, which will be given in the Academy of Music to-morrow evening. Contrary to the usual custom of the orchestra, there will be two soloists, Madame Schumann-Heink and Georges Longy. It is several years now since the great German contralto has been heard with the orchestra here and her presence will be welcomed warmly. She will sing two numbers—the "Vitellia" Recitative and aria from Mozart's opera "Titus" and the great aria from Gounod's opera "Sapho."

One of the chief glories of the Boston Symphony Orchestra is its wood-wind section, which probably cannot be matched for beauty of tone, for musicianship and for technique by any orchestra in the world. The most famous member of this section is Georges Longy, the first oboe, who is to appear for the first time in Philadelphia as a soloist, playing Handel's concerto for oboe and string orchestra. Mr. Longy is a Frenchman, having been born in Abbeville, France, in 1868. He began the study of music at the age of five, taking up the violin, piano and oboe, the latter instrument being his special study.

The strictly orchestral numbers will be Weber's overture "Der Freischutz," Brahms' Symphony No. 2 in D Major and Wagner's "Rienzi" overture.

The program in full is as follows:—

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   Overture to the opera, "Der Freischuts"
2. Brahms. Symphony No. 2 in D Major, Op. 73
3. Mozart,
   Recitative and aria, "Vitellia" from "Titus"
4. Handel,
   Concerto for oboe and string orchestra
5. Gounod—.....Stances de Sapho"
6. Wagner.....Overture to the opera, "Rienzi"

Newspaper Cutting Bureau in the World

BEGGS

PHILADELPHIA, PA

DEC 5 -

Max Fiedler has arranged a fine program for the second of the Boston Symphony concerts, to be given in the Academy of Music to-morrow evening. There will be two soloists, Madame Schumann-Heink and Georges Longy. It is several years since the great German contralto has been heard with the orchestra here. She will sing the "Vitellia" recitative and aria from Mozart's opera, "Titus," and the great aria from Gounod's opera, "Sapho."

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The program in full is as follows:

1. Weber—Overture, "Der Freischuetz."
2. Brahms—Symphony No. 2, in D Major, Op. 73.

The First Established and most Complete Newspaper Cutting Bureau in the World

From

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Date DEC 5 - 1909

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The programme in full is as follows:

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Symphony No. 2, in D major, Op. 73..Brahms
"Vitellia" from "Titus" ..... Mozart
Recitative and aria.
Concerto ..... Handel
For oboe and string orchestra.
"Stances de Sapho" ..... Gounod
Overture, "Rienzi" ..... Wagner
Soloists, Madame Schumann-Heink and Georges Longy.

NEWS

Baltimore, Md.

FEB 18 1910

SPECIAL REHEARSAL FOR MALE CHOIRS

Oratorical Society Decides On Extra Practice For Ninth Symphony.

After a consultation of the leaders of the Oratorio Society, which is at present head over ears in the work of preparing for Beethoven's Ninth Symphony to be presented with the Boston Symphony Orchestra at the Lyric next Tuesday night, it has been decided that a special rehearsal for the male choirs will be held at the East Hall of the Peabody Institute on Saturday night.

Not that the men are in a weak or wabbly condition, vocally speaking, it was explained, but the special rehearsal is called to give an opportunity for an extra practice spiel to those who have been unable to get to all the rehearsals.

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ITEM

PHILADELPHIA PA

NOV 27

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EVENING BULLETIN

Philadelphia, Pa.

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Paderewski's symphony, which had its first performance in Boston last winter and was played in various cities with the Boston Symphony Orchestra in the East and in Chicago by the Theodore Thomas Orchestra in the West, had its first performance in London on Monday, November 8, at Queen's Hall. The orchestra was the London Symphony Orchestra and the conductor was Hans Richter. Reports that have been received show that the symphony excited admiration of the connoisseurs of London as it had already done in America. Paderewski himself was soloist, playing the "Emperor" concerto, by Beethoven.

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Madame Olga Samaroff, who recently played with much success here as soloist with the Philadelphia Orchestra, is this month to play twice with the Boston Symphony at its regular concerts in Boston, when she will again play the Rubenstein concerto, and she has also volunteered her services as one of the soloists at the Pension Fund concert of the Boston Symphony Orchestra, when she will play the Schumann concerto. In December, she is to play with the Pittsburg and Chicago Orchestras, in addition to a large number of recitals.

The second concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, December 6. There will be two soloists, Madame Schumann-Heink and Mr. Georges Longy, the justly admired oboe soloist of the orchestra. Madame Schumann-Heink will sing the Viteilia recitative and aria from Mozart's "Titus," and Gounod's "Stances de Sapho." Mr. Longy will play Handel's concerto for oboe and string orchestra. The orchestral numbers will be Weber's overture to the opera "Der Freischutz," Brahms' second symphony in D major and Wagner's "Rienzi" overture.

From EVENING BULLETIN

Address Philadelphia, Pa.

Date

With two soloists—Mme. Schumann-Heink and Georges Longy—the Boston Symphony Orchestra will give its second concert of the season at the Academy of Music next Monday evening, Mr. Fiedler having arranged for this occasion a very attractive program. The Great German contralto will be heard in two numbers, the "Vitellia" recitative and aria from Mozart's opera, "Titus," and the great aria from Gounod's opera, 'Sapho." Mr. Longy, who is regarded as the most famous member of the Boston Orchestra's wood-wind section, being the principal oboe player, is to make his first appearance in Philadelphia as a soloist, playing Handel's Concerto for Oboe and String Orchestra. Mr. Lingy is a Frenchman, having been born in Abbeville, France, in 1868. After filling several important positions with some of the leading orchestras of Europe, he came to this country. In 1898 he joined the Boston Symphony, a year later founding the Longy Club of wood instruments, which is the most famous organization of its kind in the United States. Monday night's program, in addition to the solo features, will have the following orchestral numbers: Overture to "Der Freischutz," Weber; Symphony No. 2, in D-major, Op. 73, Brahms; overture to "Rienzi," Wagner.

om TELEGRAPH

ldress Philadelphia, Pa.

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Boston Symphony Orchestra.

The second of the Boston Symphony concerts will be given in the Academy of Music Monday evening. Contrary to the usual custom of the Orchestra, there will be two soloists, Madame Schumann-Heink and Mr. Georges Longy. It is several years now since the great German contralto has been heard with the Orchestra here, and she will sing two numbers—the "Vitellia" Recitative and Aria from Mozart's opera, "Titus," and the great Aria from Gounod's opera, "Sapho."

One of the chief glories of the Boston Symphony Orchestra is its wood-wind section which probably cannot be matched for beauty of tone, for musicianship and for technique by any orchestra in the world. The most noted member of this section is Georges Longy, the first oboe, who is to appear for the first time in Philadelphia as a soloist, playing Handel's concerto for oboe and string orchestra. Mr. Longy is a Frenchman, and after a distinguished career in his native land, became a member of the Boston Symphony Orchestra in 1898, and a year later founded the Longy Club of wood instruments which is the most famous organization of its kind in the United States.

The strictly orchestral numbers will be Weber's overture, "Der Freischutz," Brahmas' Symphony No. 2 in D Major, and Wagner's "Rienzi" overture.

[83]

NOV 28 1909

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NORTH AMERICAN

Philadelphia, Pa.

Boston Symphony Concert.

Still another concert will add to the activities of the orchestra's busy week. This will be the third one of the University's series in Weightman Hall, to be given tomorow night. The program will be:

Camille Saint-Saens—"Phaeton," Symphonic Poem, Op. 39, in C Major.
Ludwig Van Beethoven—Symphony No. 7, in A Major, Op. 92.
Tedeschi—"Paruaglia Spagnuola."
Edmund Schuecker—Mazurka, No. 1.
Joseph Wieniawski—Polonaise.
Richard Wagner—Vorspiel, "Meistersinger."

The Boston Symphony will give its second concert of the season in the Academy of Music tomorrow night. The concert will present a novelty in offering two soloists. These will be Madame Schumann-Heink, the contralto, and Georges Longy, the orchestra's remarkable oboe player, one of the world's masters of his difficult instrument.

Mr. Longy was born in Abbeyville, France, in 1868. He began the study of music at the age of 5, taking up the violin, piano and oboe, the latter instrument being his special study. In 1882 he entered the Paris Conservatoire, studying harmony under Taudou and the oboe under Gillet.

In 1886 he won the first prize for the oboe, and the same year was engaged at the famous Lamoureaux concerts. In 1887 he became a member of the Opera Comique Orchestra, and the next year he was chosen first oboe soloist of the Colonne Orchestra. With the assistance of his intimate and esteemed friend, Prosper Mimart, teacher of clarinet at the Conservatoire National de Musique, he re-established in 1895 the Society of Chamber Music for Wood Instruments, which had been dissolved when Taffanel had been appointed as conductor at the Paris Grand Opera.

Mr. Longy resigned these positions when he became a member of the Boston Symphony Orchestra in 1898, and a year later he founded the Longy Club of Wood Instruments, which is the most noted organization of its kind in the United States.

The strictly orchestral numbers will be Weber's overture, "Der Freischutz," Brahms' Symphony No. 2, in D major, and Wagner's "Rienzi" overture.

The program in full is:

Weber..Overture to the Opera "Der Freischutz"
Brahms..Symphony No. 2 in D major, Op. 73
Mozart
Recitative and Aria "Vitellia," from "Titus"
Handel..Concerto for oboe and string orchestra
Gounod......"Stances de Sapho"
Wagner.....Overture to the opera "Rienzi"

~~Hess-Schroeder Quartet.~~

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DEC 5 - 1909

Boston Symphony Orchestra

The second of the Boston Symphony concerts will be given in the Academy of Music tomorrow evening. Contrary to the usual custom of the orchestra, there will be two soloists, Madame Schumann-Heink and Mr. Georges Longy. It is several years now since the great German contralto has been heard with the orchestra here, and her presence will be welcomed warmly. She will sing two numbers, the "Vitellia" Recitative and Aria from Mozart's opera "Titus," and the great Aria from Gounod's opera "Sapho."

The program in full is as follows:

1. Weber,
Overture to the Opera "Der Freischutz"
2. Brahm's, Symphony No. 2 in D major. Op. 73
3. Mozart,
Recitative and Aria "Vitellia," from "Titus"
4. Handel,
Concerto for Oboe and String Orchestra
5. Gounod....."Stances de Sapho"
6. Wagner.....Overture to the opera "Rienzi"

Soloists—Madame Schumann-Heink, Mr. Georges Longy.

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Mr. Fiedler has arranged another of his remarkable programs for the second of the Boston Symphony concerts, which will be given in the Academy of Music to-morrow evening. Contrary to the usual custom of the orchestra, there will be two soloists, Madame Schumann-Heink and Georges Longy. It is several years now since the great German contralto has been heard with the orchestra here and her presence will be welcomed warmly. She will sing two numbers—the "Vitellia" Recitative and aria from Mozart's opera "Titus" and the great aria from Gounod's opera "Sapho."

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The strictly orchestral numbers will be Weber's overture "Der Freischutz," Brahms' Symphony No. 2 in D Major and Wagner's "Rienzi" overture.

The program in full is as follows:—

1. Weber,
Overture to the opera, "Der Freischutz"
2. Brahms. Symphony No. 2 in D Major, Op. 73
3. Mozart,
Recitative and aria, "Vitellia" from "Titus"
4. Handel,
Concerto for oboe and string orchestra
5. Gounod—....."Stances de Sapho"
6. Wagner.....Overture to the opera, "Rienzi"

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The program in full is as follows:

1. Weber—Overture, "Der Freischutz."
2. Brahms—Symphony No. 2, in D Major, Op. 73.

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Date

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The strictly orchestral numbers will be Wagner's overture, "Der Freischuetz," Brahms's Symphony No. 2 in D Major and Wagner's "Rienzi" overture.

The programme in full is as follows:

Overture, "Der Freischutz" ..... Weber
Symphony No. 2, in D major, Op. 73..Brahms
"Vitellia" from "Titus" ..... Mozart
Recitative and aria.
Concerto ..... Handel
For oboe and string orchestra.
"Stances de Sapho" ..... Gounod
Overture, "Rienzi" ..... Wagner
Soloists, Madame Schumann-Heink and Georges Longy.

TELEGRAPH
Philadelphia, Pa.
DEC 7 - 1909

BOSTON SYMPHONY CONCERT

Second of Local Series Has Novelty of Two Soloists.

The Boston Symphony Orchestra, in the second concert of this year's schedule for Philadelphia, last night at the Academy of Music, covered itself, as it usually does, with glory and honor. The disappointment occasioned by Madame Schumann-Heink's inability to appear owing to illness was so admirably allayed by the excellence of Miss Margaret Keyes' singing, that even this unexpected departure from the programme failed to constitute the proverbial fly in the ointment or mar the very evident and genuine enjoyment of the large audience present. From the opening note of the first number to the closing bar of the last such unvarying superiority in every respect was preserved that not one word of criticism, in the usual acceptation of that term implying some measure of fault-finding, can be said; only the highest commendation and unqualified praise can be bestowed on the work of the orchestra, which played throughout with that finish that comes only of long years of association and corporate practice. A musically untrained but highly appreciative person present put it rather neatly when he spoke of "the sand-papered precision" of execution. Every member of the Symphony seemed stirred up to do the best that was in him; they played with positive inspiration.

In the overture to "Der Freischutz" the even crescendos with their organ-like firmness and solidity and the smoothness and delicacy of shading did credit to Mr. Fiedler's capabilities as a conductor. The movement could not have been better played. The wonderful bell-like clearness of tone of the strings, especially of the 'cellos, was wondrously beautiful, while the absolutely uniform bowing was as fascinating to the eye as was the tone to the ear. The brasses were never in the least blatant, but always refined. They were not, however, in any way lacking in power nor volume and always conveyed a pleasing sense of reserve strength.

The stormy enthusiasm evoked by the Brahms Symphony in D major proved conclusively that musical appreciation in America has increased since that most estimable composition was characterized at its first rendition as "perplexing and cryptic." The second movement is especially striking, where for a time the 'cellos carry the melody in some passages strongly suggestive of parts of Bach's aria for the G string. The adagietto, with its graceful minuet-like passages, where the bowed violins and the wood-wind—and how superb the Boston Symphony's wood-wind is!—sing the tune against the pizzicato accompaniment of the 'cellos and basses, gave universal delight.

The Handel Concerto for oboe and strings was a departure from the usual make-up of programmes and a complete revelation to many. The effect of all four movements was exhilarating. The radiant beauty of it all made one listen with bated breath. There is no complexity of style in the composition of this concerto, but the downright positiveness and virility of conception, its substantiality, combined with simplicity and a grace both courtly and tender, hold the listener spellbound. M. Longy brings a wonderful purity and smoothness of tone from his instrument; his masterly performance has won for him a large place in the affections of Philadelphia's music-lovers. The vogue of the oboe as a solo instrument bids fair to increase. May we not hope to hear an occasional oboe solo at our own orchestra concerts?

Miss Keyes acquitted herself with distinction under very trying circumstances. On very short notice she came from New York and filled Madame Schumann-Heink's place on the programme. Her voice is most pleasing, of a full, rich quality, and her tone production and technique proved her a skilled artist.

The "Rienzi" overture, with its massive and reposeful strains, calmed the mind held somewhat in suspense by the preceding numbers, observing that true principle of art never to leave the listener or spectator in a state of uncertain expectancy. It made an eminently fitting ending to an artistically arranged and rendered programme.

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THE MUSICAL SEASON

Concert by the Boston Symphony Orchestra at the Academy

The Boston Symphony Orchestra came to Philadelphia yesterday and gave a concert at the Academy of Music last evening, which was an unalloyed delight. Brahm's second symphony in D major, op. 73, was the chief feature of the program, and the interpretation of that lovely work, in its clarity and eloquence and balance, in the admirable manner in which the inner voices of the complicated score were exhibited, and the sanity and sincerity with which the significance of the whole composition was expressed, and its poetic and spiritual message delivered, was one of extraordinary interest and value.

There was no attempt on the part of the conductor to exploit himself by any originality of reading or exaggerations of expression. He was content to communicate and elucidate the conceptions of the composer, and that was indeed enough. Other orchestral numbers were the "Oberon" and "Rienzi" overtures, which, as may be supposed, were both beautifully played. There were two assisting artists. M. Georges Lougy, who was heard in an exquisite performance of a concerto by Handel for Oboe and string orchestra, and Mrs. Margaret Keyes, who appeared in the place of Mme. Schumann-Heink, who was indisposed. Mrs. Keyes made a very favorable impression. Her numbers were the "O, donfatal," from Verdi's opera of "Don Carlos," and songs by Brahms, Strauss and Higo Wolf. The audience was large and very friendly, and after the symphony the applause was so prolonged that the conductor had the musicians rise and bow their acknowledgments.

NORTH AMERICAN
PHILADELPHIA, PA
DEC 7 - 1909

OBOE PLAYER THE STAR IN FIEDLER CONCERT

George Longy Appears as Soloist in Concerto by Haendel.

SCHUMANN-HEINK ILL

Margaret Keys Appears on Short Notice in Creditable Substitution.

By H. T. Craven

GEORGE LONGY the oboe player who has for many seasons been contributing materially to the perfection of the wood winds of the Boston Orchestra, assumed a role of stellar prominence in a concert that presented several unusual features, given by Herr Fiedler's symphony organization last evening in the Academy of Music. He was the virtuoso in an uncommon sort of concerto by Haendel, scored for strings and oboe.

Mme. Schumann-Heink was also to have been a soloist of the occasion. Illness, however, prevented her appearance, and her place was taken on very short notice by Margaret Keys, a New York contralto, who proved an entirely creditable substitute. She added her share to the general novelty of the entertainment by singing with excellent vocal quality, but not a great deal of tonal volume, an aria from one of Verdi's most obscure operas, his "Don Carlos," a work written in the rather unfortunate transition period between "Un Ballo in Maschera" and "Aida." She also interpreted a group of lieder by Wolf, Strauss and Brahms.

The oboe concerto was more of a curiosity than anything else. It contains some graceful chamber music, skilfully written for the oboe's resources, but served best to reveal to the public, in propria persona, just who has been instrumental in making the wood winds of the Boston Orchestra give forth such marvels of tonal beauty. The "sarabande" movement best exhibited M. Longy's technical mastery of the instrument.

Thanks should be accorded Max Fiedler in presenting the first Brahms symphony of the season. The composition was the No. 2, in D major, a work of gracious Mozartian loveliness, written with the contrapuntal mastery and extraordinary touches of subtlety, typical of Brahms, in his best manner.

The charming adagietto movement displayed the proficiency of the orchestra in the handling of delicate effects, while the finale was read by Herr Fiedler in a mood of captivating gaiety and high spirits. Throughout the performance a crystal clarity of interpretation prevailed, that is an absolute essential in offering a Brahms symphony.

The overture to "Der Fruschuetz," in which the horns were rather surprisingly a shade ragged, opened the concert, while Wagner's "Rienzi" overture, admirably given, was selected as a finale.

GOOD ATTRACTIONS
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EVENING BULLETIN
Philadelphia, Pa.

The Boston Symphony Orchestra will play for the third time this season at the Academy of Music, Monday evening, January 10, with Mischa Elman, the violinist, as soloist. The program will comprise Beethoven's symphony, "Eroica;" Brahms's Concerto for Violin and Orchestra, and Dukas's "The Sorcerer's Apprentice."

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JAN 2 - 1910

The third Boston Symphony concert, which will be given in the Academy of Music on Monday evening, January 10, will present Mischa Elman as soloist, Elman then making his first appearance this season. The management of the Boston Symphony made arrangements last year by which Elman should have no less than twelve consecutive appearances with the orchestra this month, and he plays nowhere else until he has finished with the Boston Symphony.

The program will comprise Beethoven's Symphony "Eroica," Brahms' concerto for violin and orchestra and Duka's "The Sorcerer's Apprentice."

* * *

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BOSTON SYMPHONY

Mme. Schumann-Heink Unable to Be Present Because of Illness.

The safe arrival of the Boston Symphony Orchestra, after many trials en route from Boston, and the organization's appearance at the Academy of Music last night, were fully appreciated by the large audience assembled, many of whom were prepared for a disappointment, owing to the rumor of wreck of the orchestra's train. The disappointment, however, was not in the non-appearance of the Orchestra, but of Madame Schumann-Heink, who was unable to appear owing to illness at short notice Margaret Keyes, of New York, took the famous contralto's place, singing an aria from Verdi's "Don Carlos" and a group of songs from Strauss, Wolff and Brahms. The popular overture to Weber's "Der Freischuetz" was the opening number, followed by Bramms' much-discussed Symphony No. 2, in D major. While there must always be a division of opinion on the relative merit of Brahms symphonic works, there can be no two opinions on the excellency of Max Fiedler's interpretation. The remarkable clearness and incisiveness of his readings in general, would naturally prepare one for a scholarly interpretation of Brahms, who is at once so intricate, subtle and elusive. Under the capable and artistic leadership of Fiedler the symphony was revealed in all its wonderful beauty, and with perfection of directness and simplicity. At the close he was recalled five times, and he finally invited his superb orchestra to share the ovation.

What was a distinct novelty was the Handel Concerto for Oboe and String Orchestra. The peculiar, plaintive quality of the oboe makes the music evolved from it of a particularly appealing character. While the old-fashioned airs from Handel were admirably suited to that style of instrumentation, Longy, the soloist, is a most distinguished and capable artist and was warmly applauded.

Miss Keyes was given a reception which put her at once at ease. Her voice is of very fine quality, splendid range and is sufficiently powerful to fill the Academy with melodious sound. Her earnestness of manner and fine interppretative qualities won her instant recognition, and, while Schumann-Heink was missed by her many admirers, her place was admirably filled.

The concert concluded with a splendid interpretation of Wagner's overture to "Rienzi."

EVENING BULLETIN
Philadelphia, Pa.

BOSTON SYMPHONY

Last Night's Brilliant Concert at the Academy of Music.

Notwithstanding the disappointment which awaited last night's audience at the Academy of Music, Mme. Schumann-Heink, who was to have been one of the soloists, being unable to appear, there was ample compensation in the magnificent playing of the Boston Symphony Orchestra, at its second concert of the season, the appearance as soloist of Georges Longy, the principal oboe player of the orchestra, and the substitution of Margaret Keyes, an excellent contralto, of New York, for the famous German singer.

The program was opened with the "Der Freischutz" prelude of Weber, which the orchestra played with splendid richness of tone and perfect precision, the many instruments uniting as one in a manner that seemed to give the famous overture new beauty. The horns sang with rare mellow sweetness of tone the solemn opening tune, to which have been set the words of a familiar hymn, and the violins led the way with shimmering radiance to a grandly impressive finale. This was followed by Brahms's second symphony, in D. major, Op. 73, that serene and sympathetic composition which seems almost to have sounded something new in the way of symphonic music. It is not deeply complex, after the manner of many of its kind, but is imbued with a beauty that seldom is clouded with mystery or overburdened with perplexing intricacies of harmonization. It has, on the whole, a directness, a simplicity, and an appealing melodiousness of charm that gives enjoyment even to the casual listener who boasts of no real comprehension of what is known as "classical music." This second symphony of Brahms, in direct contrast to his first, comes into the open and reflects the sunshine of life, with comparatively little of its gloom, the most radiant of the four movements being the third, adagietto grazioso, and the allegro con spirito finale. It was rendered so superbly that the audience would not cease applauding until Mr. Fiedler, after several times bowing his acknowledgments, signaled all the musicians to rise and do likewise.

In place of Mme. Schumann-Heink, whose illness precluded her appearance, Margaret Keyes was rushed over from New York to supply the vocal deficiency. This she did with marked success, considering the disappointment which she was expected to appease, and it was vastly to her credit that she made her listeners quite happy and content. Miss Keyes's voice is a contralto of good range, fair volume, and of a freshness and rich sympathetic quality of tone that makes it unusually pleasing. She sang feelingly and in an artistic manner the dramatic aria, "I che se fai," from Verdi's "Don Carlos," and, for her second number, a group of songs by Wolfe, Strauss and Brahms. The other solo feature was in the way of a novelty, as the unobtrusive voice of the modest oboe seldom is heard alone. It has not the power of the clarinet, nor the birdlike quality and flexibility of the flute, but it sounds the plaintive note of the shepherd's pipe and in its reedy sweetness of tone touches a responsive chord of sympathy, especially when played by such a master as Mr. Longy. His playing of Handel's Concerto for oboe and string orchestra was rarely dexterous and artistic. The last number was the overture to Wagner's "Rienzi," brilliantly closing a concert which, even with its disappointment, was one to be put down as memorable. The Boston Orchestra will play again on Monday evening, January 10, with Misha Elman, the violinist, as assisting artist.

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BOSTON ORCHESTRA

Handel's Oboe Concerto Played by Georges Longy.

PROGRAMME.

1. Weber: Overture to "Der Freischuetz."
2. Brahms: Symphony No. 2, in D major.
3. Aria from Verdi's "Don Carlos."
   Miss Margaret Keyes.
4. Handel: Concerto for oboe and string orchestra.
   Mr. Georges Longy.
5. Songs of Wolff, Strauss and Brahms.
   Miss Margaret Keyes.
6. Wagner: Overture to "Rienzi."

There was a disappointment for the large audience that assembled to hear the Boston Orchestra at the Academy last night, in the fact that owing to illness Madame Schumann-Heink, who was to have sung two airs from Mozart's "Titus," was unable to appear. The orchestra, despite the vicissitudes of the journey from Boston—for the train was held up by a freight wreck—was in fine fettle, and the quality of its performance was not impaired by the contretemps. After the symphony, it was announced to the delight of the audience that Miss Margaret Keyes, of New York, would take Madame Schumann-Heink's place on the programme.

First performed at Berlin more than fourscore years ago, the "Freischuetz" overture, which even then was "vehemently encored," has not yet lost its perennial charm. Some laborious statistician has counted "measure for measure" through Weber's famous work, and finds 219 of the 342 measures of the overture utilized in the opera itself, and yet the critic Mees is quoted as saying—and the less discerning listener will agree—that Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form.

That great master of orchestration, Berlioz, found words insufficient to voice his admiration of Weber's use of the clarinet to produce the effect of melancholy and foreboding, and he concluded a long dithyramb on the subject of this overture with "O Weber!" Nothing in the superlative interpretation by Conductor Fiedler and his company of players was more impressive than the three or four enormous chords in the concluding measures, which were like the full, triumphant voice of the organ with the 16-foot diapason.

In the Brahms symphony one had peculiarly the sense of a single instrument playing: the performance of the several subdivisions of the orchestra was always contributory to the general effect, never to the emphasis of individual excellence.

The work, when first performed in Boston 30 years ago, according to Philip Hale, was found "perplexing and cryptic," but it is hard today to see how such a delightful bit of pastoral naivete as the "Adagietto" could have furrowed the brows of the Athenians of 1879. Some of these naissance-de-siecle Frenchmen are much more difficult to listen to. Of course, one reason why this symphony, once coldly received even in Leipsic, was so agreeable even to the musical layman last night was that the orchestra scarcely recognized technical difficulties, the first violins sliding smoothly over the most formidable obstacles, the brasses marching undauntedly through devious and intricate passages.

The oboe concerto was a decided novelty. Few of the audience had even heard of hearing an oboe player as solo virtuoso. The orginal title of the work was "Concerto for oboe with accompaniment of two violins, viola, violoncello or double bass." Mr. Longy handled the reed last night as flexibly as though the instrument were a violin. It was impossible almost to tell where he paused to take breath; his prolonged notes were of flawless purity, like the sustained tones of a singer, and in his runs he pirouetted nimbly over the keys of what Grove styles "by far the most elaborate and complicated of wind instruments." Indeed, a glance at the apparently erratic distribution of the keys along the tube is enough to convince any one that Grove is correct. The slow "sarabande" was of appealing pathos.

Miss Keyes's contribution to the musical refection offered was the more appreciated, in view of the haste of her summons; it was brave of her to appear practically without notice. She sang extremely well, betrayed no nervousness, whatever may have been her sense of an ordeal, and was recalled again and again after her numbers. The "Rienzi" overture was the concluding number of the programme—the snare drum with its prodigious reveille, and the horns with their reiterated clarion-peals, were particularly to be commended.

Fiedler's direction of the whole performance, as usual, was that of masterful musical field general, gifted with constructive imagination.

[84]

Newspaper Cutting Bureau in the World
TIMES
PHILADELPHIA, PA.
JAN 2 - 1910

In the New York Tribune H. E. Krehbiel scores D'Indy in the following manner:

"The Boston Symphony Orchestra gave its second evening concert for this season in Carnegie Hall last night. Mme. Olga Samaroff came to lend the charm of her presence and her playing to the occasion, and was particularly welcome because, with Schumann's pianoforte concerto she did much to remove the painful impression left by D'Indy's symphony in B flat which opened the concert, and which, though played with amazing brilliancy, and with all the devotion and sympathy which inspire in a devotee of the modern French master, sounded largely like an apotheosis of tonal higgledy-piggledy. Why should a music-flooded public be asked to listen to so many keys at once?"

Newspaper Cutting Bureau in the World
From
Address
Date JAN 2 -

Boston Symphony Orchestra

The third Boston Symphony concert, which will be given in the Academy of Music on Monday evening, January 10, will present Mischa Elman as soloist, Elman then making his first appearance this season. The management of the Boston Symphony made arrangements last year by which Elman should have no less than

As the Duke in "Rigoletto."

twelve consecutive appearances with the orchestra this month and he plays nowhere else until he has finished with the Boston Symphony. The program will comprise Beethoven's Symphony "Eroica," Brahms' concerto for violin and orchestra and Dukas' "The Sorcerer's Apprentice."

Newspaper Cutting Bureau in the World
NORTH AMERICAN
PHILADELPHIA, PA.
JAN - 1910

Boston Symphony Concert.

The Boston Symphony Orchestra will give its third concert of the season here in the Academy of Music on the evening of January 10. Mischa Elman, the young violinist, will be the soloist. He will play the Brahms concert.

The rest of the program will consist of Beethoven's "Eroica" symphony and Dukas' "The Sorcerer's Apprentice."

A musical event of particular interest will be the appearance of Gustav Mahler, formerly director of the German operas in the Metropolitan Company, at the head of the New York Philharmonic Society in a concert to be given in the Academy of Music on the evening of January 17.

The program is of special attractiveness. It will comprise Richard Strauss' symphonic poem "Till Eulenspiegel," Beethoven's Fifth Symphony, the prelude to "Die Meistersinger" and the overture to Smetana's "The Bartered Bride." Mr. Mahler used to direct both these last works for the Metropolitan.

Preparations for the production of "Cavalleria Rusticana" and "I Pagliacci" by the Philadelphia Opera Society in the Academy of Music are nearly completed. The popular double bill will be offered on the evening of January 26. S. Beherns will direct the orchestra, A. W. Newman the ballet, while the stage direction has been intrusted again to Edward S. Grant, who put on the first production of the society. There will be a chorus of 200, a ballet of thirty-two and an orchestra of sixty.

These are the casts for the operas:

"CAVALLERIA RUSTICANA."

Santuzza.....Miss Nancis E. France
Lola.....Mrs. Lola Chalfont Parker
Mamma Lucia.....Miss Rebecca Conway
Turridu.....George Dundas
Alfio.....Lewis Kreidler

"I PAGLIACCI."

Nedda.....Mrs. Harriette Woods Bawden
Canio.....Paul Volkmann
Tonio.....Dr. S. H. Lipschutz
Silvio.....Horace R. Hood
Beppo.....Edward Shippen Van Leer

The People's Choral Union will present Haydn's "The Creation" in the Academy of Music on the evening of January 27. Selden Miller will be the conductor. The soloists will be Florence Hinkle, soprano; Nicholas Doty, tenor, and Tom Daniel, bass.

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PUBLIC LEDGER
From
Address PHILADELPHIA, PA
Date JAN - 1910

Violin Solo: Thaddeus Rich.
5. Franz Liszt.....Rakoczy March
6. N. Rimsky-Korsakow. Spanish Caprice, op. 34

The third Boston Symphony concert, which will be given in the Academy of Music on Monday evening, January 10, will present Mischa Elman as soloist, Elman then making his first appearance this season. The management of the Boston Symphony made arrangements last year by which Elman should have no less than 12 consecutive appearances with the orchestra this month, and he plays nowhere else until he has finished with the Boston Symphony.

The programme will comprise Beethoven's Symphony "Eroica," Brahms's Concerto for violin and orchestra, and Dukas's "The Sorcerer's Apprentice."

RECORD
PHILADELPHIA, PA
JAN 2

The third Boston symphony concert which will be given in the Academy of Music on Monday evening, January 10, will present Mischa Elman as soloist, Elman then making his first appearance this season. The management of the Boston Symphony made arrangements last year by which Elman should have no less than twelve consecutive appearances with the Orchestra this month, and he plays nowhere else until he has finished with the Boston Symphony. The program will comprise Beethoven's Symphony "Eroica," Brahms' Concerto for violin and orchestra and Dukas' "The Sorcerer's Apprentice."

* * *

NORTH AMERICAN
Philadelphia, Pa.
JAN 5-

MERGER OF SYMPHONY ORCHESTRAS PLANNED

Consolidation of Leading Organizations of Country is Contemplated.

DAMROSCH LEADS MOVE

Special Dispatch to The North American.

NEW YORK, Jan. 4.

Following fast upon the heels of rumors of an operatic merger comes the still better authenticated report of an effort to consolidate the orchestral enterprises in America, with a view to advancing the financial and artistic interests of all the symphony organizations throughout the country.

The initiative in the matter has been taken by Walter Damrosch, the director of the New York Symphony Orchestra. At a dinner held at his home here on Monday evening there were present representative directors of all the leading symphony orchestras of the United States. The Philadelphia Orchestra was represented by one of its most influential managers. There were delegates also from the Chicago, Boston and Pittsburg Orchestras.

The plan, as said to have been suggested at this informal first meeting, is nothing less than a mutually beneficial arrangement whereby a certain territory and a certain sphere of activity will be confined and restricted to each important symphonic organization of America. Thus under the scheme as tentatively broached the Boston Symphony will very probably be excluded from Philadelphia, leaving the field to Mr. Pohlig's men, who may also be accorded special privileges in Baltimore and Wilmington.

Mr. Stock's Chicago Orchestra will very probably be given a monopoly of the western territory. Mr. Damrosch and the New York Symphony Orchestra, and Gustav Mahler and the Philharmonic Society may acquire certain rights in New York city.

The Boston Symphony will hold sway particularly in New England, although it is extremely unlikely that its highly profitable New York visits will be abandoned. The plan as put forward is simply an indication that the musical activities of America have now reached a stage where some systemizing is necessary. The various "booking" systems of the theatrical world have long regulated the supply of entertainment throughout the country. Musical enterprises have been developing independently with scarcely enough regard for a division of territory and interests such as might prove of immense benefit from both the financial and artistic viewpoints.

The first step in this new and important move has been taken by Mr. Damrosch, who is about completing his quarter century as orchestral and operatic director. It is more than likely that a definite working agreement in the matter will be reached before many weeks have passed.

From EVE. BULLETIN
Address Philadelphia, Pa
Date

The Boston Symphony Orchestra will appear at the Academy of Music for the third time this season next Monday evening, offering an interesting program, with Mischa Elman, the distinguished young Russian violinist, whose appearances last year were among the important musical events, as soloist. The orchestra's numbers will be Beethoven's "Eroica" symphony and Dukeas's "The Sorcerer's Apprentice," while Elman is to be heard in Brahm's Contesto for Violin and Orchestra.

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Newspaper Cutting Bureau in the World
PHILADELPHIA, PA
JAN 6 - 1910

ORCHESTRA NOT IN COMBINATION

Proposed Merger and Division of Territory Not Likely to Affect Phila. Symphony

PLAN PURELY COMMERCIAL

The Philadelphia Orchestra, not being a purely commercial enterprise as its contemporaries of other cities, is not likely to be affected by the proposed merger. This merger is in reality an apportionment of territory by the principal symphony orchestras of the country. It came up at a dinner gien in New York by Walter Damrosch last Monday night.

Charles A. Braun, an active member of the Executive Committee of the Philadelphia Orchestra doesn't believe the merger will have any local effect.

Mr. Braun stated that he believed that if the proposed merger were actually put through it would affect only the orchestras of New York, Boston and the Western cities, which are purely commercial enterprises and which do so great an amount of touring as to make the apportionment of terriory a matter of importance. The Philadelphia Orchestra plays only at a few nearby cities and then only by request, with transportation expenses guaranteed.

Mr. Braun stated that the matter had never been before the Board of Directors or the Executive Committee, and that it was news to him. Andrew Wheeler, secretary of the Philadelphia Orchestra attended the Damrosch dinner, and his presence led to the report that the local organization was included in the apportionment plans. Mr. Braun pointed out that without the sanction akghth gt dbobine F..,EEtfifu-g of the Board of Directors, Mr. Wheeler could hardly have attended in his official capacity.

Mr. Wheeler himself refused to confirm or deny any part of the report, including the rumor that the Boston Symphony Orchestra would be barred from this city.

TELEGRAPH
Philadelphia, Pa.
JAN 8 - 191

The third concert of the Boston Symphony Orchestra at the Academy of Music Monday evening will mark the local readvent of Mischa Elman, who will be the soloist. Last year he made his first appearance in Philadelphia with the orchestra, playing a Tschaikowsky concerto, and this year he will use as the medium for his reappearance Brahm's Concerto in D major. This is a work with which he won high praise in New York last year and those who heard him in the Tschaikowsky number will get a better idea of his art by hearing him play a work so radically different from that of the great Russian. The symphony will be Beethoven's "Eroica," and the other number on the programme Dukas' Scherzo, "The Sorcerer's Apprentice."

Newspaper Cutting Bureau in the World
RECORD
Philadelphia, P
JAN 9 - 1910

The third concert of the Boston Symphony Orchestra in the Academy of Music, to-morrow night, will mark the reappearance of Mischa Elman, who will be the soloist. This remarkable violinist returned to America two weeks ago. Last year he made his first appearance in Philadelphia with the Orchestra playing the Tschaikowsky Concerto, and this year he will play

MISCHA ELMAN.

Brahm's Concerto in D Major. This is a work with which he won the highest praise in New York last year. The symphony will be Beethoven's "Eroica," and the other number will be Dukas' Scherzo, "The Sorcerer's Apprentice."

* * *

On Wednesday evening, in the Academy of Music, the Fortnightly Club will give a concert under direction of Maurits Leefson, with the assistance of Laura Combs, soprano, and Marie Nichols, violinists. The program is as follows:

1. Awakening of the Woods.....Haug
2. (a) Briar Rose.....Debois
   (b) Farewell Faint Heart.....Brahms
3. Ode of Music.....Lachner
4. Ave Maria.....Bach-Gounod
5. (a) If with all those endearing young charms, Arranged for soprana solo and Male Chorus by Maurits Leefson.
   (b) Love's Reminder.....DeBois
6. Young Robin.....Hegar

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ress Philadelphia, Pa.
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The third concert of the Boston Symphony Orchestra in the Academy of Music to-morrow (Monday) evening, January 10, will mark the reappearance of Mischa Elman, who will be the soloist. This remarkable violinist returned to America two weeks ago. Last year he made his first appearance in Philadelphia with the orchestra, playing the Tschaikowsky Concerto, and this year he will use as a vehicle for his reappearance Brahms' Concerto in D Major. This is a work with which he won the highest sort of praise in New York last year when he played it with the Boston Symphony, and those who heard him play the Tschaikowsky will get a better idea of his great art by hearing him play a work so radically different from that of the great Russian. The symphony will be Beethovan's 'Eroica,'' and the other number will be Dukas' Scherzo "The Sorcerer's Apprentice."

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Boston Symphony Orchestra

The third concert of the Bostom Symphony Orchestra in the Academy of Music tomorrow evening, January 10, will mark the reappearance of Mischa Elman, who will be the soloist. This remarkable violinist returned to America two weeks ago. Last year he made his first appearance in Philadelphia with the orchestra, playing the Tschaikowsky Concerto, and this year he will use as a vehicle for his reappearance Brahm's Concerto in D major. This is a work with which he won the highest sort of praise in New York last year, when he played it with the Boston Symphony, and those who heard him play the Tschaikowsky will get a better idea of his great art by hearing him play a work so radically different from that of the great Russian.

The symphony will be Beethoven's "Eroica," and the other number will be Dukas' scherzo, "The Sorcerer's Apprentice."

PUBLIC LEDGER

Philadelphia, Pa.

JAN 8 - 1910

The third concert of the Boston Symphony Orchestra in the Academy of Music tomorrow (Monday) evening, January 10, will mark the reappearance of Mischa Elman, who will be the soloist. This remarkable violinist returned to America two weeks ago. Last year he made his first appearance in Philadelphia with the orchestra, playing the Tschaikowsky concerto, and this year he will use as a vehicle for his reappearance Brahms's concerto in D major. This is a work with which he won the highest commendation in New York last year when he played it with the Boston Symphony, and those who heard him play the Tschaikowsky concerto will get a better idea of his great art by hearing him play a work so radically different from that of the great Russian.

The symphony will be Beethoven's "Eroica" and the other number will be Dukes's scherzo, "The Sorcerer's Apprentice."

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ELMAN HEARD AT SYMPHONY CONCERT

Mischa Elman, the young violinist, appeared at the Academy of Music last night with the Boston Symphony Orchestra, and the combination drew one of the largest orchestra audiences of the season. Almost every seat was taken.

Elman was announced to play the concerto in D minor, opus 77, of Brahms, but, instead, played the widely different concerto in A minor by Dvorak. Although Mr. Elman shows wonderful technique, and was vigorously applauded, there is much lacking in his playing to make him a great violinist.

The orchestra played Beethoven's Eroica Symphony, under Max Fiedler's splendid leadership, who stole some of Toscanini's thunder by conducting without a score. The program concluded with Dukas' "Sorcerer's Apprentice" scherzo.

EVE. BULLETIN

ess Philadelphia, Pa.

BOSTON SYMPHONY

Third Concert of the Season, With Elman as Soloist.

The third concert of the Boston Symphony Orchestra, at the Academy of Music, last night, proved a great personal triumph for Misha Elman, the soloist of the evening.

Elman only recently returned from Europe, and his appearance last night was his first in Philadelphia during the present season. He was announced to play the Brahms concerto in D Major, for violin and orchestra, which was written for the great Joachim, but instead gave Dvorak's concerto in A-minor. His clarity of expression and mellow tones, combined with his well nigh faultless style, won the admiration of the large audience. He showed improvement over his playing of last year and very evidently employed his time to advantage while in Europe. His coloring is richer and more mature, yet not one whit of the almost "boyish" enthusiasm which has always marked his playing, was lacking.

At the close of the Dvorak number, which was the only one he played during the evening, the audience gave him an ovation, the effect of which was sadly marred, however, by the "encore fiends," who insisted, even after Elman had responded to eighteen calls and had bowed his thanks, in striving to force him to play still more.

Aside from Elman, the concert was notable for the magnificent rendition of Beethoven's "Eroica" symphony. The work, whose dimensions are well nigh appalling to any except the most highly trained organizations, was interpreted by Mr. Fiedler and his forces with a breadth and depth of meaning seldom heard on the American concert stage. This was particularly true of the funeral march, which was given with a solemnity and dignity, yet with a beauty of rythm, that precluded dolefulness. The tripping measures of the scherzo were played with delightful contrast effects, the strings, under Willy Hess, the concertmaster, singing the song of the trio in exquisite style.

Dukas's Scherzo, "The Sorcerer's Apprentice" (after a ballad by Goethe), closed the program. The work is fully as fantastic in its structure as the "Witches' Sunday," by Berlioz, and even more chromatic. It revels in prismatic effects, now racing, only to halt; now leaping with abandon, only to die away with a suddenness positively startling.

It afforded the orchestra plenty of latitude for a display of its powers—a fact duly appreciated and used to its fullest

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BOSTON SYMPHONY ORCHESTRA

Its Concert Drew a Big Crowd to the Academy of Music Last Evening

The Boston Symphony Orchestra gave its third concert for the season at the Academy of Music last evening in the presence of one of the largest audiences that has assembled there this winter. Beethoven's "Eroica" symphony was the chief number on the program and this familiar music was performed under Mr. Max Fiedler's direction in a manner that was safe, sane and sober without being particularly noteworthy or deeply impressive. Mr. Mischa Elman was the assisting artist. He had been announced to play Brahms' noble concerto in D minor, Op. 77, but instead of that he actually did play the widely different concerto in A minor by Dvorak. Although it contains something of that melodic beauty which is never absent from the Bohemian composer's productions, this is rather a tawdry and meretricious piece of work when judged by the standards which he himself has established, and Mr. Elman played it in a manner very well befitting its contents.

He is a great executant, but he has not yet come in sight of being a great artist and he betrays a growing proclivity to ad capandum effects that is enough to make the judicious grieve. Those qualities of dignity, of distinction, of high intelligence and of repose by which the very finest violin playing is and must be marked have not yet been brought within the scope of his achievement and while there can be no denying the brilliancy of his technique, perhaps it is just as well that he made the substitution which has been mentioned. One would prefer to hear Brahms through the instrumentality of a somewhat more intellectual interpreter. It is, however, only fair to say that Mr. Elman was enthusiastically applauded.

The concert closed with a spirited rendering of Dukas' "Sorcerer's Apprentice" scherzo, in which the virtuosity of the orchestra was effectively exhibited.

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RETURN OF ELMAN

Young Violinist Has Triumph in Boston Symphony Concert.

The Academy of Music was the centre of musical activity last night. The appearance of the Russian violinist, Mischa Elman, as soloist, with the Boston Symphony Orchestra, attracted an audience that in numbers and enthusiasm equalled that which made the reception of this young man last season so unique.

The Beethoven Symphony which opened the program, was listened to with interest and appreciation. This work, through the interpretations given it by the Philadelphia Orchestra, has become one of the favorite symphonic offerings. Max Fiedler's reading of the "Eroica" is classic in the extreme. The contrast between the "Marcia Funehe" and the sparkling "Scherzo" was wonderfully impressive. The playing of the orchestra in the final movement was so superb that the resulting applause was only stilled by the men rising to bow.

The appearance of Elman was the opportunity for his admirers to extend to him a reception that was curtailed in extent only by the desire to hear again the sound of his violin. The Brahms' Concerto, which had been announced, was withdrawn and the Dvorak, in A minor was substituted. This was probably due to the fact that Elman played the Brahms' Concerto on his appearance last season with the Philadelphia Orchestra.

Elman's playing remains the peculiar, startlingly strong and original type that enslaved the public last year. Technically it would be idle to enter into any attempt at analysis or discription. His genius is so portential he must remain a law unto himself. His personality is so attractive, strong and, at times, almost weird, that it invests everything he does with more or less of a mysterious glamor. Fiedler's art in accompanying was never more noticeable. Every note of Elman's violin was distinctly audible. It soared above the orchestra like a marvelous human voice.

The pandemonium which reigned at the close of the concerto appproached a storm. Elman appeared until he was probably exhausted from bowing, and yet the audience refused to stop the insistent applause.

The program concluded with an orchestral Scherzo, by Paul Dukas, "The Sorcerer's Apprentice," which met with instant favor.

RECORD

Philadelphia, J

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MUSIC NOTES

—Mischa Elman was the magnet which made a record for financial success for the recent tour of the Boston Symphony Orchestra. Elman played nine concerts with the orchestra while en tour, and the young Russian was greeted by a capacity audience on every occasion. New York was a notable success, there being more than 300 "standees" at each of the Thursday evening and Saturday afternoon concerts. Elman is to return to Philadelphia for a recital in the Academy of Music on Saturday afternoon, Feb

om NORTH AMERICAN

dress Philadelphia, Pa.

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MISCHA ELMAN PLAYS AT THE ACADEMY

Phenomenon Disarms Criticism by Emotion in His Art.

WITH BOSTON SYMPHONY

Enthusiasm Aroused by the Performer's Youth, Not by His Skill.

MISCHA ELMAN, the reigning musical "wunderkind" of last season, made his first appearance here this winter at the Boston Symphony Orchestra's concert last evening in the Academy of Music.

A year has wrought few changes in the art of this extraordinary and youthful prodigy. Young Mr. Elman's art is of the romantic emotional quality that is sometimes likely to disarm the calmest criticism. Granted the unusual perfection of his technique, there is a lyric and rhapsodic element in his playing that captivates and charms even the most stolid listener.

An impassioned Slavic eloquence is its keynote; and this was frequently sounded last evening in his interpretation of Dvorak A minor concerto, substituted for the Brahms concerto, originally announced. It was a most ingratiating performance.

Full adult stature, however, the art of Mr. Elman has naturally not attained, and comparisons of his achievements with those of a Kreisler or an Ysaye indicate more a cordial enthusiasm for a musical phenomenon than a discriminating outlook on his real position in the art world. The subtle and fluent bowing, and the lyrical abandon that is so winning in his work, exercised, however, their usual charm.

The two strictly orchestral numbers were the "Eroica" symphony of Beethoven, read with a superb appreciation of its noble dignity and poetry by Conductor Fiedler, and Paul Dukas' unique and fantastic scherzo, "The Sorcerer's Apprentice." The former was directed by Mr. Fiedler, after the Toscanini fashion, without a score.

The concluding work by one of the most interesting of contemporary French composers is a deliciously appropriate musical setting of the quaint old legend, made into ballad form by Goethe, in which an inspiring young magician attempts to exercise some of the black art of his master and comes to grief in the experiment. The score is melodious and filled with original effects, especially in some passages for the bassoon, that harmonize completely with the spirit of the theme.

No opera audience of the year has been any larger than the one that heard young Mr. Elman and Mr. Fiedler's orchestra last evening.

om TELEGRAPH

ldress Philadelphia, Pa.

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ELMAN'S READVENT

Young Violinist Solo Artist at Boston Symphony's Third Concert.

The mere announcement of Mischa Elman as soloist of the occasion, without regard to the excellence one always expects of the performances of the Boston Symphony Orchestra, would have been sufficient to attract a notable gathering of music-lovers to the Academy of Music last night for the third concert of the Philadelphia series. Three composers were represented on the programme; Beethoven by the Third Symphony in E flat major, the "Eroica," Dvorak by the Concerto in A minor for violin and orchestra (in place of the Brahms Concerto previously scheduled), and Dukas by a scherzo, "The Sorcerer's Apprentice," founded on a ballad by Goethe.

The first two movements of the symphony were played with perhaps a little less inspiration than we are accustomed to look for in the Boston Symphony's renderings, but then, "even Homer nods," and one can scarcely expect an unvaried maintenance of the superlative degree. By the time the scherzo was reached the orchestra was fully up to its highest standard and conveyed in its playing the exaltation of genius. The superb quality of M. Longy's oboe tone pervaded the whole estimable wood-wind choir. The exquisite tone production and blending of the strings demand especial mention, too.

In the Dvorak Concerto Mr. Elman's wonderful playing was the great feature of the evening. Since his last appearance here the mellowing effect of time has added a certain poise that enhances the charm of his masterly execution. The appealing tenderness and marvellous purity of his tone, combined with its virile strength and his ability of interpretation, mark him as an artist of the highest rank. There is an entire absence of any offensive simian virtuosity in his execution. Dvorak's noble composition lent itself admirably to the display of his many excellences. The conclusion of the work was the signal for salvo on salvo of well-deserved applause. The amphitheatre was so overwhelmed with delight that it brought its feet into the demonstration, and Mr. Elman was recalled again and again and kept bowing until he must have felt like a veritable Chinese mandarin. Quite ignoring the orchestra's inexorable rule of "no encores," the enthusiasts aloft really became annoying, and thrice when Mr. Fiedler would have begun the Dukas number he was stayed. The Dukas scherzo is founded on an old legend that most of us probably know best as "The Lay of St. Dunstan" in the "Ingoldsby Legends." The antics of the unruly broom are most happily treated in a humorous vein. The composition was a pleasing contrast to the more serious numbers, and was ably interpreted by Mr. Fiedler, whose skilful conducting fully brought out its jocose side.

rom PUBLIC LEDGER

ddress Philadelphia,

BOSTON SYMPHONY ORCHESTRA

Mischa Elman the Soloist in Dvorak Violin Concerto.

PROGRAMME.

Symphony, "Eroica" ..... Beethoven
Concerto, A minor, Op. 53 ..... Dvorak
For violin and Orchestra, Mischa Elman.
Scherzo, "The Sorcerer's Apprentice"..Dukas

Long before the concert of the Boston Orchestra began at the Academy last night there were patient waiting lines of applicants for admission, and many of Elman's Russian compatriots were turned away from the stairway leading to the topmost gallery. According to the suggestion on the title page of the symphony when it was published a century ago the great work commemorative of Napoleon's glory was played at the beginning of the programme. It lasted an hour and never for a moment became wearisome. The choral quality of tone outpoured by the strings could only have been achievable by fine old Italian instruments; the refinement and purity of sound evoked were such as are rarely attained in the insufficient salaried orchestras of Europe. It is quite evident that the Boston violinists do not carry their "second best" instruments on their tours.

The second movement of the symphony —the funeral march—was an impressive revelation of Conductor Fiedler's scholarly understanding of musical dynamics; the climaxes were majestic without the overemphasis that might destroy the elegiac character of the movement. The first part of the scherzo was an exquisite sotto-voce utterance of the strings, upstarting suddenly into a full-blooded chant, involving all the instruments; the second horns, as usual, had "troubles of their own" in the difficult reiterated passage toward the close. The finale began with a whirlwind and concluded with a driving hailstorm, the double basses in a fine frenzy of activity.

In this movement the performance of the first flute was noteworthy, and here and throughout the evening the rich contralto quality of the oboe of M. Longy was deliciously in evidence. When the last strains died away the orchestra rose en masse in deference to the outspoken approbation of the audience.

Mischa Elman as usual had his hearers quite at the mercy of his precocious genius. The Dvorak concerto he played was substituted at the last moment for the Brahms Concerto in D major. It was much the same boyish and impetuous Elman that created a furore here last year in his appearances with the Boston orchestra and our own company of players; albeit the intervening year in his young life has somewhat sobered and chastened his art and brought him advantageous equipoise and maturity of manner without destroying his captivating spontaneity. No billiard player ever handled his cue more deftly than Elman manipulates his bow through the technical complexities of a concerto which, with its first two movements combined in one, is a feat merely to memorize, to say nothing of the performance.

The harmonics were as clear and brilliant as winter starlight, the double stops at the heel of the bow were delivered with the finished assurance of a player to whom his art has become second nature. There were fourteen recalls afterward, and a display of musical hooliganism on the part of a handful of persons in the upper galleries was narrowly averted by the good sense of the majority in refraining from further importunity against the sensible rule of no encores that is the tradition of these concerts.

The Dukas scherzo is intrinsically more interesting than the same composer's Symphony in C major, which was played by the Philadelphia Orchestra several weeks ago. In the work performed last night the composer has not been compelled to take himself so seriously, as one must who essays the larger musical forms. He has taken for his text a ballad of Goethe, based on a legend still older, in which a broom is magically endowed with human attributes, and "cuts up" outrageously until the return of the sorcerer, its master. The bassoon is the chief mischief maker, and last night the effect of the sub-cellary colloquy of the three bassoons was irresistibly humorous.

The Boston Orchestra will return on the evening of February 23, when Willy Hess, the concertmeister, and Alwin Schroeder, 'cellist, will be the soloists.

[86]

Newspaper Cutting Bureau in the World

ITEM
ess PHILADELPHIA, PA
JAN 27 1910

BOSTON ORCHESTRA WANTS TOSCANINI

New York, Jan. 27.—It has been settled that Max Fiedler is to retire from the conductorship of the Boston Symphony Orchestra at the close of the present season, as he will be at the head of the Manchester orchestra [illegible] October.

In Manchester he will succeed Hans Richter. It has not yet been decided who will take Herr Fiedler's place as conductor of the Boston organization. It is rumored that the management has been trying to get Arturo Toscanini.

The Italian conductor is fond of conducting symphonic concerts, but so far has made no answer.

In case he is not selected it is regardedascertain that Carl Muck will be released to go back to Boston and become conductor of the orchestra for a term of years.

ITEM
om
dress PHILADELPHIA, PA
JAN 30
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It has been settled that the tedious and over-rated Max Fiedler is to retire from the conductorship of the Boston Symphony Orchestra at the close of the present season, as he will be at the head of the Manchester orchestra from next October.

In Manchester he will succeed Hans Richter. It has not yet been decided who will take Herr Fiedler's place as conductor of the Boston organization. It is rumored that the management has been trying to get Arturo Toscanini.

The Italian conductor is fond of conducting symphonic concerts, but so far has made no answer.

In case he is not selected it is regardedascertain that Carl Muck will be released to go back to Boston and become conductor of the orchestra for a term of years.

Newspaper Cutting Bureau in the World

ITEM
ss PHILADELPHIA, PA
FEB 6

Philip Hale notes that at a concert of the Boston Symphony Orchestra in Boston the saxophon solo in Bizet's Suite No. 1, taken from the music to "L'Arlesienne," was played by Mrs. R. J. Hall, not a member of the orchestra, but a woman of wealth and social position, who has devoted much time to an instrument described by some as ungrateful, and for some years has been the inspirer and supporter of a large orchestra in Boston that, under the direction of Mr. Longy, brought out many works by French composers. "Why," he asks, should there not be women in our leading orchestras, if they are proficient? There are women violinists in leading orchestras of Europe, as in Paris, for instance, in Colonne's."

Newspaper Cutting Bureau in the World

ITEM
s PHILADELPHIA, PA
FEB 10

Philip Hale notes that at a concert of the Boston Symphony Orchestra in Boston the saxophon solo in Bizet's Suite No. 1, taken from the music to "L'Arlesienne," was played by Mrs. R. J. Hall, not a member of the orchestra, but a woman of wealth and social position, who has devoted much time to an instrument described by some as ungrateful, and for some years has been the inspirer and supporter of a large orchestra in Boston that, under the direction of Mr. Longy, brought out many works by French composers. "Why," he asks, should there not be women in our leading orchestras, if they are proficient? There are women violinists in leading orchestras of Europe, as in Paris, for instance, in Colonne's."

EVENING BULLETIN
ss Philadelphia, Pa.
FEB 12 1

Among the concerts to be given in the near future are a recital by Mirko Belinsky, violoncellist, formerly of the Philadelphia Orchestra, but now with the Boston Symphony, at the Bellevue-Stratford, Monday afternoon, February 28; the second concert of the season by the Mendelssohn Club, with Thaddeus Rich, violinist, as soloist, in the ball-room of the Bellevue-Stratford, Thursday evening, February 24, instead of the 23d, as announced; the meeting of the Manuscript Society, with an interesting program made up of numbers by Philadelphia composers, at the Orpheum Club rooms, Wednesday evening; a recital by Dr. Ludwig Wüllner, the celebrated German [illegible] and lieder singer, at Witherspoon Hall, Friday evening, February [illegible] string [illegible] day evening, February [illegible] of the Haydn [illegible] Hall on Fri[illegible]

EVENING BULLETIN
ss Philadelphia, Pa.
FEB 12 1

The fourth concert of the Boston Symphony Orchestra will be held on Wednesday evening, February 23, at the Academy of Music, instead of on Monday evening, as usual. There will be two soloists, Willy Hess, the concertmeister of the orchestra, and Alwin Schroeder, the 'cellist, formerly of the orchestra and the Kneisel Quartet. These two are to play Brahms's Double Concerto for Violin and 'Cello, while the orchestral interest will centre in Rachmaninoff's symphonic poem, "The Isle of the Dead," the other numbers being Schubert's Unfinished Symphony and Strauss's "Till Eulenspiegel and His Merry Pranks."

From
Address INQUIRER
PHILADELPHIA PA
Date FEB 13 1910

The management of the Boston Symphony Orchestra makes the positive announcement that the only musicians who have been considered for the post of conductor this year are Mr. Max Fiedler, who has been engaged for two years longer, and Dr. Karl Muck, of Berlin. No other conductors have been approached or thought of.

1884

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om INQUIRER
ddress PHILADELPHIA
FEB 13 1

Boston Symphony Orchestra

The attention of the subscribers of the Boston Symphony concerts is once more called to the fact that the fourth concert in Philadelphia will be given on Wednesday evening, February 23, instead of the usual Monday evening. This change has been made necessary for this one concert by local conditions in Washington.

There will be two soloists, Mr. Willy Hess, the concertmaster of the orchestra, and Mr. Alwin Schroeder, the admired 'cellist, formerly of the orchestra and of the Kneisel Quartet. These two will play a work rarely heard—Brahm's double concerto for violin and 'cello. The orchestral interest will centre in the performance of Rachmaninoff's symphonic poem, "The Isle of the Dead," which was recently played in Boston under the direction of the composer with really sensational success.

The program begins with Schubert's Unfinished Symphony and ends with Strauss' "Till Eulenspiegel's Merry Pranks."

RECORD
ess Philadelphia,
FEB 13 1910

The Boston Symphony Orchestra's fourth concert in Philadelphia will be given on Wednesday evening, February 23, instead of the usual Monday evening. This change has been made necessary for this one concert by local conditions in Washington. There will be two soloists, Willy Hess, the concert-master of the orchestra, and Alwin Schroeder, the 'cellist, formerly of the orchestra and of the Kneisel Quartet. These two will play a work rarely heard—Brahms' Double Concerto for violin and 'cello. The orchestral interest will centre in the performance of Rachmaninoff's symphonic poem, "The Isle of the Dead," which was recently played in Boston under the direction of the composer with really sensational success. The program begins with Schubert's Unfinished Symphony and ends with Strauss' "Till Eulenspiegel's Merry Pranks."

NORTH AMERICAN
ess Philadelphia, Pa.
FEB 13 1910

Director Fiedler is Re-engaged.

Putting an end to the report recently current that the Boston Symphony was contemplating engaging Arturo Toscanini, of the Metropolitan Opera House, as its new conductor, it is officially announced by the management that Max Fiedler, the present director, has been re-engaged for a term of two years. No other leader, save him and Dr. Karl Muck, of Berlin, has been under consideration. The orchestra's next concert in Philadelphia will be given in the Academy of Music on the evening of February 23.

There will be two soloists, Willy Hess, the concertmaster of the orchestra, and Alwin Schroeder, the cellist, formerly of the orchestra and of the Kneisel Quartet. These two will play a work rarely heard, Brahms' double concerto for violin and cello. The orchestral interest will center in the performance of Rachmaninoff's symphonic poem, "The Isle of the Dead," which was recently played in Boston under the direction of the composer. The program begins with Schubert's Unfinished Symphony and ends with Strauss' "Till Eulenspiegel's Merry Pranks."

Henry Gurney, the Philadelphia tenor, recently studying abroad, will give a song recital in Griffith Hall on the evening of February 28. Mr. Gurney has been singing in grand opera in several of the Italian cities and in oratorio in England.

The third concert by the Hahn Quartet will be given at Griffith Hall on Friday evening, February 25. Following is the program:

Quartet ..... Tschaikowsky
Kayser Variations ..... Haydn
Four Bohemian Folk Songs ..... Suk
(By request)
Piano Quartet ..... Arthur Foote
(First public performance in Philadelphia.)

Newspaper Cutting Bureau in the World

PHILADELPHIA, PA
FEB 15 1910

In the hope of putting an end to the various reports and rumors which are being printed regarding the conductorship of the Boston Symphony Orchestra the management of the orchestra desires to state with utmost emphasis that the only musicians who have been considered for the post of conductor this year are Mr. Max Fiedler, who has just been engaged for a further term of two years and Dr. Karl Muck, of Berlin.

No other conductors have been approached, nor has the possibility of engaging any other than Mr. Fiedler or Dr. Muck been even considered.

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INQUIRER
ss Philadelphia, Pa.
FEB 20 1910

Boston Symphony Orchestra

An unusually interesting program has been arranged by Max Fiedler for the fourth Boston Symphony concert, which will be given in the Academy of Music on next Wednesday evening, February 23. In this connection it is interesting to note again that Mr. Fiedler has been re-engaged by the Boston Symphony for a period of two years, and the renewal of this engagement has been greeted with universal approval by the patrons of the orchestra.

The two unusual works on the program will be Brahm's double concerto for violin and violoncello and Rachmaninoff's symphonic poem, "The Isle of the Dead." The Brahms concerto will be played by Mr. Willy Hess, the concertmaster of the orchestra, and Mr. Alwin Schroeder, who for so many years was the principal 'cellist of the orchestra and for even more years the admired 'cellist of the Kneisel Quartet. The work is seldom played, and its revival in Boston some weeks ago by these two artists created a great deal of interest.

The other numbers on the program will be Schubert's "Unfinished" symphony and Richard Strauss' scherzo, "Till Eulenspiegels Merry Pranks."

The M[illegible] Club

From PUBLIC LEDGER
Address Philadelphia, Pa
Date FEB 20 1910

An unusually interesting programme has been arranged by Max Fiedler for the fourth Boston Symphony concert, which will be given in the Academy of Music on next Wednesday evening, February 23, at 8:15. In this connection it is interesting to note again that Mr. Fiedler has been re-engaged by the Boston Symphony for a period of two years and the renewal of this engagement has been greeted with universal approval by the patrons of the orchestra.

The two unusual works on the programme will be Brahms's double concerto for violin and violoncello and Rachmaninoff's symphonic poem, "The Isle of the Dead." The Brahms concerto will be played by Willy Hess, the concertmaster of the orchestra, and Alwin Schroeder, who for so many years was the principal 'cellist of the orchestra and for even more years the admired 'cellist of the Kneisel Quartet. The work is seldom played and its revival in Boston some weeks ago by these two artists created a great deal of interest.

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n PUBLIC LEDGER
ress Philadelphia, Pa.
FEB 20 1910
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It is probable that no visiting artist in several years made a more favorable impression in Philadelphia than Sergei Rachmaninoff, the Russian composer, conductor and pianist, who made his debut here in November with the Boston Symphony Orchestra, and later appeared as pianist and composer with the Philadelphia Orchestra. With the exception of his new concerto for the pianoforte, his symphonic poem, "The Isle of the Dead," is the latest of his larger works. Under his direction it has been played in Boston, New York and Chicago, and everywhere it has enjoyed the most extraordinary success. It is one of a number of orchestral works which have had their inspiration in the dramatic and imaginative pictures of Arnold Pocklin, the greatest of Swiss painters of our time, and one of the most interesting figures in the art of the last century. The picture in question, the German title of which is "Toteninsel," is, on account of its many reproductions in photograph and photogravure, perhaps the most familiar of his works. In the midst of a still sea, in the evening light, stands a rocky islet, dark with funereal cypresses. Approaching it, vague and indistinct, is a skiff in which is a coffin and a ferryman, and standing in the stern a white-clad figure of a mourner. The picture is generally regarded as Bocklin's masterpiece, showing all sides of his genius to best advantage. That it would inspire music is not to be wondered at, for it is so filled itself with poetry and imagination. Rachmaninoff, while a modern, is not a modern in the sense of Strauss and Debussy. He is more a follower of Tschaikowsky and Liszt.

The other numbers on the programme will be Schubert's "Unfinished" symphony and Richard Strauss's scherzo, "Till Eulenspiegel's Merry Pranks." The programme in full is as follows:

Symphony in B minor, "Unfinished" ..Schubert
Double Concerto for Violin and Violoncello ..... Brahms
Symphonic Poem, "The Isle of the Dead" ..... Rachmaninoff
"Till Eulenspiegel's Merry Pranks" ..... Richard Strauss

Soloists—Mr. Willy Hess, violin; Mr. Alwin Schroeder, 'cello.

EVENING MAIL
s New York City.
DEC 4 - 1909

BOSTON SYMPHONY.

The Boston Symphony orchestra will make its second visit of the season this week. Thursday evening, in Carnegie hall, the first concert of the pair will be given. The soloist will be Mme. Olga Samaroff, who will play the Schumann concerto. The symphony will be D'Indy's No. 2 in D flat major, heard before in New York in 1905, under the direction of the composer, with the Boston Symphony orchestra.

Saturday afternoon Mme. Schumann-Heink will sing the recitative and aria 'Sextus" from Mozart's "Titus," and Gounod's "Stances de Sappho." Georges Longy, the solo oboe, regarded as the leading player of oboe in the world, will play Handel's concert for oboe and string orchestra.

The symphony will be Tschaikowsky's No. 4, in F minor, the overture to Smetana's "Bartered Bride" will open the programme, and the overture to Wagner's "Rienzi" will close it.

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om EVENING POST
ddress New York City.

The second pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, December 9, and Saturday afternoon, December 11. The soloist at the Thursday evening concert will be Madame Olga Samaroff, who will play the Schumann concerto in A minor. The symphony will be Vincent d'Indy's in B flat major No. 2, last heard here four years ago, when it was played by the Boston Symphony Orchestra under the direction of the composer himself. The third number will be Tchaikovsky's charming ballet suite "Nut Cracker." On Saturday afternoon there will be two soloists, Madame Schumann-Heink and Mr. Georges Longy, the justly admired solo oboe of the orchestra. Madame Schumann-Heink will sing the "Sextus" recitative and aria from "Titus," and Gounod's "Stances de Sapho," while Mr. Longy will play Handel's concerto for oboe and string orchestra. The purely orchestral works will be Smetana's overture, "The Bartered Bride," and Tchaikovsky's fourth symphony.

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n GLOBE & COMMERCIAL ADVERTISER,
ress New York City.
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The second pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Dec. 9, and Saturday afternoon, Dec. 11. The soloist at the Thursday evening concert will be Mme Olga Samaroff, who will play the Schumann piano concerto. The symphony will be Vincent d'Indy's in B flat major No. 2, last heard here four years ago when it was played by the Boston Symphony Orchestra under the direction of the composer. The third number will be Tschaikowsky's ballet suite "Nut Cracker." Saturday afternoon there will be two soloists, Mme Schumann-Heink, contralto, and Georges Longy, the solo oboe of the orchestra. Mme Schumann-Heink will sing recitative and aria from Mozart's "Titus" and Gounod's "Stances de Sapho," and Mr. Longy will play Handel's concerto for oboe and string orchestra. The purely orchestra works will be Smetana's overture "The Sold Bride," a Tschaikowsky's fourth symphony.

EVENING WORLD,
ess New York City.
e

The second pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall next Thursday evening and next Saturday afternoon. The soloist on Thursday evening will be Olga Samaroff, pianist, who will play the Schumann concerto in A minor. The symphony will be Vincent d'Indy's in B flat major, No. 2, last heard here four years ago, when it was played by the Boston Symphony Orchestra under the direction of the composer. On Saturday afternoon there will be two soloists, Schumann-Heink and Georges Longy, the solo oboe of the orchestra. The orchestral works will be Smetana's overture to "The Bartered Bride" and Tschaikowsky's fourth symphony.

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rom EVENING MAIL
ddress New York City.
Date DEC 7

Margaret Keyes, a talented young contralto of New York, replaced at a few moments' notice Mme. Schumann-Heink, who was too indisposed to fill her engagement with the Boston Symphony orchestra in Philadelphia last night. Miss Keyes was notified at 4.30 and she caught a train in time to bring her to Philadelphia as the concert was about to begin.

[87]

EVENING SUN,

New York City.

ess ..... DEC 4 - 1909

The Boston Symphony Orchestra pays a second visit to New York next week.

Olga Samaroff is soloist at Carnegie Hall on Thursday evening in Schumann's piano concerto in A minor. The symphony is Vincent d'Indy's, which the composer led here four years ago, and the third number is Tschaikowsky's "Nut Cracker" ballet.

Samaroff also plays with the orchestra on Friday in Brooklyn.

Schumann-Heink at the Carnegie Hall Saturday matinée will sing Mozart's aria from "Titus" and Gounod's "Stances de Sapho." George Longy will play Handel's concerto for oboe, and the orchestral works will be Smetana's overture to "The Bartered Bride" and Tschaikowsky's Fourth symphony.

WORLD

ss ..... New York City.

DEC 5 - 1909

Boston Symphony Plans.

This week brings the second visit of the season of the Boston Symphony Orchestra, which will give a concert in Carnegie Hall Thursday evening, Dec. 9, and in the same place Saturday afternoon, Dec. 11. For the evening concert the orchestra will present as assisting artist, Madame Olga Samaroff, who will play the Schumann concerto. The symphony on Thursday night will be d'Indy's No. 2 in B flat major. This work was last heard here in December, 1905, when the Boston Symphony Orchestra played it under the direction of the composer himself. The other orchestral number will be Tschaikowsky's "Nut Cracker" Suite.

On Saturday afternoon there two assistant artists—Mad mann-Heink ... Mr. Georges solo oboe ... estra. Schumann ... th and Aria ... and Goun ... Longy w ...

...oboe and string orchestra. The symphony will be Tschaikowsky's No. 4 in ...minor. The other numbers on the ...cond programme will be Smetana's ...erture to "The Gold Bride" and the ...enzi" overture.

NEW YORK HERALD,

om .....

New York City. DEC 5 1909

ldress .....

For the third Boston symphony concert here this season next Thursday evening in Carnegie Hall Mme. Olga Samaroff, pianist, will be the soloist, playing Schumann's concerto. Mr. Fiedler will direct Mr. Vincent d'Indy's Second symphony, which was heard here two years ago under the composer's baton, and Tschaikowsky's dainty "Nutcracker" suite.

On Saturday afternoon when the Bostonians' fourth concert will be given, Mme. Schumann-Heink will sing an air from Mozart's "Titus" and Gounod's "Stances de Sapho," and Mons. Georges Longy, the first oboist of the orchestra, will play a Handel concerto for oboe and will be accompanied by string orchestra. Smetana's "Bartered Bride" overture, Tschaikowsky's fourth symphony and the overture to Wagner's "Rienzi," make up the orchestral part of the concert.

NEW YORK AMERICAN,

New York City.

DEC 5 1909

MME. SAMAROFF TO BE HEARD THIS WEEK

She Will Be Soloist at Boston Symphony Concert—Busy Institute Week.

Mme. Samaroff will be in Brooklyn next Friday evening as the soloist at the second Boston Symphony Concert of the season at the Academy. The remaining concerts of the series of five are set for January 14, at which Mischa Elman, violin, will be the assisting artist; February 25, at which Willy Hess, violin, will be the soloist, and March 25.

NEW YORK PRESS,

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New York City. DEC 5

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This week brings the season's second visit of the Boston Symphony Orchestra, which will give concerts in Carnegie Hall on Thursday evening and on Saturday afternoon. At the evening concert the assisting artist will be Mme. Olga Samaroff, who will play the Schumann Concerto. Since Mme. Samaroff last appeared here as a soloist she has spent a year abroad, where she played with much success.

The symphony on Thursday night will be d'Indy's No. 2 in B flat major. This work was heard here in December, 1905, when the Boston Symphony Orchestra played it under the direction of the composer himself. Fiedler recently put it on a Boston programme, and its performance excited such genuine enthusiasm that he repeated it at this last week's concert in Boston. The other orchestral number will be Tschaikowsky's charming "Nut Cracker" suite.

On Saturday afternoon there will be two assisting artists, Mme. Schumann-Heink and Georges Longy, the solo oboe of the orchestra. Mme. Schumann-Heink will sing the recitative and aria "Sesto," from Mozart's "Titus," and Gounod's "Stanzas of Sappho."

One of the chief glories of the Boston Orchestra has always been its wood-wind choir, and in Mr. Longy the orchestra possesses an artist of extraordinary proficiency. Therefore, it will be more than interesting to hear Longy in Handel's concerto for oboe and string orchestra. The symphony will be Tschaikowsky's No. 4 in F minor.

MEIKE" NEW YORK

The First Established and most Complete Newspaper Cutting Bureau in the World

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e ..... DEC 5 - 1909

BOSTON MUSICIANS TO GIVE CONCERTS

Symphony Orchestra to Be Heard at Carnegie Hall on Thursday and Saturday.

JOSEPH MALKIN TO APPEAR

The second concert of the season by the Boston Symphony Orchestra will be given at Carnegie Hall next Thursday evening, and the third next Saturday afternoon in the same auditorium. For the evening concert the assisting artist will be Mme. Olga Samaroff, who will play the Schumann concerto.

The symphony on Thursday night will be d'Indy's No. 2 in B flat major. This work was last heard here in December, 1905, when the Boston Symphony Orchestra played it under the direction of the composer himself. Mr. Fiedler recently put it on a Boston programme and its performance excited such genuine enthusiasm that he repeated it at last week's concert in Boston. The other orchestral number will be Tschaikowsky's charming "Nut Cracker" suite.

On Saturday afternoon there will be two assisting artists—Madame Schumann-Heink and Mr. Georges Longy, the solo oboe of the orchestra. Madame Schumann-Heink will sing the recitative and aria "Sesto" from Mozart's "Titus" and Gounod's "Stanzas of Sappho."

SUN

om .....

dress ..... New York City.

te ..... DEC 5 -

This week brings the second visit of the season of the Boston Symphony Orchestra and it will give a concert in Carnegie Hall on next Thursday evening, December 9, and in the same place on next Saturday afternoon, December 11. For the evening concert the orchestra will present as assisting artist Mme. Olga Samaroff, who will play the Schumann concerto. Since Mme. Samaroff last appeared here as a soloist she has spent a year abroad, where she played a number of times with much success. The symphony on Thursday night will be d'Indy's No. 2 in B flat major. The other orchestral number will be Tschaikowsky's charming "Nutcracker" suite. On Saturday afternoon there will be two assisting artists—Mme. Schumann-Heink and Mr. Georges Longy, the solo oboe of the orchestra. He will be heard in Handel's concerto for oboe and string orchestra. The symphony will be Tschaikowsky's No. 4 in F minor.

SUN

New York City.

DEC 5 - 1909

Mrs. Taft at Symphony Concert.

WASHINGTON, Dec. 7.—Mrs. Taft occupied a box at the Boston Symphony concert this afternoon. With her were her sister, Mrs. Laughlin; Mrs. Hale and Mrs. McClintock. In the audience were Mrs. Sherman, wife of the Vice-President; Mrs. Ernst, Mrs. Nicholas Anderson, Mrs. Hinckley and Miss Hinckley, Mrs. Stanton, Mrs. Irwin, wife of Commander Irwin; Baroness Preusohen, Baron Ambroxy and Mme. Jusserand.

From TRIBUNE

Address ..... New York City.

Date ..... DEC 5 - 1909

BOSTON SYMPHONY ORCHESTRA.

This week brings the second visit of the season of the Boston Symphony Orchestra, which will give concerts in Carnegie Hall on Thursday evening and Saturday afternoon. For the evening concert the orchestra will present as assisting artist Mme. Olga Samaroff, who will play the Schumann concerto.

The symphony on Thursday night will be D'Indy's No. 2, in B flat major. This work was last heard here in December, 1905, when the Boston Symphony Orchestra played it under the direction of the composer himself. Mr. Fiedler recently put it on a Boston programme, and its performance excited such genuine enthusiasm that he repeated it at last week's concert in Boston. The other orchestral number will be Tschaikowsky's "Nut Cracker" suite.

On Saturday afternoon there will be two assisting artists—Mme. Schumann-Heink and Georges Longy, the solo oboe of the orchestra. Mme. Schumann-Heink will sing the recitative and aria "Sextus," from Mozart's "Titus," and Gounod's "Stances de Sapho." Mr. Longy will play Handel's concerto for oboe and string orchestra. The symphony will be Tschaikowsky's No. 4. The following are the two programmes in their proper order:

THURSDAY EVENING, DECEMBER 9, AT 8:15.

Symphony in B flat major, No. 2, Op. 57...D'Indy
Concerto for pianoforte and orchestra in A minor, Op 54.....Schumann
Suite for full orchestra taken from the score of the ballet "Nut Cracker," Op. 71 A.....Tschaikowsky
Soloist, Mme. Olga Samaroff.

SATURDAY AFTERNOON, DECEMBER 11, AT 2:30.

Overture to the opera "The Bartered Bride,".....Smetana
Symphony No. 4 in F minor, Op. 36.....Tschaikowsky
Recitative and aria "Sextus" from "Titus."....Mozart
Concerto for oboe and string orchestra...Handel
Stances de Sapho.....Gounod
Overture to the opera "Rienzi".....Wagner
Soloists, Mme. Schumann-Heink and Georges Longy.

TIMES

New York City.

BOSTON SYMPHONY ORCHESTRA

This week brings the second visit of the season of the Boston Symphony Orchestra, and it will give a concert in Carnegie Hall on next Thursday evening, Dec. 9, and in the same place on ... afternoon, Dec. 11. For the evening concert the orchestra will present as assisting artist Mme. Olga Samaroff, who will play the Schumann concerto.

The symphony on Thursday night will be d'Indy's No. 2 in B flat major. This work was last heard here in December, 1905, when the Boston Symphony Orchestra played it under the direction of the composer himself. The other orchestral number will be Tschaikowsky's "Nut Cracker" suite.

On Saturday afternoon there will be two assisting artists—Mme. Schumann-Heink and Georges Longy, the solo oboe of the orchestra. Mme. Schumann-Heink will sing the recitative and aria "Sesto" from Mozart's "Titus" and Gounod's "Stanzas of Sappho." Mr. Longy will play Handel's concerto for oboe and string orchestra. The symphony will be Tschaikowsky's No. 4 in F minor. The following are the two programmes in their propert order:

THURSDAY EVENING, DEC. 9, AT 8:15.

1. Symphony in B flat major, No. 2, Op. 57.. d'Indy
2. Concerto for pianoforte and orchestra in A minor, opus 54.....Schumann
3. Suite for full orchestra taken from the score of the ballet "Nut Cracker," Op. 71 A .....Tschaikowsky

Soloist—Mme. Olga Samaroff.

SATURDAY AFTERNOON, DEC. 11, AT 2:30.

1. Overture to the opera "The Bartered Bride".....Smetana
2. Symphony No. 4 in F minor, Op. 36.. Tschaikowsky
3. Recitative and aria "Sextus," from "Titus".....Mozart
4. Concerto for oboe and string orchestra.. Handel
5. "Stances de Sapho".....Gounod
6. Overture to the opera "Rienzi"....Wagner

Soloists—Mme. Schumann-Heink and Mr. Georges Longy.

From TRIBUNE

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lress ..... New York City.

DEC 8 - 1909

IN WASHINGTON SOCIETY.

[From The Tribune Bureau.]

Washington, Dec. 7.—The Boston Symphony concert at the New National this afternoon filled the theatre with persons well known in society. Mrs. L. Z. Leiter had in her box Mrs. Oswald H. Ernst, Mrs. Grinnell, the Rev. Roland Cotton Smith, Miss Margaret Smith and Miss Kellogg, of Utica, N. Y. Mr. and Mrs. Arthur Parsons had with them Mr. and Mrs. Francis M. Jenks, of Baltimore; Dr. and Mrs. W. H. Wilmer and James Morris Johnston. Others occupying boxes and seats were Baron Ambrozy, Mrs. James McMillan, Mrs. I. T. Mann, Mrs. C. A. Williams, Mrs. Calderon Carlisle, Mrs. T. H. Aldrich, Mrs. Joseph Audenreid, Mrs. Beekman Winthrop, Mrs. Nicholas Anderson, Mrs. William J. Boardman, Mrs. Frederick A. Keep, Mrs. David J. Brewer, Mrs. A. C. Barney, Mrs. Richardson Clover, Miss Clover, Mrs. Allisan Cushman, Mrs. Thomas Carter, Mrs. Thomas Chatard, Mrs. Richard F. Ely, Mrs. E. H. Gheen, Mrs. A. P. Gardner, the Netherlands Minister and Mme. Loudon, Mrs. Thomas T. Gaff, Mrs. John Hay, Mrs. Chandler Hale, Mrs. James Harlan, Mrs. Hennen Jennings, Mrs. Julian James, Mrs. Stanley Matthews, Dr. and Mrs. Duncan McKim, Mrs. Truman H. Newberry, Miss Newberry, Mrs. Henry Cleveland Perkins and Miss Tuckerman.

Miss Laura Clifford Wells and Lieutenant Julian Parsons Wilcox, United States Marine Corps, were married at 4 o'clock this afternoon in the New York Avenue Presbyterian Church in the presence of several hundred invited guests. J. Clifford Rosengarten, of Philadelphia, cousin of the bride, gave her away. Miss Allita Emery, of Morristown, N. J., was maid of honor, and Miss Marion Leutze, Miss Henrietta Fitch, Miss Esther Denny and Miss Antoinette Heckscher, of New York, were bridesmaids. The bridegroom was attended

From GLOBE & COMMERCIAL ADVERTISER,

Address ..... New York City.

OLGA SAMAROFF,

solo pianist with the Boston Symphony Orchestra at Carnegie Hall to-night.

[88]

EVENING POST

New York City.

DEC 10 1909

MUSIC AND DRAMA.

Boston Symphony Orchestra

There was a time when French composers were noted for their rich vein of melody. Boieldieu, Auber, Thomas, Gounod, Bizet—what treasures of tunes their names recall! Even Berlioz gave the world some lovely melodies; but it was he, on the other hand, who showed his countrymen how they could write effective music even when they hadn't a real musical idea in their heads. The Germans, too, learned the lesson from him. Richard Strauss is a descendant of Berlioz, and not, as many suppose, of Liszt or Wagner. The source of the modern French and German tonal orgies is to be found in Berlioz's Fantastic Symphony, particularly the last two parts.

Last night, at Carnegie Hall, the Boston Symphony Orchestra played Vincent D'Indy's second symphony. As it was not its first performance here, no description of it is called for; but one could not but muse again on the extraordinary and evil influence of Berlioz. Yet, paradoxical as it may seem, while Berlioz taught his successors how to sin esthetically, he himself was not a sinner! To be sure, he wrote nightmare music for his Fantastic Symphony, but then it was music which was intended to illustrate nightmares—the dream of a drugged artist that he is being taken to his execution, followed by another dream in which he is among demons and witches who have come to witness his burial. For such nightmare scenes the only appropriate thing is nightmare music, as a matter of course.

If M. D'Indy had written his second symphony to illustrate similar incidents, it might have its value despite its painful lack of melodic substance. But he has declined to provide any programme for this work—not even the appropriate title, "Cacophonic Symphony"; and all the hideous dissonances he hurls at the audience are therefore without sense. Modern ears are accustomed to any amount of tonal discord, but it must be in place, as in "Parsifal," when the magician Klingsor plans the undoing of the Knight, or in "Siegfried," when Alberich and Mime quarrel over the gold. To make a purely symphonic work little more than a concatenation of discords is not only offensive but silly, as well as suicidal. Fifty minutes of this sort of thing is enough to weary any audience; and last night there was no great applause even though the virtuosity with which the Boston band played this work was simply astounding.

The reason why so many present-day composers write musical nightmares is that any one who has studied harmony and orchestration can do this without much trouble, whereas the creation of melodies is a gift from above which cannot be acquired. Tchaikovsky had this gift. His delightfully melodious "Nutcracker" suite, at the end, made up for the dyspeptic groans of the symphonic incubus at the beginning of the concert; and how different was the applause! Between the two came the wonderful Schumann concerto, which was played with taste, intelligence, and excellent technique by Mme. Olga Samaroff.

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om EVENING TELEGRAM,

dress New York City.

te DEC 10 1909

FOR the concert of the Boston Symphony Orchestra at Carnegie Hall last night three works were given, each distinctive in character and representing widely varying schools of composition. D'Indy's Symphony in B flat minor is a work full of vague uncertain themes. After the elusive melodies Schumann's Concerto, played with rare skill and poetic power by Mme. Olga Samaroff, seemed more melodiously opulent than ever.

Tschaikowsky's delightful Nutcracker Suite, full of holiday gayety, brought the concert to a fitting close and seemed to carry to its auditors a Christmas greeting from the wonderful big band from Boston.

SUN,

New York City.

DEC 10 1909

The January concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, January 13, and Saturday afternoon, January 15, respectively. At both concerts Mischa Elman will be the soloist, making his first appearances of the season at this time.

EVENING MAIL

New York City.

DEC 10

Last night the Boston Symphony orchestra made its second visit to New York and a very large audience listened attentively and with appreciation to the programme provided and presented by Mr. Fiedler.

The first offering was the symphony in B flat major by Vincent D'Indy, heard here under the composer's direction in 1905. Between this number and Tschaikowsky's "Nutcracker" suite Mme. Samaroff played Schumann's concerto in A minor.

Mme. Samaroff is one of the young American artists who has made a position for herself on both continents, and her playing last evening justified her position in a world where merit counts. She has a fluent, sure technique, and she has gained something in nuancing since last she appeared on the concert platform. Her interpretation is that of a musician and her temperament is under an intelligent control.

The D'Indy symphony, while not new to the Boston Symphony audience, was the number of absorbing interest on the programme. D'Indy was known here before Debussy and after Cesar Franck, and chronologically this is as it should be. It is not to be denied that D'Indy is in many respects one of the most powerfully equipped men that France has produced, but so far as he has been heard there is little in his composition calculated to bring joy to those who love music.

While he is one of the greatest masters of instrumentation, counterpoint and, in a certain sense, construction, he is also a revolutionist to the degree of anarchy, and his warfare seems to be directed against beauty. Yet there is so much that could be beautiful in his work.

His melodic line, usually given to the wood-winds, and his treatment of the wood choir in general have both tenderness and beauty, the former in theme, the latter in support; but around this he builds an insufferable, cacophonous din, nerve racking and pitiless.

EVENING SUN,

rom

ddress New York City.

MUSIC AND MUSICIANS

BOSTON ORCHESTRA, CARUSO AND "THE MUSIC MASTER."

Premier Symphony and Popular Tenor in the Social Double Event of the Week—Dancing Intermezzo at New Theatre's Double Opera Matinee.

Before a thousand carriages dispersed a Caruso crush at the Metropolitan last night, a more remarkable if not so appalling array of glittering vehicles one mile further uptown signalized the Boston Symphony Orchestra's second visit to New York this season. Max Fiedler's men, not without their operatic rivals at home, had chanced on the night of the week when the idol of the local stage was a foeman worthy of their most convincing demonstration. To an audience above praise, the premier band played again the most curiously sober symphony of France that Vincent d'Indy, the composer, had conducted four years ago. The young American pianist, Olga Samaroff, who owes more to her native Texas and present Boston favor than to the Russian name she would make famous, returned after a year abroad to play the poet Schumann's piano concerto. The concert ended happily in Tschaikowsky's "Nut Cracker" dances.

Geraldine Farrar, in a billow of swan's down plumage, sat in a box until her friend, the courtly, crimson-trained pianist, completed an otherwise colorless rendering of Schumann. The tone-colors of to-morrow are in D'Indy's music, never before played as this orchestra played for Fiedler. The Russian celesta ballets of Arabia and Cathay showed they can make programmes in Boston now that any average human being delights to hear.

Ernestine Schumann-Heink, who through illness had missed a trip South with the Boston players earlier in the week, was still announced to-day as the star for to-morrow's Carnegie Hall matinée. Her songs on the programme include the recitative and air, "Sesto," from Mozart's "Titus," an opera shortly to be revived in Germany, and Gounod's "Stanzas of Sappho."

Georges Longy, whose auburn aura of golden hair, as well as his golden-voiced oboe, is "one of the chief glories of the Boston Orchestra," was announced as soloist from the band itself to-morrow in Handel's concerto for oboe and string orchestra. The symphony will be Tschaikowsky's No. 4, preceded by the "Bartered Bride" overture of Smetana, and the matinée ends with Wagner's overture to "Rienzi."

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Address New York City.

Date DEC 10 1909

THE BOSTON SYMPHONY IN SECOND CONCERT.

By Reginald de Koven.

Vincent d'Indy's Symphony No. 2, in B flat major, and Olga Samaroff's playing of the Schumann piano concerto, op. 54, were the features of the second concert of the Boston Symphony Orchestra, under Max Fiedler, at Carnegie Hall last night. The programme also included the suite arranged from Tschaikowsky's "Nutcracker" ballet. To say that the d'Indy symphony, a comparatively unfamiliar work, having been played in New York by the Boston Orchestra on only one previous occasion, if memory serve, is more interesting and attractive in melodic contents than many of the latter day symphonies, is not saying much. Yet it might well seem too much to those to whom its yearning and striving eccentricity of theme, complexity of structure and recondite and often obtrusively unpleasant harmonies are not only practically unintelligible but almost disagreeably unbeautiful. Cast in four movements less varied in character than those of the ordinary symphony, the work is cleverly rather than spontaneously built up, without motto, suggested story or dramatic meaning, from two principal contrasted themes, which are developed and utilized in every possible way and brilliantly orchestrated with the skill of a master of technique.

In fact if the inspiration of the work were as marked as its technique, for the themes in themselves are rather elusive and unmelodic, it might have more importance and real musical value than I feel moved to accord to it. Still as showing the tendencies of modern French musical development, which, beginning with Cesar Franck has now reached Dubussy, it is of decided interest to the musical student and amateur if decidedly "caviare to the general."

If the magnificent performance given it by the Boston Orchestra could not make it effective—and the last movement at least certainly was effective, sonorous and impressive—it could be so in no other way. For me I must confess that music like this, whose labored melodic thought shrieks in giant leaps up and down and seemingly all around the scale, is a weariness to the flesh.

And then came Schumann, like the evening star after a skyrocket, to shed the benign light of genius o'er the murky obscurity of disordered eccentricity, and soothe our offended ears and quiet our shaken nerves with real music of the heart and not merely of the intellect. Mme. Samaroff's playing of the concerto, on the technical side, was brilliantly finished, rhythmic and forcible and from the interpretative standpoint showed an artistic appreciation of the poetic charm, color and spirit of this beautiful work. The accompaniment, which blended and became one with the solo instrument, without ever overshadowing it, was an inspiration in itself.

EVENING WORLD,

New York City.

DEC 10 1909

Boston Orchestra Plays D'Indy's Second Symphony

Appreciation of the Presentation Greater Than That of the Work—Olga Samaroff Soloist in a Schumann Piano Concerto.

BY SYLVESTER RAWLING.

MAX FIEDLER remains true to his purpose of giving us a chance to hear the new music. At the first of the second pair of concerts by the Boston Symphony Orchestra at Carnegie Hall last evening he conducted D'Indy's second symphony in B flat-major, which he interpreted better even than D'Indy himself when he was here a few years ago. The composition is ultra-modern in its complexity, its richness of orchestration and its departure from stereotyped forms. There is none of the suavity of the masters in its development. What story it tells, if any, is obscure to the ordinary listener. There are no leading strings to follow. Understanding and appreciation alike fall to the individual. That it won favor with last night's large and distinguished musical audience cannot be said. As a matter of fact it seemed to be heard with polite indifference that savored of boredom. In this the writer did not share. The work is fresh, novel, startling and suggestive. It moves far from the beaten track and is not easy to follow, but is full of suggestion, and in one man's opinion, at least, is worth hearing. Therefore, his thanks to Mr. Fiedler for the opportunity. Of the splendid work of this exceptional band in the elucidation of the work there can be no question. It was masterly playing by master musicians.

Olga Samaroff was the soloist in Schumann's charming piano concerto in A minor. Here there was no doubt of the approval of the composition or of the admiration for the individual player. Mme. Samaroff showed skill, taste, force and impressiveness without any undue projection of the solo instrument upon the orchestral palette. Tschaikowsky's dainty "Nutcracker" suite, exquisitely played, closed the concert and sent home in a happy frame of mind even those most disgruntled over the D'Indy symphony.

At the second concert of the pair tomorrow afternoon Tschaikowsky's fourth symphony will be played, and the soloists will be Schumann-Heink and Georges Lougy, the first oboe player of the orchestra.

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n GLOBE & COMMERCIAL ADVERTISER,

ress New York City.

The Boston Orchestra.

IT was the function of Mr. Fiedler and the Boston Symphony Orchestra at Carnegie Hall last night to reintroduce to a New York audience Vincent d'Indy's symphony in B flat major. This difficult and baffling work has been played here before by the Boston orchestra. Mr. Gericke conducted it nearly five years ago. Four years ago the composer himself conducted it. Of late years d'Indy's music has figured less in concert programmes than it did for a brief season. But this symphony seems to have vitality enough to justify continued performance.

Tame, indeed, this remark must seem in comparison with the recent declaration of faith by Philip Hale of Boston, the prophet of d'Indy in this country, of this symphony. The B flat symphony had been played at two pairs of the orchestra's concerts in Boston. After the second performance (a repetition "by request") Mr. Hale wrote as follows:

"This symphony is the great achievement in absolute music of the ultra-modern French school, and in Germany to find a symphony that may be placed justly by its side, we must go back to the Beethoven of the fifth and the ninth. The symphony of César Franck is on a little lower plane, to be classed with the first and third of Brahms, Schumann's in D minor, and Schubert's in C major."

These are strong words, little likely, it would seem, to be echoed soon by music lovers in general. But let us confess that this symphony, which at a first hearing seemed curiously forbidding, baffling, even ugly, revealed yesterday beauties that had lain undiscovered, unsuspected. Perhaps Mr. Hale is right. Perhaps in time this work will be accepted as a monument of symphonic music, as beautiful and powerful in its entirety as passages in the first, second, and fourth movements sounded last night.

After the symphony Mme Olga Samaroff was heard in Schumann's piano concerto. On the eighteenth of next month it will be five years since Mme Samaroff played for the first time in public. That concert took place in the same hall and the same concerto was on the programme. In the interval Mme Samaroff has advanced in her art and won an enviable position among pianists. The Schumann concerto she played well last night. One might have wished for more poetry, more warmth of feeling in some passages, and in the finale she took a perilously fast tempo, but on the whole her performance was commendable. Particularly charming in tone and phrasing was the second part of the first movement.

The concert closed with Tschaikowsky's "Nutcracker" suite.

NEW YORK AMERICAN,

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New York City.

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Date

The January concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, January 13, and Saturday afternoon, January, 15, respectively. At both concerts Mischa Elman will be the soloist, making his first appearances of the season at this time.

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BOSTON SYMPHONY ORCHESTRA.

The January concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, January 13, and Saturday afternoon, January 15, respectively. At both concerts Mischa Elman will be the soloist, making his first appearances of the season at this time.

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TIMES

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DEC 10 1909

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THE BOSTON ORCHESTRA.

A Repetition of d'Indy's Second Symphony—Mme. Samaroff, Soloist.

The chief number upon the programme of the Boston Symphony Orchestra's second evening concert, which took place last evening, was Vincent d'Indy's second symphony in B flat. Mr. Fiedler had just treated Boston to two repetitions of this work within a month, and apparently stands as its champion. It had been twice heard here before from the Boston Symphony Orchestra, once under Mr. Gericke's direction and again under Mr. d'Indy's; both performances were in 1905.

The performance last night was an extraordinarily fine one; it was characterized truly by fervent devotion on the part of everybody concerned in it, and by a minutely perfect mastery of difficulties and complications that are in certain points very considerable. Yet this minute perfection did not interfere with the sweep and freedom of the performance. It was much finer in almost every way than the one that Mr. d'Indy himself conducted.

There are those to whom the outgivings of the modern French composers are as the preludings of a new birth of music. To them d'Indy's symphony presents the quintessence of a new and unfamiliar beauty. Did it present any deeper significance last evening to the general body of intelligent music lovers than it did four years ago? It may be much doubted; and yet in that time they have become much familiarized with the idiom in which d'Indy chose to write. When the symphony was first heard here it appeared a dark saying.

THE TIMES then said that "what is not comprehended to-day may gain clearness and significance when the idiom and the intention of the composer are more fully grasped." The gain that this work has made in clearness and significance to those who hear it to-day is not very great. There is still very much in it that is unmeaning cacophony, a striving after something that is unrealized or unrealizable, a deliberate seeking after new effects that never entered the ken of musicians of the older days. It is d'Indy the cerebral that speaks here chiefly.

It is an elaborate structure built upon a community, development, and transformation of a few themes, some of which appear in all four movements. The modern Frenchmen greatly affect the augmented intervals, that sound peculiarly discordant to the old-fashioned ear, except as passing dissonances, and d'Indy, who piles them one upon the other, has done nothing to mollify their distressful sound. The modern Frenchmen also affect melodic intervals based on what is called the "whole note scale," and the symphony is full of them. They also grate on the aforesaid old-fashioned ear.

It is possible to use these things with effects of real beauty and recondite suggestiveness, as Debussy showed in "Pelléas et Mélisande," but Mr. d'Indy seeks for no mollification. He seems to be one who would reconstitute our ears and force the acceptance of these sounds that now seem so malignant. They may succeed—the human ear has been forced to accept many things in the last three centuries at which it once rebelled. But measured by this symphony there has not been much progress in the last four years.

There are fine passages in this work; they were recognized as such at the previous performances; passages of fine harmony and richly varied orchestral effect, and in which certain of the unpromising thematic materials are wrought into noble and connectedly developed utterance. But these are not, unfortunately, the ruling passages. They are, it may be noted, precisely those in which the composer drops for the moment the obsession of his harmonic and melodic formulas. Of the profound seriousness of this symphony and of the composer's purpose in it there can be no doubt. Only so much the clearer is the difficulty, it makes for even the open-minded listener.

Mme. Olga Samaroff appeared to play Schumann's concerto for piano and orchestra. It was not a performance that did much credit to her poetic feeling, her sympathy with Schumann's intensely romantic spirit, as it is embodied in this one of the most poetic of all piano concertos. Mme. Samaroff's touch was hard, her interpretation unyielding, and pedestrian. She has played much better than this in New York, and doubtless will again. Her performance was a disappointment to those who have admired her better playing.

Far away from Indy and also from Schumann and their serious strivings was Tschaikowsky's "Nutcracker" suite for orchestra that ended the programme. Entirely jocose in intention, it has much that is amusing, much that is striking, much that is very pretty and graceful. It aroused much applause.

TIMES

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The January concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, Jan. 13, and Saturday afternoon, Jan. 19, respectively. At both concerts Mischa Elman will be the soloist, making his first appearances of the season at this time.

WORLD

is ..... New York City.

DEC 26 1909

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The January concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, Jan. 13, and Saturday afternoon, Jan. 15, respectively. At both concerts Mischa Elman will be the soloist, making his first appearances of the season at this time.

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THE MORNING TELEGRAPH
NEW YORK CITY

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DEC 10

BOSTON SYMPHONY AT CARNEGIE HALL

Abstruse Work of Vicomte Vincent d'Indy Is Chief Item on Well Chosen Programme.

MISS SAMAROFF AT THE PIANO

Max Fiedler and Bostonians Still Keeping Us in Touch With the Latest Musical Developments.

Vincent d'Indy, Tschaikowsky and Schumann were the composers whose works were heard last night at Carnegie Hall on the occasion of the second visit this year of the Boston Symphony Orchestra to this city.

It is the pardonable boast of this institution that it keeps New York and Boston in touch with the latest developments of modern music. So admirable a policy implies lonely journeys into strange seas of musical thought and discovery, thought and discovery, too, which may be important, if not popular. The Boston Symphony Orchestra can therefore claim to be educational in the best sense of the word, for it keeps a continent in touch with the progress of the musical activities of a world.

To the important, the educational and unpopular belongs the Second Symphony of the Vicomte Vincent d'Indy.

Vincent d'Indy is a scorner of old musical grounds. He would fain soar high above it and take us, his followers, into undiscovered musical ethers and among cold new stars. Sometimes he lands us all amid regions of musical moonshine, giving critics of the frozen banana school, now very prevalent in New York, ample opportunity to blaspheme. There are such lunar patches in his Second Symphony, but surely any one but the frozen bananologists would forgive D'Indy for them, in view of the far-fetched, almost unworldly beauty of certain parts of the second movement of the long and fantastical work.

There are times, indeed, when Vincent d'Indy seems striving after the novel merely because it is the novel, and not because new ideas arising in his own mind suggest a novel phraseology and a startling language. Herein the composer becomes artificial, just as some of our modern poetasters and painters are artificial, because they are not really themselves. At the same time M. d'Indy is indeed a great musician, one to which the spirit, even after he has exhausted it, will insist on recurring.

The Tschaikowsky "Nut Cracker" Suite received an exquisite rendering at the hands of this brilliantly able orchestra, in whose conductor, Max Fiedler, reside in rare combination the two qualities of scholarship and imagination.

Miss Olga Samaroff, the pianiste, was the soloist. She played the Schumann concerto in A minor with the quiet resourcefulness she has so often demonstrated.

From NEW YORK AMERICAN,

Address ..... New York City.

Date .....

SYMPHONY GIVES 2 GERMAN NUMBERS

The programme of the Boston Symphony's concert given last night at Carnegie Hall was remarkable for two things: First, that neither of its two large numbers was German, and, second, for the brilliancy of Miss Olga Samaroff's performance of the piano part of the Schumann concerto.

The concert began with the second symphony of Vincent D'Indy. The Boston Symphony Society may have a special interest in this work, for that orchestra was the first to play it in America, and on the occasion of its second hearing M. D'Indy came over from Paris and conducted it for them.

It is only fair to commend Mr. Fiedler for the variety he succeeds in giving the public. If for nothing else than that and the faultless musicianship of his men, he deserves thanks. In the D'Indy number the execution of the musicians was the attractive feature.

As a composition the symphony is an excellent example of mathematical correctness; a problem in notes worked out with the absolute precision of an example in arithmetic, but with no respect for or thought of music as one understands it, say, according to the Schumann Concerto which followed or the Tschaikowsky Suite which closed the programme.

Miss Samaroff, the young American pianist, gave an inspired reading of the concerto. Her touch is sympathetic and she played with remarkable intonation and lucidity.

The Nutcracker Suite of Tschaikowsky seems to get a weekly hearing this season, but when one hears this bubbling, moving fairy story in music played with such buoyancy and spontaneity as it was last night it never could be wearisome.

The hall was crowded and a great deal of attention was directed toward Miss Geraldine Farrar, who looked very beautiful in one of the boxes, and who applauded enthusiastically.

SUN

New York City. DEC 10 1909

THE BOSTON ORCHESTRA

D'INDY'S SECOND SYMPHONY PERFORMED.

A Well Constructed Composition Replete in Acrid Harmonies—Mme. Olga Samaroff Plays Schumann's Piano Concerto in a Colorless Style.

The Boston Symphony Orchestra has come to town again and has once more brought Vincent d'Indy's symphony in B flat with it. The composition was produced here under the direction of Mr. Gericke on January 12, 1904, and it was again performed by this orchestra under the baton of Mr. d'Indy himself on December 7, 1905. On both occasions the music aroused speculation and spinal shivers simultaneously. But on neither was it so superbly played as it was last night.

Many beautiful thoughts have been uttered in Paris and Boston about Mr. d'Indy, his compositions in general and this symphony in particular, and lately the inhabitants of the cultivated city over against Cape Cod asked to have it repeated for their delectation. Judging from the demeanor of last night's audience the work will be vouchsafed another three years rest before the voice of its chromatic turtle doves are heard again in this land.

Mr. d'Indy once admitted that he had a dramatic conception in mind in the plan of this symphony. Its form is the "development of a veritable action." This is an explanation that does not greatly help, for while it is quite plain that there is an emotional scheme in the work we have been told that it will be useless to search for the key to the enigma.

There is much excellent formal workmanship in this symphony. The composer begins his first movement with a principal theme worthy of Strauss, bold, brilliant and calling for virtuosity from the horn. The second theme is equally striking in character and the working out shows good musicianship, but it wants a climax. The other movements utilize parts of the themes heard in the first, and introduce new matter so that the development of the composition has a keen intellectual interest. The slow second movement, elegiac in nature, has a march like the second theme, which teaches us that Mr. d'Indy has heard the "Fantastic Symphony" of Berlioz.

The third movement, an intermezzo, suggests a country festival about the time of the lemon harvest. The finale begins with an introduction and fugue and ends with a rondo. The introduction recapitulates themes already heard and the fugue is reared on the cantabile theme of the first movement. New matter is introduced and the whole comes to a conclusion with a chorale supposedly sung by monks who have sought the cloister because of utter disappointment with the joys of life.

The instrumentation of this symphony is luscious in its tonal richness and there is a general display of musical scholarship. But Mr. D'Indy's melodic and harmonic idioms belong to the outer extreme of that pungent world of dissonance in which Mr. Debussy dreams his operatic visions and Mr. Strauss makes orgies of song and story.

Much of this music biteth like an adder. When the composer has no other idea he takes two innocent minor seconds in different keys and incites them to mortal combat. And his themes are ofttimes reminiscent of better thoughts by other masters. It is strange indeed to hear from time to time curdled "Carmen," battered Berlioz or twisted "Tristan." After listening to the work one feels as if he had heard the song of an unripe persimmon.

But in Athens, where they are ever seeking something new, they love this symphony and must hear it twice. Thrice blessed is he who can revel in this concourse of sour sounds. Common New Yorkers will perhaps continue to prefer the old fashioned warblings of Mozart and Beethoven. Even "Ein Heldenleben" becomes as the croon of a cradle song beside this.

But, as already noted, it was beautifully played. Such opulence, solidity, transparency and perfect balance of tone are rarely heard even from this great Boston orchestra, while the clarity of enunciation of the themes and their repetitions in the course of the development of the performance was incomparably fine.

The soloist of the evening was Mme. Olga Samaroff, pianist, who played with the orchestra the lovely Schumann concerto. It was a smooth, fluent, colorless and unpoetic interpretation. Mme. Samaroff seemed to have little feeling for the romantic content of the work, or if she had, she found no color of tone or variety of accent adequate to its embodiment. The concert closed with Tschaikowsky's delightful "Nut Cracker" suite.

HERALD

New York City.

"NO ENCORE" RULE SAVES BOSTON PLAYERS

Large Audience at Orchestra's Concert in Carnegie Hall Demands Many Repetitions.

MISS SAMAROFF IS HEARD

Pianist Received with Marked Favor as Soloist with Noted Body of Musicians from "the Hub."

Three numbers made up the programme of the Boston Symphony Orchestra's concert last night in Carnegie Hall. The orchestral numbers were all familiar, consisting of Mons. D'Indy's second symphony and Tschaikowsky's "Nut Cracker Suite."

Miss Olga Samaroff, pianist, was the soloist, playing the well known Schumann concerto. She was heartily applauded when she appeared, and had to rise and bow her acknowledgement at the end of each movement. At the conclusion she was recalled half a dozen times.

The "no encore" rule obtains strictly at these concerts, otherwise Mme. Samaroff would have been compelled to "oblige." She played fluently and with a great deal of dash. There were moments when a bit more poetry would have added much to the enjoyment, but her technique was excellent.

The orchestra, conducted by Mr. Fiedler, played admirably. Especially in the Tschaikowsky suite. The conductor bowed his thanks and the members of the orchestra had to rise in answer to applause.

NEW YORK PRESS,

New York City.

IN THE REALM OF MUSIC

Boston Symphony Orchestra.

Max Fiedler once more distinguished himself last night, when the Boston Symphony Orchestra gave its second evening concert of the season in Carnegie Hall, as a conductor of advanced ideas, of eclectic taste and of daring. Only a short time ago the Hamburg-Boston leader exposed himself to attack by producing a highly modern work of Reger. Without flinching under the shafts of New York obstructionists he presented last night D'Indy's symphony in B flat major, No. 2, opus 57, which already had aroused their wrath several years ago, when the same orchestra under the composer's own direction, had given the work a hearing in New York.

Vincent D'Indy's symphony was heard to far better advantage under Fiedler than under the composer himself, who, whatever he is as a maker of music, is not a good conductor. The performance last night was not only an admirably clear and technically finished one, revealing the virtuosic power of the Boston Orchestra in a wonderfully brilliant light, but spirited and full of temperamental swing. Unquestionably this symphony grows on nearer acquaintance. Its manifold orchestral colors, the refinement of its manifold contrasts in instrumental tints and the skill of the composer's thematic workmanship present a fascinating study to the careful listener. Yet it cannot be said that rehearing shows more clearly than before inspiration or spontaneity. The symphony is a complicated and interesting structure, reared by purely cerebral impulse and skill.

The soloist, Mme. Olga Samaroff, who presented herself in Schumann's piano concerto in A minor, received enthusiastic tributes for her skillful and graceful performance. It cannot be said, however, that Mme. Samaroff was in her best mood. Frequently in passages that made demands on her technical prowess she appeared to forget that there are other considerations more important than mere mechanical exactitude. That surely is not this pianist's way of playing always.

The evening closed with a brilliant performance of Tschaikowski's "Nut Cracker" suite.

EVENING SUN,

ess ..... New York City.

DEC 1909

Philip Hale, in Saturday's Boston Symphony programme book, apropos of Gounod's "Stanzas of Sappho," recorded the fact that a theme which appealed to Gounod, if not to Massenet, had inspired no fewer than eleven grand operas, three ballets, two operettas, two cantatas, two overtures and [illegible] "solo scenes."

Better sixty years of "Sapph[illegible]" a cycle of Massenet. Old Pacini's not the oldest of the lot, either produced in Boston and doubtless York, in 1847, by Tedesco and the troupe. Gounod's Greek heroine was Pauline Viardot-Garcia.

[90]

THE MORNING TELEGRAPH
NEW YORK CITY
DEC 1 1 190

STRING NOTE IN BOSTON SYMPHONY

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Just because one of his men was careless about not returning other people's property, Conductor Max Fiedler, of the Boston Symphony, waved his baton over a depleted orchestra on Thursday evening. The careless one is Hermann Krauss, of Boston, a viola player. The aggrieved person is Sigmund Weitzner, who, with the aid of several other musicians, helps to make gastronomic life enjoyable in Hermann's Harlem Casino. Krauss is out on $1,000 bail for trial by the courtesy of Magistrate Breen, presiding in Jefferson Market Coourt.

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SUN
New York City.
DEC

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Violinist Krauss Charged With Stealing $250 Gogliano.

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Krauss, who lives at 15 Albemarle street, Boston, was at one time in an orchestra in this city, where he sat beside a man named Sigmund Weitzner of 730 Prospect avenue, Brooklyn. Weitzner, who also plays the violin, told Krauss that he had a Gogliano which belonged to H. F. Wilson of 577 Tenth avenue and asked Krauss if he knew anybody who wanted to buy it. Krauss said he had found a buyer and took the violin with him. That was the last Weitzner heard of it until he received a letter from Krauss saying that the violin had been stolen. All this happened several months ago and after ineffectual attempts had been made to locate the instrument Weitzner caused the arrest of Krauss.

N. Y. STAATSZEITUNG
DEC 11 1909

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BROOKLYN JOURNAL
NEW YORK CITY
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TIMES
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Mme. Schumann-Heink and Mr. Longy Soloists at the Second Concert.

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There were two soloists, of whom Mme. Schumann-Heink was the first in point of time. She sang the air with its preliminary recitative, "Never Shall Hymen," from Mozart's opera of "La Clemenza di Tito." It is an old favorite of hers, in which she exploits some extraordinary vocal effects and some phrasing that deeply impress the audience, though they are hardly exemplifications of the true style of Mozart singing. She was enthusiastically recalled several times, as she was after her second number, the stanzas from Gounod's "Sapho."

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It was a performance that might have taught much to other musical artists, workers in other mediums, even singers, as to refinements and beauties that they might profitably appropriate. The lesson might even have been enforced on that same platform at that very concert.

The programme was brought to an end, rather singularly, with the overture to Wagner's "Rienzi."

NEW YORK AMERICAN,
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German Soloist, Recovered from Indisposition, Delights Carnegie Hall Crowd.

Rarely has the Boston Symphony been heard in a more pleasing, popular concert than it gave yesterday afternoon at Carnegie Hall. It may have been due to the advance advertising for this concert that one of the largest audiences of the season crowded the hall. Standees were noticed not only downstairs but also in each of the balconies.

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The other soloist was Georges Longy, the first oboe player of the orchestra. He played the solo part in Handel's Concerto for oboe and string orchestra, and the effect, though rather strange and uncommon, was quite enjoyable.

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It is doubtful if the Tschaikowsky number has ever had a more inspirited reading than it had at Mr. Fiedler's hands yesterday. His symphony, which antedates the two sombre, nocturne-like symphonies—the Fifth and Pathetique—is a joyous, poetic work, breathing happiness in each of its four movements.

From the beginning to the end it bubbles over with airs that ripple all the way from the first violin to the double basses. Especially lovely is the scherzo, or third movement, and after finishing this the musicians were compelled to stand and bow before the applause came to an end.

The next concert of the Boston Symphony takes place on January 13, when Micha Elman will be the assisting artist.

TRIBUNE
New York City.
DEC 12 190

THE BOSTON ORCHESTRA.

While admiring, as one always must admire, the playing of the Boston Orchestra yesterday afternoon at Carnegie Hall, admiration was marred in a degree by the feeling that Mr. Fiedler was temporarily pursued by the demon of haste. In two numbers of the programme the extreme speed which he cultivated worked little harm and even helped to display the technical virtuosity of the musicians from Boston. But that virtuosity is known and appreciated in New York, and it is worse than idle to sacrifice higher qualities for the sake of its display, as we fear Mr. Fiedler has done on this visit. The numbers in question were the overture to "The Bartered Bride," by Smetana, and the third movement of Tschaikowsky's symphony in F minor—the much admired composition in which the band of viols is made to put on an antic disposition and play the part of a gigantic mandolin. Smetana's overture now belongs properly to the theatre in New York and could be spared from the concert room; but our visitors remain as indifferent to local doings and conditions as our local conductors do to the gifts which are brought from foreign parts; and so we are frequently invited to institute comparisons when it would be pleasanter to enjoy variety. In the first and fourth movements of the symphony there was occasionally a stirring of the spirit of unrest and a lack of contrast. The Boston Orchestra has frequently played the composition better and so have local organizations; but the pizzicato ostinato evoked much applause and may thus have attained its end. The other orchestral work, with which the concert was brought to a close, was the overture to "Rienzi." In the middle of the programme (which it might be wished had been preserved by Mr. Fiedler for places less generously provided with miscellaneous concerts than New York) there was a mixture of the admirable and deplorable—and it was the latter element which aroused the greater enthusiasm. It would be well if the confession alone would suffice. Mme. Schumann-Heink sang the scene and air, "Ecco il punto," from Mozart's "La Clemenza di Tito" as young singers and a public still fairly familiar with some of the traditions of the Mozart style ought never to be permitted to hear it sung. And she also sang "O ma Lyre immortelle," from Gounod's "Sapho," and evoked a second storm of frenetic applause. A pity that a voice of such opulent beauty should be used so inartistically. Fortunately, her Mozart air was followed at once by an illustration of what cantabile is. M. Longy played an archaic concerto for oboe by Handel—played it with a ravishing tone and a perfection of phrasing which ought to have set those whose hands were still tingling from ill advised applause to thinking.

The First Established and most Complete Newspaper Cutting Bureau in the World

AMERICAN REVIEW
NEW YORK CITY
DEC 1

Standing out clearly as the one brig number of an otherwise intensely dull program, Tschaikowsky's "Nutcracker" suite was gratefully received at the second Thursday evening concert of the Boston Symphony orchestra at Carnegie Hall on December 9th. Following Vincent D'Indy's disconnected depressing symphony in B Flat and Olga Samaroff's technically brilliant but colorless playing of the Schumann Concerto in A Minor, this delightful ballet music, magnificently played as it was, did much to revive a thoroughly worn out audience. But why his hearers must endure one hour of intense gloom in order to be rewarded with a few moments of unalloyed pleasure, is something only Mr. Fiedler can answer. From an educational standpoint, possibly, some excuse can be found for D'Indy's symphony, since it shows clearly along what lines the modern French composers are working. But it is extremely doubtful if even Mr. Fiedler's masterful handling could ever make this work acceptable.

M. S. R.

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Elman's first appearances of the season will be Thursday evening, January 13, and Saturday afternoon, January 15, with the Boston Symphony Orchestra, and the following week on the 19th he will give his first recital in Carnegie Hall. He is also booked for three concerts in the Metropolitan Opera House on Sunday evenings, February 13, 20 and 27, and on March 3 he will be the soloist at the closing concert of the Russian Symphony Orchestra in Carnegie Hall.

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DEC 12 190

THE BOSTON ORCHESTRA.

While admiring, as one always must admire, the playing of the Boston Orchestra yesterday afternoon at Carnegie Hall, admiration was marred in a degree by the feeling that Mr. Fiedler was temporarily pursued by the demon of haste. In two numbers of the programme the extreme speed which he cultivated worked little harm and even helped to display the technical virtuosity of the musicians from Boston. But that virtuosity is known and appreciated in New York, and it is worse than idle to sacrifice higher qualities for the sake of its display, as we fear Mr. Fiedler has done on this visit. The numbers in question were the overture to "The Bartered Bride," by Smetana, and the third movement of Tschaikowsky's symphony in F minor—the much admired composition in which the band of viols is made to put on an antic disposition and play the part of a gigantic mandolin. Smetana's overture now belongs properly to the theatre in New York and could be spared from the concert room; but our visitors remain as indifferent to local doings and conditions as our local conductors do to the gifts which are brought from foreign parts; and so we are frequently invited to institute comparisons when it would be pleasanter to enjoy variety. In the first and fourth movements of the symphony there was occasionally a stirring of the spirit of unrest and a lack of contrast. The Boston Orchestra has frequently played the composition better and so have local organizations; but the pizzicato ostinato evoked much applause and may thus have attained its end. The other orchestral work, with which the concert was brought to a close, was the overture to "Rienzi." In the middle of the programme (which it might be wished had been preserved by Mr. Fiedler for places less generously provided with miscellaneous concerts than New York) there was a mixture of the admirable and deplorable—and it was the latter element which aroused the greater enthusiasm. It would be well if the confession alone would suffice. Mme. Schumann-Heink sang the scene and air, "Ecco il punto," from Mozart's "La Clemenza di Tito" as young singers and a public still fairly familiar with some of the traditions of the Mozart style ought never to be permitted to hear it sung. And she also sang "O ma Lyre immortelle," from Gounod's "Sapho," and evoked a second storm of frenetic applause. A pity that a voice of such opulent beauty should be used so inartistically. Fortunately, her Mozart air was followed at once by an illustration of what cantabile is. M. Longy played an archaic concerto for oboe by Handel—played it with a ravishing tone and a perfection of phrasing which ought to have set those whose hands were still tingling from ill advised applause to thinking.

The First Established and most Complete Newspaper Cutting Bureau in the World

NEW YORK CITY
DEC 1

Standing out clearly as the one brig number of an otherwise intensely dull program, Tschaikowsky's "Nutcracker" suite was gratefully received at the second Thursday evening concert of the Boston Symphony orchestra at Carnegie Hall on December 9th. Following Vincent D'Indy's disconnected depressing symphony in B Flat and Olga Samaroff's technically brilliant but colorless playing of the Schumann Concerto in A Minor, this delightful ballet music, magnificently played as it was, did much to revive a thoroughly worn out audience. But why his hearers must endure one hour of intense gloom in order to be rewarded with a few moments of unalloyed pleasure, is something only Mr. Fiedler can answer. From an educational standpoint, possibly, some excuse can be found for D'Indy's symphony, since it shows clearly along what lines the modern French composers are working. But it is extremely doubtful if even Mr. Fiedler's masterful handling could ever make this work acceptable.

M. S. R.

The First Established and most Complete Newspaper Cutting Bureau in the World

NEW YORK CITY
DEC 12 1909

Elman's first appearances of the season will be Thursday evening, January 13, and Saturday afternoon, January 15, with the Boston Symphony Orchestra, and the following week on the 19th he will give his first recital in Carnegie Hall. He is also booked for three concerts in the Metropolitan Opera House on Sunday evenings, February 13, 20 and 27, and on March 3 he will be the soloist at the closing concert of the Russian Symphony Orchestra in Carnegie Hall.

TIMES
New York City.
DEC 1[illegible] 1909

Boston Symphony Orchestra's Inspiring Presentation of Vincent D'Indy's Second Symphony.

VINCENT D'INDY'S second symphony, played on Thursday night, and wonderfully played by the Boston Symphony Orchestra, can hardly be said to have conquered more admiration than it did when it was played here before, twice in the year 1905. During the period that has elapsed since then, at least one of the forces that might have militated strongly against its acceptance by the intelligent musical public has been diminished in its influence. That is the strangeness of the musical idiom in which the composer's ideas were conceived and in which he has cast them in this work. He has gone over heart and soul to the tendencies of the contemporary French school of composers most conspicuously represented at present by Claude Debussy and Maurice Ravel. He was not always so minded, and there are earlier works of his that move the good old-fashioned tonalities and harmonies that served Wagner. Nobody could possibly accuse Mr. d'Indy of anything like insincerity in the change that has come over his style; and it may be assumed that his art has made a natural growth to its present position.

The tonal combinations and progressions that the modern Frenchmen deal with have become familiar enough now to those who follow music in its public performances. The augmented harmonic intervals, the lack of definite tonality in the older sense, the unusual melodic progressions that ignore the usual divisions of the diatomic scale—all these things have become familiar in the works of Debussy, d'Indy, Ravel, Fauré, that have been heard here. Some of them are able to make use of this material with effects of transporting beauty, as Debussy does in many, many pages of his "Pelléas et Mélisande." D'Indy himself wrought in it with splendid eloquence and dignity in his string quartet. Many things that once seemed impossible, wearying discord, purposeless ugliness, have compelled acceptance by the unwilling ear. There is much that seems still irreconcilable with beauty in some of Debussy's work, as his orchestral piece entitled "The Sea"; and the Spanish suite of Ravel's that Mr. Damrosch played the other day has plenty of matter that seems simply like unsuccessful experiment. D'Indy's symphony has passages of strained unpleasantness, deliberately calculated, so it seems, to work out to their utmost in it the harmonic combinations that fall so distressingly upon the ear.

D'Indy is one whose attitude is austere toward that which would strike his hearers as sensuously beautiful. He is apparently very little concerned with this. He is a "cerebral," and is more interested in pushing a principle to its logical outcome than to gain adherence for it by mollifying methods. As has already been said in these columns, he seems to be one who would reconstitute our ears, to force the acceptance of sounds that now seem so malignant and impossible. There is every reason derived from experience to believe that he or some other like him may succeed, as in fact they are succeeding. The history of music for three hundred years or more is an exemplification of how the feeling for harmony has been enlarged and how sounds that once were impossible have become not only possible but poignantly expressive, and a source of aesthetic delight. New departures in harmony are like vice, a monster of frightful mien. They need only to be heard often enough, when we first endure then pity, then embrace. How long is it since Richard Strauss's "Don Juan," "Death and Transfiguration," "Till Eulenspiegel," were considered incomprehensible, repulsive, vulgar, a bewildering mass of cacophony, purely as music and without regard to what the composer's ulterior purpose was in them? Their harmony was sour and distressing, and was accounted for by the most fantastic perversions of the terms which the harmony theorists use. Yet, to-day, are not these pieces welcome additions to the programmes of orchestras able to play them? And if they are stirring to the musical pulse, they no longer distress and puzzle the musical understanding. How many years ago is it since Eduard Hanslick called Tschaikowsky's violin concerto "stinking" music? It is no longer malodorous in the hands of violinists able to master its dificulties. There is no need to recall what was done and said about Wagner's music for fifty years, nor how that which bewildered, dazed, enraged, and infuriated, has ended by ravishing and delighting. It is Wagner's harmony that first and foremost did the one and the other.

Less easy is it to think of Robert Schumann as one who undermined and destroyed all the foundations of the beautiful in music; yet there was nothing too severe to be said about his music by the English critics, chief among whom was Henry F. Chorley. He found his symphonies "centos of common phrases and rejected chords," presented with "courageous eccentricity and pretension." And then, alas, he goes into the analogy of Beethoven's works, misunderstood in the beginning, to be recognized at their true value by a later and repentant reconsideration:

> The listener who cannot be charmed, says this critic of light and leading, speaking of Schumann's B flat symphony, is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were for a while misunderstod, I venture to reply, because they were novel. The works of Dr. Schumann will by certain hearers be forever disliked because they tell us nothing that we have not known before, though we might not have thought it worth listening to.

Or shall we recall the anger that Mozart aroused when he wrote into the introduction of his C major quartet harmonies and harmonic sequences that his contemporaries knew not? Mozart was no reformer, and only in a limited degree an innovator, but these few measures brought ire upon him, which we may be able to understand to-day, even though we cannot put ourselves into a sympathetic attitude toward it.

If we go back to the time of Palestrina and his contemporaries we reach a style of music in which no dissonance whatever was allowed without "preparation"; when the chord of the dominant seventh, which has been the indispensable harmonic material of all the music we know as "modern," was not known and not used. Every advance toward this commonplace of today was opposed as a subversion of the beauty, dignity, and purity of the art, from the time when Monteverde was accused of losing sight of the true object of music—"to give pleasure." And how could pleasure be given by the introduction of strange new combinations of tones sounding together, which the ear had never heard before? The experience had not yet been undergone of what might be made to "please." Mozart said, many years later, "Music, even in the most terrible situations, ought never to offend the ear, but should still delight it, and never cease to be music." Excellent dictum, but how apply it as an infallible criterion? Old Galuppi, when Charles Burney visited him in Venice in 1770, gave his English visitor a definition of good music which he thought "admirable, and, though short, comprehensive." It consisted, he said, of "beauty, clearness, and good modulation." Yet it may be seriously questioned whether he would have found one of these qualities in the prelude to "Tristan und Isolde," unless he could have been taken quickly through a hundred years of training before he was set down before an orchestra to hear it. Nor would Mozart, probably, have thought that in the finale of "Götterdämmerung," a "terrible situation," music was remaining music, or was pleasing his ear, unless he, too, had bridged over a hundred years of change.

It is very easy to prove too much by reflection upon the lessons of musical history. We may be pretty certain that our likes and dislikes, especially our dislikes, will not remain a criterion of excellence very long, even for ourselves. Most people may bring themselves to a consciousness of a change, a development. But we may also be sure that anything that sounds bad to-day is not necessarily going to sound good to-morrow. The only thing that counts is a sincere reckoning with one's own artistic conscience.

RICHARD ALDRICH.

From NEW YORK PRESS,
Address New York Ci
Date DEC 12 1909

IN THE REALM OF MUSIC

Boston Symphony's Concert.

In its matinee concert yesterday afternoon the Boston Symphony Orchestra offered so large and varied a musical bill the public could not resist the proferred temptation, and stormed the box office of Carnegie Hall. Every seat in the house was occupied shortly after the time of beginning, and there were plenty of standees.

Perhaps the principal atraction, at least in the minds of many, was the appearance of the beloved contralto, Mme. Schumann-Heink. She came forward twice, contributing two big numbers. Georges Longy, the Boston orchestra's famous oboe player, represented the most interesting single feature of the afternoon to others.

Then there was the special appeal of the programme. Smetana's overture to "The Bartered Bride," which opened the afternoon, has become popular here through the interpretative medium of Mahler's art. The next number, Tschaikowsky's Fourth Symphony, made familiar by the Russian Symphony Orchestra and the authoritative hand of Wasilly Safonoff, had been withheld from public hearing just long enough to sharpen the appetite. Wagner's "Rienzi" overture, coming after the solo offerings, with its martial strains, rounded out the list appropriately, no excessive strain having been put on the intelligence of the listener at any time.

Mme. Schumann-Heink, who was heard in the recitative "Now, Vitellia!" and Rondo, "Never shall Hymen," from Mozart's "Titus," and in the Stanzas of Sappho from Gounod's opera "Sappho," was in superb voice and sang as only she can sing, with a combination of dramatic power and lightness of execution that amazed and delighted. She was contralto, mezzo-soprano, dramatic soprano, lyric soprano and coloratura soprano all in one. Her deep tones had richness, energy, force; her high notes, though not as free and open in quality, were wonderfully under control and capable of astonishing dynamic flexibility.

Not many in the audience were accustomed to the oboe as a solo instrument. Much as the average listener may have enjoyed Handel's delightful concerto for that instrument, with accompaniment of strings and piano, he hardly realized what an extraordinary artistic achievement Georges Longy put to his credit by a performance that technically and musically was impeccable.

Tschaikowsky's symphony was given in a way that exposed brilliantly the euphony, quick responsiveness and technical proficiency of the Boston orchestra, that showed up this wonderful aggregation of musicians clearly as a band of virtuosi. After the pizzicato scherzo, taken at a more rapid tempo than that established by Safonoff and the Philharmonic Orchestra, Fiedler asked all his men to rise in response to the applause. The reading of the symphony, in most respects, was an admirable one, though it lacked some of the robust Slavonic humor and emotional throb that Safonoff infused into this music.

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THE BOSTON ORCHESTRA.

Mme. Schumann-Heink and Georges Longy Provide Solo Numbers.

The second matinée concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon boasted of generous variety of style in its programme. It began with that sparkling, exhilarating glass of musical champagne, Smetana's "Bartered Bride" overture. After this came the feverish imagery of the first movement of the F minor concerto of Tschaikowsky. This does not mean that the remainder of the symphony was not played but that the adjective feverish would not apply to all of it.

The symphony is so familiar that no account of its character is required at this time. Suffice it to say that it was beautifully performed according to the elegant and finished manner of the Boston orchestra. Doubtless nothing in its presentation moved the audience more than the amazing swiftness, dexterity and clearness with which the pizzicato ostinato was played. This was a feat of orchestral virtuosity such as this town has rarely heard.

Two soloists were in the field, Mme. Schumann-Heink and Georges Longy, the sollo oboist of the orchestra. Mme. Schumann-Heink sang once again that air from Mozart's "Titus" which she has made especially her own and which she sang yesterday as no one else sings it or might wish to sing it. She was heard also in some music by Gounod.

Mr. Longy played Handel's concerto for oboe. It was a real treat in purity of tone, musicianship, finish and gentle nuance that Mr. Longy gave his hearers, and he was warmly applauded.

Newspaper Cutting Bureau in the World
[illegible] JOURNAL
From
Address
Date DEC 12

Konzerte.

Mischa Elman, der russische Violinist, der in letzter Saison mit so großem Erfolg hier spielte, wird in der gegenwärtigen Saison in 16 Konzerten mit dem Boston Symphony Orchester spielen. Zwei dieser Konzerte werden in unserer Stadt gegeben werden. Später wird Elman mit dem Russischen Symphonie-Orchester hier spielen.

York, 1

WORLD
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DEC 12 190

MATINEE CONCERT OF THE BOSTON SYMPHONY

Schumann-Heink and Georges Longy Soloists of Long but Attractive Programme.

By Reginald de Koven.

There were two soloists at the second matinee concert of the Boston Symphony Orchestra under Max Fiedler at Carnegie Hall yesterday afternoon—Mme. Schumann-Heink, who sang for the first time this season, and Georges Longy, first oboe of the orchestra.

The programme, though rather long, was more attractive than that presented on Thursday night, as Tschaikowsky, whose Fourth Symphony was the orchestral feature of the programme, is surely better worth hearing than Vincent d'Indy.

The opening number, Smetana's "Bartered Bride" overture, was played with great dash and brio. A little hurried in tempo, as I thought, which made the running counterpoints sound somewhat confused, but still a brilliant performance.

Mr. Fiedler's reading of the symphony was dramatic and forcible, lucid in the exposition of the rhythmic, melodic materials and fiery in climax.

A little dry of mood, perhaps, as in the Andantino, and missing something of the inner tragic subtlety of a work which begins and ends in the almost sardonic "Fate" theme, with the announcement that Fate rules our lives, [illegible] and struggle as we may. The orchestra played magnificently; the third movement, Pizzicato Ostinato, as a bit of orchestral bravura I have seldom heard equalled, and the prolonged applause showed that the audience was fully alive to its unusual excellence.

Perhaps the most interesting feature of the programme was the Handel concerto for oboe and string orchestra, the solo part of which was delightfully played by M. Longy.

It is easy to understand the absolute supremacy of the Boston Orchestra when from out of its ranks can step a soloist of the artistic calibre of M. Longy, as displayed by his work yesterday.

The oboe is a somewhat unusual solo instrument, as its striking individuality of tone is so marked that great variety of tone color is not obtainable from it, and it therefore is apt to become monotonous. But the pure oboe tone, sweet, full and expressive in quality, which M. Longy produced, combined with his rare technical facility and artistic appreciation, made the quaint Handelian number decidedly attractive.

Mme. Schumann-Heink, with her wonderful range and quality of voice and beauty of tone unimpaired, sang with all her wonted finish and elegance of style and interpretive appreciation a recitative and aria, "Sextus," from Mozart's opera "Titus," and the "Stances de Sapho" from Gounod's little known opera of the same name, to great applause.

Some high staccato passages a mezza voce in the first of these numbers were simply exquisite in execution, and it struck me as something much to be wondered at that with the present dearth of contralti at both opera houses this great singer and dramatic artist should be permitted to confine her artistic usefulness to concert work alone.

A most effective performance of Wagner's rather blatant "Rienzi" overture brought to a close a programme which was by no means as long in the hearing as it looked on paper.

[92]

NEW YORK HERALD,
From
Address New York City.
Date 12

MME. SCHUMANN-HEINK HEARD

She Sings with the Boston Orchestra, which Gives an Excellent Performance.

Mme. Schumann-Heink sang beautifully at a concert of the Boston Orchestra yesterday afternoon in Carnegie Hall. Neither the aria from Mozart's "Titus," beginning "Nie soll mit Rosen," nor the lament from Gounod's "Sapho" gave much scope for her vocal art or her instinct for dramatic expression, but she sang both with such exquisite taste that the audience brought her back to the stage many times.

The other soloist of the afternoon, Mons. Georges Lougy, played an oboe concerto by Handel. It was more curious than beautiful, but nevertheless it had a certain quaint charm about its three short movements and it was capitally done.

Mr. Fiedler's orchestral programme consisted of the overture to "The Bartered Bride," Tschaikowsky's fourth symphony and the "Rienzi" overture.

The orchestra again distinguished itself by a performance of remarkable brilliancy. The symphony, in particular, was played with a perfection of tone and technical finish that aroused the house to enthusiasm. After the scherzo the musicians rose at Mr. Fiedler's request and bowed their acknowledgment of the applause.

EVENING POST
From
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Date

Saturday and Sunday Concerts.

They call it "The Sold Bride" in Boston, but by any other name the overture to Smetana's "Bartered Bride" sounds as well when it is played as merrily as the Boston Orchestra played it on Saturday. The symphony was the fourth composed by the immortal Russian melodist, Peter Ilich Tchaikovsky; in its performance the orchestra executed a special stunt by the marvellous precision and speed of the pizzicato ostinato, in which all the strings are plucked instead of bowed. Wagner's "Rienzi" overture was played in heroic fashion, and Mr. Longy played a quaint Handel concerto for oboe delightfully. What the audience, however, enjoyed and applauded most was the great voice and the rare art of Mme. Schumann-Heink, who sang an aria from Mozart's "Titus" and "O ma lyre immortelle" from Gounod's "Sapho"—an opera, by the way, which it would be interesting to hear, for comparison with Massenet's. Gounod must have thought a good deal of this work of his, since he recast and rewrote it twice, the second time thirty-three years after its first production, in 1851.

EVENING WORLD,
New York City.
DEC 13 1909

BOSTON ORCHESTRA PLAYS TSCHAIKOWSKY'S FOURTH.

Max Fiedler may not be an ideal programme maker, but as the leader of the Boston Symphony Orchestra he is proving himself worthy of his illustrious predecessors. It was a beautiful pronouncement of Tschaikowsky's fourth symphony that he and his band made at Carnegie Hall on Saturday afternoon. The programme began with Smetana's overture to "The Bartered Bride" and ended with Wagner's "Rienzi" overture. The soloists were Schumann-Heink and Georges Longy, first oboeist of the orchestra. The singer chose her old favorite, the recitative and aria from Mozart's "Titus" and Gounod's "Stances de Sapho." She was enthusiastically received. Mr. Longy played most artistically in Handel's concerto for oboe and string orchestra, although the instrument for solo purposes seems strange to modern ears.

EVENING TELEGRAM,
New York City.
DEC 13 1909

Tschaikowsky's fourth symphony, superbly performed by the Boston Symphony at the Saturday matinee in Carnegie Hall, was a feast in itself. Add to that Mme. Schumann-Heink in arias by Mozart and Gounod, the overtures to "The Bartered Bride" and to "Rienzi," to say nothing of a concerto for oboe, and the listener had a veritable feast, pressed down and overflowing.

STAATS ZEITUNG
New York City.
DEC 18 1909

Das Smetanasche Juwel, die Ouverture aus der „Verkauften Braut", fand im letzten Konzert der Bostoner eine prächtige Wiedergabe. Herr Fiedler dirigirte das geistreiche, formvollendete, erquicklich heitere Stück, dieses Muster graziösen Satzbaues, mit sichtlichem Behagen, das sich auch den Zuhörern mittheilte, zudem das Orchester dem reizvollen Musikstück eine leichte, huschende und virtuose Ausführung zu Theil werden ließ, die entzückte. Wie sich die abgerissenen Fragmente der Skalen D-Moll und F-Dur zu 5 Tönen erweitern, diese und jene Stimme dazutritt, um kanonisch verarbeitet zu werden, dieses zierliche und feinkomische Auf- und Abwiegen, das ganze heitere Spiel des Prestissimo, das so duftig genommen wurde, und in dem doch jede Figuration so deutlich und bestimmt konturirt erklang, das mußte man gestern in dieser bravourös-stilistischen Ausführung auf das Höchste bewundern.

Eine sehr gute Ausführung fand die Tschaikowsky'sche Symphonie No. 4 in F-Moll, aus der wir besonders den dritten Satz herausheben wollen. Die drei Gruppen des Orchesters kommen zuerst separat, um sich erst zum Schlusse zu vereinigen, und die Streicher erklingen in pizzicato ostinato. Das war trefflich vorbereitet und schön entwickelt. Den letzten Satz nahm Herr Fiedler etwas schnell. Wenn dadurch auch etwas von der Safonoff'schen „Steppenstimmung", die uns noch im Sinn liegt, verloren ging, so diente das beschwingtere Zeitmaß doch dazu, die etwas dicke und mäßige Instrumentation dieses Finales weniger starr erscheinen zu lassen. Alle Gruppen erklangen in vollendeter Bravour, wie wir es von den Bostonern gewohnt sind.

An Frau Schumann-Heink's reifer Kunst durfte man sich wieder mit Wonne erfreuen, denn die Künstlerin war einfach großartig bei Stimme und Laune, und spielte mit den schwierigsten Gesangsproblemen mit einer Leichtigkeit, die an das bekannte „Glas Wasser trinken" gemahnte. Das bekannte Rezitativ und die Arie aus Mozart's „Titus", ein brillantes Repertoirestück der Künstlerin, imponirte wieder durch den bewunderungswürdigen Stil, die große, plastische Linie und die Füllung mit edelstem Ton. Dergleichen singt der Künstlerin keine nach. Mit entzückender Feinheit und subtilster Wirkung sang Frau Schumann-Heink hierauf die „Stanzen der Sapho" aus Gounod's Oper „Sapho". Das Publikum tief sie begeistert achtmal hervor, aber die Künstlerin ließ sich die im Rahmen eines Symphonie-Konzerts einmal nicht übliche Zugabe weder abschmeicheln, noch abtrotzen.

Der zweite Solist der Veranstaltung war der verdienstvolle erste Oboist des Orchesters, Herr Longy, ein Künstler von größter Bedeutung auf seinem Instrument. Er spielte mit Streicherbegleitung Händel's recht veraltet klingendes Concert für Oboe und Streicher. Er meisterte sowohl die krausen Figurationen als das breite Largo mit prächtigen Ton, einer sichter tadellosen Intonation und durchgeistigten Technik, Eigenschaften, die volle Bewunderung würdig sind. Er wurde lebhaft gefeiert. H.

Newspaper Cutting Bureau in the World
TOWN'S COUNTRY.
From
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Date DEC 18 1909

The second pair of concerts given by the Boston Symphony Orchestra took place on Thursday evening, December ninth, and the following Saturday afternoon, in Carnegie Hall. At the first concert, D'Indy's Symphony in B flat major was performed. It is a brilliant and poignant composition, illustrating to the full, modern French orchestration; it had been heard twice before in New York, the composer himself conducting it in December, 1905. Schumann's beautiful pianoforte concerto in A minor and Tschaikowsky's "Nut Cracker" suite were also heard. Mme. Olga Samaroff, of charming appearance, was the soloist, playing the concerto with a fluent technic and graceful style; the Schumannesque spirit she failed to impart to it. The Saturday concert was an especially fine one, the inspiration of artistic perfection was poured into each number by orchestra and soloists, of which latter there were two, Mme. Schumann-Heink and Mr. Georges Lengy, and the distinguished leader, Mr. Max Fiedler conducted.

MUSIC AND MUSICIANS—Continued

EVENING SUN,
New York City.
DEC 27

New Year audiences are to hear the New York Symphony Orchestra at the New Theatre on Jan. 2, and at Carnegie Hall on Jan. 4. The Volpe Orchestra plays on Jan. 9 at Carnegie Hall. The Boston Symphony Orchestra returns here on Jan. 13 and 15, with Mischa Elman.

[93]

From GLOBE & COMMERCIAL ADV
Address New York City
DEC 14

The Boston Symphony.

A PROGRAMME that might be called miscellaneous, for its variety was rather greater than logical consistency, was presented by the Boston Symphony Orchestra under the direction of Max Fiedler at its second afternoon concert of the season in Carnegie Hall Saturday afternoon. The opening number was Smetana's sparkling overture to his opera, "The Bartered Bride." Then followed the symphony, Tschaikowsky's fourth, in F minor, after which came three solo numbers, an aria from Mozart's "Titus," a concerto by Handel for oboe and string orchestra, and the "Stances de Sapho," from Gounod's opera of that name. The overture to "Rienzi" was the concluding number. Mme Schumann-Heink and Georges Longy were the soloists. The audience completely filled the house, and there was such enthusiasm as is to be expected when familiar works are played with such vigor, sonority, and finish as characterized the Boston orchestra's performance at this concert.

The display of the consummate virtuosity of the orchestra was, in fact, the salient feature of the concert. The Smetana overture has been played rarely with such velocity and deftness. In the symphony there were many passages where the players distinguished themselves. Most notable of these was the first theme of the scherzo, played pizzicato by all the strings. Such absolute precision and delicate shading as was displayed here comes only of the greatest technical excellence and most efficient drilling. Also notable were the solos for the wind instruments in the andantino; they were delightful in their tone quality and expressive phrasing. The symphony was read by Mr. Fiedler in a vigorous and eloquent manner. There were splendidly wrought climaxes in the first movement, and the clarity that was obtained in its tumultuous working out section was worthy of comment.

Mme Schumann-Heink received a most hearty reception from the audience, and was recalled after her solos many times. She sang with the artistic intelligence for which she is distinguished. Mr. Longy gave a masterly performance of the Handel concerto. The beautiful, silvery tone that he produced from the instrument and his finished phrasing were a delight.

Newspaper Cutting Bureau of the World
VOGUE.
NEW YORK 6111
DEC 18 1909

In the concert field we have had the Olive Mead Quartet, giving its first concert of the season in Mendelssohn Hall before a large and justly appreciative gathering; the Boston Symphony Orchestra; the New York Symphony, with Walter Damrosch conducting; the Philharmonic Society, at whose head Gustav Mahler now stands; the Volpe Symphony Orchestra; the Kneisel Quartet; the Young People's Symphony concerts; the Oratorio Society in that great work of Beethoven's in D, about which we shall have something in detail next week; Teresa Carreño in a piano recital, and a recital by Rachmaninoff; another by Yolando Mero, and still another by Pepito Arriola, a boy of twelve who plays the piano like a man of thirty.

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The January concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, January 13th, and Saturday afternoon, January 15th respectively. At both concerts Mischa Elman will be the soloist, making his first appearances of the season at this time.

EVENING TELEGRAM,
New York City.
DEC 31 1909

The January concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, January 13, and Saturday afternoon, January 15, respectively. At both concerts Mischa Elman will be the soloist, making his first appearances of the season at this time.

New York City.
JAN 2- 1910

BOSTON SYMPHONY ORCHESTRA.

The next Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 13, and Saturday afternoon, January 15, respectively. At both concerts Mischa Elman will be the soloist.

The programme for the Thursday evening concert will comprise Beethoven's symphony "Eroica," Tschaikowsky's concerto for violin and Dukas's "The Sorcerer's Apprentice." On Saturday afternoon the orchestral numbers will be the prelude to "Lohengrin," Elgar's symphony in A flat major and the overture to Weber's opera "Euryanthe." Mr. Elman will play Beethoven's concerto for violin and orchestra.

WORLD
New York City
JAN 2- 1910

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NEW YORK AMERICAN,
New York City.
JAN 2 1910

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TIMES
New York City.
JAN 2- 1910

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Newspaper Cutting Bureau in the
From STAATS ZEITUNG
Address NEW YORK
Date JAN 2

Kommende Konzerte und Notizen.

Das nächste Konzertpaar des Bostoner Symphonie-Orchesters findet unter Leitung von Herrn Max Fiedler Donnerstag, den 13. Januar Abend und Samstag, den 15. Nachmittag in Carnegie Hall statt. Der Solist der beiden Konzerte ist Herr Mischa Elman, welcher das Tschaikowsky'sche, resp. das Beethoven'sche Violinkonzert mit Orchester spielen wird. Herr Fiedler dirigirt am Donnerstag Beethoven's „Eroica" und Dukas' „Zauberlehrling" und am Samstag das Vorspiel zum „Lohengrin", Elgar's Erste Symphonie und Weber's Euryanthe-Ouverture.

Das nächste Konzert der New York Symphonie-Gesellschaft ist für kommenden Dinstag Abend in Carnegie Hall mit folgendem Programm angekündigt: Schumann, Dritte Symphonie („Rheinische"), Goldmark, Scherzo op. 45, Strauß, „Don Juan" und Grieg, A-Moll Piano-Konzert mit Frau Carreño als Solistin.

From NEW YORK HERALD,

Address New York City.

Date

MME. SCHUMANN-HEINK HEARD

She Sings with the Boston Orchestra, which Gives an Excellent Performance.

Mme. Schumann-Heink sang beautifully at a concert of the Boston Orchestra yesterday afternoon in Carnegie Hall. Neither the aria from Mozart's "Titus," beginning "Nie soll mit Rosen," nor the lament from Gounod's "Sapho" gave much scope for her vocal art or her instinct for dramatic expression, but she sang both with such exquisite taste that the audience brought her back to the stage many times.

The other soloist of the afternoon, Mons. Georges Lougy, played an oboe concerto by Handel. It was more curious than beautiful, but nevertheless it had a certain quaint charm about its three short movements and it was capitally done.

Mr. Fiedler's orchestral programme consisted of the overture to "The Bartered Bride," Tschaikowsky's fourth symphony and the "Rienzi" overture.

The orchestra again distinguished itself by a performance of remarkable brilliancy. The symphony, in particular, was played with a perfection of tone and technical finish that aroused the house to enthusiasm. After the scherzo the musicians rose at Mr. Fiedler's request and bowed their acknowledgment of the applause.

From EVENING POST

Address New York City.

Date

Saturday and Sunday Concerts.

They call it "The Sold Bride" in Boston, but by any other name the overture to Smetana's "Bartered Bride" sounds as well when it is played as merrily as the Boston Orchestra played it on Saturday. The symphony was the fourth composed by the immortal Russian melodist, Peter Ilich Tchaikovsky; in its performance the orchestra executed a special stunt by the marvellous precision and speed of the pizzicato ostinato, in which all the strings are plucked instead of bowed. Wagner's "Rienzi" overture was played in heroic fashion, and Mr. Longy played a quaint Handel concerto for oboe delightfully. What the audience, however, enjoyed and applauded most was the great voice and the rare art of Mme. Schumann-Heink, who sang an aria from Mozart's "Titus" and "O ma lyre immortelle" from Gounod's "Sapho"—an opera, by the way, which it would be interesting to hear, for comparison with Massenet's. Gounod must have thought a good deal of this work of his, since he recast and rewrote it twice, the second time thirty-three years after its first production, in 1851.

From EVENING WORLD,

New York City.

DEC 13 1909

BOSTON ORCHESTRA PLAYS TSCHAIKOWSKY'S FOURTH.

Max Fiedler may not be an ideal programme maker, but as the leader of the Boston Symphony Orchestra he is proving himself worthy of his illustrious predecessors. It was a beautiful pronouncement of Tschaikowsky's fourth symphony that he and his band made at Carnegie Hall on Saturday afternoon. The programme began with Smetana's overture to "The Bartered Bride" and ended with Wagner's "Rienzi" overture. The soloists were Schumann-Heink and Georges Longy, first oboeist of the orchestra. The singer chose her old favorite, the recitative and aria from Mozart's "Titus" and Gounod's "Stances de Sapho." She was enthusiastically received. Mr. Longy played most artistically in Handel's concerto for oboe and string orchestra, although the instrument for solo purposes seems strange to modern ears.

From EVENING TELEGRAM,

New York City.

DEC 13 1909

Tschaikowsky's fourth symphony, superbly performed by the Boston Symphony at the Saturday matinee in Carnegie Hall, was a feast in itself. Add to that Mme. Schumann-Heink in arias by Mozart and Gounod, the overtures to "The Bartered Bride" and to "Rienzi," to say nothing of a Handel concerto for oboe, and the listeners had a veritable feast, pressed down and overflowing.

From STAATS ZEITUNG

New York City.

DEC 18 1909

Bostoner Symphonie-Konzert.

Das Smetana'sche Juwel, die Ouverture aus der „Verkauften Braut", fand im letzten Konzert der Bostoner eine prächtige Wiedergabe. Herr Fiedler dirigirte das geistreiche, formvollendete, erquicklich heitere Stück, dieses Muster graziösen Satzbaues, mit sichtlichem Behagen, das sich auch den Zuhörern mittheilte, zudem das Orchester dem reizvollen Musikstück eine leichte, huschende und virtuose Ausführung zu Theil werden ließ, die entzückte. Wie sich die abgerissenen Fragmente der Skalen D-Moll und F-Dur zu 5 Tönen erweitern, diese und jene Stimme dazutritt, um kanonisch verarbeitet zu werden, dieses zierliche und feinkomische Auf- und Abwiegen, das ganze heitere Spiel des Prestissimo, das so duftig genommen wurde, und in dem doch jede Figuration so deutlich und bestimmt konturirt erklang, das mußte man gestern in dieser bravourös-stilistischen Ausführung auf das Höchste bewundern.

Eine sehr gute Ausführung fand die Tschaikowsky'sche Symphonie No. 4 in F-Moll, aus der wir besonders den dritten Satz herausheben wollen. Die drei Gruppen des Orchesters kommen zuerst separat, um sich erst zum Schlusse zu vereinigen, und die Streicher erklingen in pizzicato ostinato. Das war trefflich vorbereitet und schön entwickelt. Den letzten Satz nahm Herr Fiedler etwas schnell. Wenn dadurch auch etwas von der Safonoff'schen „Steppenstimmung", die uns noch im Sinn liegt, verloren ging, so diente das beschwingtere Zeitmaß doch dazu, die etwas dicke und mäßige Instrumentation dieses Finales weniger starr erscheinen zu lassen. Alle Gruppen erklangen in vollendeter Bravour, wie wir es von den Bostonern gewohnt sind.

An Frau Schumann-Heink's reifer Kunst durfte man sich wieder mit Wonne erfreuen, denn die Künstlerin war einfach großartig bei Stimme und Laune, und spielte mit den schwierigsten Gesangsproblemen mit einer Leichtigkeit, die an das bekannte „Glas Wasser trinken" gemahnte. Das bekannte Rezitativ und die Arie aus Mozart's „Titus", ein brillantes Repertoirestück der Künstlerin, imponirte wieder durch den bewunderungswürdigen Stil, die große, plastische Linie und die Füllung mit edelstem Ton. Dergleichen singt der Künstlerin keine nach. Mit entzückender Feinheit und subtilster Wirkung sang Frau Schumann-Heink hierauf die „Stanzen der Sapho" aus Gounod's Oper „Sapho". Das Publikum rief sie begeistert achtmal hervor, aber die Künstlerin ließ sich die im Rahmen eines Symphonie-Konzerts einmal nicht übliche Zugabe weder abschmeicheln, noch abtrotzen.

Der zweite Solist der Veranstaltung war der verdienstvolle erste Oboist des Orchesters, Herr Longy, ein Künstler von größter Bedeutung auf seinem Instrument. Er spielte mit Streicherbegleitung Händel's recht veraltet klingendes Concert für Oboe und Streicher. Er meisterte sowohl die krausen Figurationen als das breite Largo mit prächtigen Ton, eine sicher tadellosen Intonation und durch geistigten Technik, Eigenschaften, die volle Bewunderung würdig sind. Er wurd lebhaft gefeiert. H.

Newspaper Cutting Bureau in the World

From

Address

Date DEC 18 1909

The second pair of concerts given by the Boston Symphony Orchestra took place on Thursday evening, December ninth, and the following Saturday afternoon, in Carnegie Hall. At the first concert, D'Indy's Symphony in B flat major was performed. It is a brilliant and poignant composition, illustrating to the full, modern French orchestration; it had been heard twice before in New York, the composer himself conducting it in December, 1905. Schumann's beautiful pianoforte concerto in A minor and Tschaikowsky's "Nut Cracker" suite were also heard. Mme. Olga Samaroff, of charming appearance, was the soloist, playing the concerto with a fluent technic and graceful style; the Schumannesque spirit she failed to impart to it. The Saturday concert was an especially fine one, the inspiration of artistic perfection was poured into each number by orchestra and soloists, of which latter there were two, Mme.

MUSIC AND MUSICIANS—Continued

Schumann-Heink and Mr. Georges Lengy, and the distinguished leader, Mr. Max Fiedler conducted.

From EVENING SUN,

New York City.

DEC 31

New Year audiences are to hear the New York Symphony Orchestra at the New Theatre on Jan. 2, and at Carnegie Hall on Jan. 4. The Volpe Orchestra plays on Jan. 9 at Carnegie Hall.

The Boston Symphony Orchestra returns here on Jan. 13 and 15, with Mischa Elman.

From GLOBE & COMMERCIAL ADVE

Address New York City

DEC 1[illegible]

The Boston Symphony.

A PROGRAMME that might be called miscellaneous, for its variety was rather greater than logical consistency, was presented by the Boston Symphony Orchestra under the direction of Max Fiedler at its second afternoon concert of the season in Carnegie Hall Saturday afternoon. The opening number was Smetana's sparkling overture to his opera, "The Bartered Bride." Then followed the symphony, Tschaikowsky's fourth, in F minor, after which came three solo numbers, an aria from Mozart's "Titus," a concerto by Handel for oboe and string orchestra, and the "Stances de Sapho," from Gounod's opera of that name. The overture to "Rienzi" was the concluding number. Mme Schumann-Heink and Georges Longy were the soloists. The audience completely filled the house, and there was such enthusiasm as is to be expected when familiar works are played with such vigor, sonority, and finish as characterized the Boston orchestra's performance at this concert.

The display of the consummate virtuosity of the orchestra was, in fact, the salient feature of the concert. The Smetana overture has been played rarely with such velocity and deftness. In the symphony there were many passages where the players distinguished themselves. Most notable of these was the first theme of the scherzo, played pizzicato by all the strings. Such absolute precision and delicate shading as was displayed here comes only of the greatest technical excellence and most efficient drilling. Also notable were the solos for the wind instruments in the andantino; they were delightful in their tone quality and expressive phrasing. The symphony was read by Mr. Fiedler in a vigorous and eloquent manner. There were splendidly wrought climaxes in the first movement, and the clarity that was obtained in its tumultuous working out section was worthy of comment.

Mme Schumann-Heink received a most hearty reception from the audience, and was recalled after her solos many times. She sang with the artistic intelligence for which she is distinguished. Mr. Longy gave a masterly performance of the Handel concerto. The beautiful, silvery tone that he produced from the instrument and his finished phrasing were a delight.

Newspaper Cutting Bureau in the World VOGUE.

In the concert field we have had the Olive Mead Quartet, giving its first concert of the season in Mendelssohn Hall before a large and justly appreciative gathering; the Boston Symphony Orchestra; the New York Symphony, with Walter Damrosch conducting; the Philharmonic Society, at whose head Gustav Mahler now stands; the Volpe Symphony Orchestra; the Kneisel Quartet; the Young People's Symphony concerts; the Oratorio Society in that great work of Beethoven's in D, about which we shall have something in detail next week; Teresa Carreño in a piano recital, and a recital by Rachmaninoff; another by Yolando Mero, and still another by Pepito Arriola, a boy of twelve who plays the piano like a man of thirty.

From

Address

Date

The January concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, January 13th, and Saturday afternoon, January 15th respectively. At both concerts Mischa Elman will be the soloist, making his first appearances of the season at this time.

From EVENING TELEGRAM,

New York City.

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From New York City.

JAN 2 - 1910

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From WORLD

New York City

JAN 2 - 1910

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From NEW YORK AMERICAN,

New York City.

1910

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From TIMES

New York City.

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From HEBREW

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Date JAN 2

Newspaper Cutting Bureau in the

From

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Date

Kommende Konzerte und Notizen.

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[93]

EVENING SUN,

New York City.

JAN 3 - 1910

Now Max Fiedler, like Damrosch and Mahler before him, is to try his hand at the little "Sorcerer's Apprentice" of Dukas. Also like Damrosch and Fred Stock of Chicago, the Boston leader and his men are playing the Elgar symphony.

The next Boston Symphony concerts in Carnegie Hall take place next week, Thursday evening and Saturday afternoon, and Mischa Elman will be the soloist at both. The programme for the Thursday evening visit will comprise Beethoven's "Eroica" symphony, Tschaikowsky's concerto for violin and Dukas's "The Sorcerer's Apprentice."

On the Saturday afternoon programme, the orchestral numbers will be Wagner's prelude to "Lohengrin," Elgar's symphony in A-flat, Beethoven's concerto for violin and the overture to Weber's "Euryanthe."

From EVE. MAIL

Address New York Ci

Date

ELMAN WITH SYMPHONY.

Mischa Elman will be the soloist at the third pair of concerts to be given by the Boston Symphony orchestra at Carnegie hall Thursday evening and Saturday afternoon. Thursday evening he will play the Tschaikowsky concerto, and on Saturday afternoon the Beethoven concerto. The orchestral numbers on Thursday night will be Beethoven's "Eroica" symphony as the opening number and "The Sorcerer's Apprentice," by Dukas. Saturday afternoon the Boston Symphony orchestra will play the Elgar symphony for the first time.

EVENING POST,

ss New York City.

JAN 8 1910

The third pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall next Thursday evening and Saturday afternoon. Mischa Elman will then make his first appearances of the season in this city as soloist at both the Thursday evening and Saturday afternoon concerts. On Thursday evening he will play the Tchaikovsky concerto for violin and orchestra, and on Saturday afternoon he will play the Beethoven concerto. On Thursday night the orchestral numbers will be Beethoven's "Eroica" and Dukas's scherzo, "The Sorcerer's Apprentice." On Saturday afternoon New York will have its first opportunity of hearing Elgar's symphony played by the Boston Symphony Orchestra. The other numbers are the "Lohengrin" prelude and Weber's "Euryanthe" overture.

GLOBE & COMMERCIAL ADVERTISER,

New York City.

ess

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Weber's "Euryanthe." Mr. Elman wi play Beethoven's concerto for violin

m EVE. SUN

New York City.

ress

Mischa Elman comes with the Boston Symphony Orchestra to Carnegie Hall next Thursday and Saturday to open his second American tour. The young Russian on Thursday evening will play the Tschaikowsky concerto for violin, with which he made his début a year ago, and on Saturday afternoon he will play the Beethoven concerto, which he gave at a Thursday concert last January.

The Boston orchestra numbers on Thursday will be Beethoven's "Eroica" symphony and Dukas's scherzo, "The Sorcerer's Apprentice." The Saturday matinée will have Elgar's symphony and the overtures to Wagner's "Lohengrin" and Weber's "Euryanthe."

NEW YORK AMERICAN,

New York City.

ess

This week brings the second visit of the season of the Boston Symphony Orchestra, which will give a concert in Carnegie Hall on next Thursday evening, December 9, and in the same place next Saturday afternoon, December 11. For the evening concert the orchestra will present as assisting artist Olga Samaroff, who will play the Schumann concerto. The Symphony on Thursday night will be d'Indy's No. 2, in B-flat major. This work was last heard here in December, 1905, when the Boston Symphony Orchestra played it under the direction of the composer himself. The other orchestral number will be Tschaikowsky's charming "Nut Cracker" Suite. On Saturday afternoon there will be two assisting artists—Schumann-Heink and Georges Longy, the solo oboe of the orchestra, and one of the finest virtuosi living. Madame Schumann-Heink will sing the recitative and aria, "Sesto," from Mozart's "Titus," and Gounod's "Stanzas of Sappho." The Symphony will be Tschaikowsky's No. 4, in F minor.

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JAN 8 1910

The third pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall next Thursday evening and Saturday afternoon. Mischa Elman, the brilliant young violinist, will make his first appearances of the season in this city as soloist at both concerts. On Thursday he will play the Tschaikowsky concerto and on Saturday the Beethoven concerto. On Thursday the orchestral numbers will be Beethoven's "Eroica" symphony and Dukas's "The Sorcerer's Apprentice." On Saturday Elgar's first symphony will be played for the first time in New York by this orchestra.

TRIBUNE

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ddress New York City.

JAN 9 - 191

TO HEAR BOSTON SYMPHONY.

The third Boston Symphony Orchestra concert in the Brooklyn Academy of Music, on next Friday evening, offers a programme of more than usual interest. In the first place it will mark the reappearance in Brooklyn this season of Mischa Elman, who will play Beethoven's Concerto in D major, opus 61. In response to many requests from the patrons of the Boston Symphony in Brooklyn, Mr. Fielder has placed on this programme the Elgar Symphony. The other two numbers will be the prelude to "Lohengrin" and the overture to "Euryanthe."

TIMES

New York City.

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JAN 9 - 1910

BOSTON SYMPHONY ORCHESTRA.

The third pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall next Thursday evening, Jan. 13, at 8:15 and Saturday afternoon, Jan. 15, at 2:30 respectively. Mischa Elman will then make his first appearance of the season in this city as soloist at both the Thursday evening and Saturday afternoon concerts. On Thursday evening he will play the Tschaikowsky concerto for violin and orchestra, with which he made his début in New York a year ago, and on Saturday afternoon he will play the Beethoven concerto which he played at the Thursday evening concert last January with the Boston Symphony.

On Thursday night the orchestral numbers will be Beethoven's "Eroica" and Dukas's scherzo "The Sorcerer's Apprentice." On Saturday afternoon New York will have its first opportunity of hearing Elgar's symphony played by the Boston Symphony Orchestra. The two programmes are as follows:

Symphony in E flat major, No. 3, "Eroica, opus 55.....Beethoven

Concerto for violin and orchestra in D major, opus 35.....Tschaikowsky
Scherzo, "The Sorcerer's Apprentice," (after a ballad by Goethe).....Dukas
Soloist, Mischa Elman.

SATURDAY AFTERNOON, JAN. 15.

Prelude to the opera "Lohengrin".....Wagner
Symphony in A flat major, opus 55....Elgar
Concerto for violin and orchestra in D major, opus 61.....Beethoven
Overture to the opera "Euryanthe".....Weber
Soloist, Mischa Elman.

PRESS

ress New York City.

JAN 9 - 1910

The third Boston Symphony Orchestra concert, in the Brooklyn Academy on Friday evening, also will bring forward Mischa Elman, whose playing made such a sensation a year ago when he appeared here with the Boston Symphony, playing the Tschaikowsky Concerto. This year he will play what is considered by many the greatest of all works for violin and orchestra—Beethoven's Concerto in D major, op. 61. The other numbers on the programme also will be those promised for the New York matinee.

SUN

New York City.

ess

JAN 9-

The third Boston Symphony Orchestra concert in the Academy of Music on next Friday evening, January 14, offers a programme of more than usual interest. In the first place it will mark the reappearance this season of Mischa Elman, whose playing and whose astounding art made such a sensation a year ago when he appeared here with the Boston Symphony. A year ago he made his début here, playing the Tschaikowsky concerto. This year he will play the greatest of all works for violin and orchestra—Beethoven's concerto in D major, opus 61. In response to the many requests from the patrons of the Boston Symphony in Brooklyn Mr. Fiedler has placed on this programme the Elgar symphony, which, generally speaking, is regarded as the most important contribution to symphonic literature in several years. The other two numbers on the programme will be the prelude to "Lohengrin" and the overture to "Euryanthe." The programme in full is as follows:

Wagner.....Prelude to the opera "Lohengrin"
Elgar.....Symphony in A flat major, opus 55
Beethoven.....Concerto for Violin and orchestra in .....D major, opus 61.
Weber.....Overture to the opera "Euryanthe"
Soloist—Mischa Elman.

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From

Address

ate NEW YORK

The program for the Thursday evening concert of the Boston Symphony Orchestra to be held in Carnegie Hall on January 13th, will comprise Beethoven's symphony "Eroica"; Tschaikowsky's concerto for violin and orchestra and Duka's "The Sorcerer's Apprentice." At the Saturday concert the orchestral numbers will be the prelude to "Lohengrin," Elgar's Symphony in A-Flat Major and the overture to Weber's Opera "Euryanthe." Mr. Elman will play Beethoven's Concerto for violin and orchestra.

NEW YORK AMERICAN,

New York City.

ess

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The third pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall next Thursday evening, January 13, and on Saturday afternoon, January 15, respectively. Mischa Elman will make his first appearance of the season in this city as soloist at both the Thursday evening and Saturday afternoon concerts. On Thursday evening he will play the Tschaikowsky concerto for violin and orchestra, with which he made his debut in New York a year ago, and on Saturday afternoon he will play the Beethoven concerto which he played at the Thursday evening concert last January with the Boston Symphony. On Thursday night the orchestral numbers will be Beethoven's "Eroica" and Dukas' scherzo, "The Sorcerer's Apprentice." On Saturday afternoon New York will have its first opportunity of hearing Elgar's symphony played by the Boston Symphony Orchestra. The full programme for Thursday evening includes Beethoven's Symphony in E flat, major (No. 3), "Eroica"; Tschaikowsky's concerto for violin and orchestra in D major (opus 35); and Dukas' scherzo, "The Sorcerer's Apprentice" (after a ballad by Goethe), with Mischa Elman. On Saturday afternoon the programme will include Wagner's prelude to "Lohengrin"; Elgar's symphony in A flat major (opus 55); Beethoven's concerto for violin and orchestra in D major (opus 61), with Mischa Elman, and Weber's overture to "Euryanthe."

PRESS

ress New York City

JAN 9 - 1910

The third pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall on next Thursday evening and Saturday afternoon. Mischa Elman will make his first appearances of the season in this city as soloist of both concerts. On Thursday evening he will play the Tschaikowsky Concerto for violin and orchestra with which he made his debut in New York a year ago, and on Saturday afternoon he will play the Beethoven concerto which he played at the Thursday evening concert last January with the Boston Symphony.

On Thursday night the purely orchestral numbers will be Beethoven's "Eroica" and Dukas's Scherzo, "The Sorcerer's Apprentice." On Saturday afternoon New York will have its first opportunity of hearing Elgar's symphony played by the Boston Symphony Orchestra. The matinee programme also will include Wagner's "Lohengrin" prelude and the overture to Weber's "Euryanthe."

TIMES

m

ress New York City.

te JAN 9 - 191

The third Boston Symphony Orchestra concert in the Academy of Music, Brooklyn, on next Friday evening, will include the Elgar Symphony. The other two numbers on the programme will be the Prelude to "Lohengrin" and the overture to "Euryanthe." The programme in full is as follows:

Prelude to the opera "Lohengrin".....Wagner
Symphony in A flat major, Opus. 55.....Elgar
Concerto for violin and orchestra in D major, Opus. 61.....Beethoven
Overture to the opera "Euryanthe".....Weber
Soloist, Mischa Elman.

HERALD

New York City.

JAN 9 - 1910

Boston's Symphony Orchestra will give its third pair of concerts here this season in Carnegie Hall next Thursday evening and Saturday afternoon. Mr. Mischa Elman, Russian violinist, will make his first appearance of the season at these two concerts.

In the evening he will play the Tschaikowsky violin concerto with which he made his American début a year ago. The orchestral numbers, under Mr. Fiedler's direction, will be Beethoven's "Eroica" symphony and Dukas' scherzo, "The Sorcerer's Apprentice."

On Saturday afternoon Mr. Elman will play the Beethoven violin concerto and the orchestra will be heard in the prelude to "Lohengrin," Sir Edward Elgar's A flat symphony and the overture to Weber's "Euryanthe."

WORLD,

New York City.

ss JAN 9 - 19

Boston Symphony Orchestra.

The third pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall next Thursday evening, Jan. 13, at 8.15, and Saturday afternoon, Jan. 15, at 2.30 respectively. Mischa Elman will then make his first appearances of the season in this city as soloist at both the Thursday evening and Saturday afternoon concerts. On Thursday evening he will play the Tschaikowsky concerto for violin and orchestra with which he made his debut in New York a year ago, and on Saturday afternoon he will play the Beethoven concerto which he played at the Thursday evening concert last January with the Boston Symphony.

On Thursday night the orchestral numbers will be Beethoven's "Eroica" and Dukas's scherzo "The Sorcerer's Apprentice." On Saturday afternoon New York will have its first opportunity of hearing Elgar's symphony played by the Boston Symphony Orchestra. The two programmes are: Thursday evening, Beethoven's symphony in E flat major No. 3, "Eroica," opus 55; Tschaikowsky's concerto for violin and orchestra in D major, opus 35, and Dukas's scherzo "The Sorcerer's Apprentice;" and on Saturday afternoon Wagner's prelude to the opera "Lohengrin," Elgar's symphony in A flat major, opus 55; Beethoven's concerto for violin and orchestra in D major, opus 61, and Weber's overture to the opera "Euryanthe."

From STAATS ZEITUNG

Address New York Ci

Date

Kommende Konzerte.

Der Solist der kommenden zwei Konzerte des Bostoner Symphonie-Orchesters, welche kommenden Donnerstag Abend, resp. Samstag Nachmittag in Carnegie Hall stattfinden, ist Herr Mischa Elman, welcher das Tschaikowsky'sche bezw. das Beethoven'sche Violin-Konzert zum Vortrag bringen wird. Herr Max Fiedler dirigirt im ersterwähnten Konzert Beethoven's „Eroica-Symphonie und Ducas' „Zauberlehrling", und im zweitgenannten Wagner's Vorspiel zum „Lohengrin", Elgar's Erste Symphonie op. 55 und Weber's Euryanthe-Ouverture.

TRIBUNE

ress New York City.

JAN 9 - 1910

On Friday evening the Boston Symphony Orchestra will give its next concert in the opera house. Mischa Elman will appear as an assisting artist. On Saturday evening F. Hopkinson Smith will give an author's reading in the music hall. He will read selections from "Woodfire Number 3" and other short stories.

"Lohengrin," Elgar's symphony in A flat major, opus 55; Beethoven's concerto for violin and orchestra in D major, opus 61, and Weber's overture to the opera "Euryanthe."

From GLOBE & COMMERCIAL ADV

Address New York Ci

A CHANGE has been made in the Boston Symphony programme which will be played in Carnegie Hall next Saturday afternoon. Mischa Elman, the soloist, had been announced to play the Beethoven concerto in D major. Instead of this he will play Dvorák's concerto in A minor, Opus 53.

NEW YORK AMERICAN,

New York City.

ess JAN 12 19

ELMAN TO PLAY DVORAK

A change has been made in the Boston Symphony programme for Saturday afternoon. Mischa Elman, the soloist, had been announced to play the Beethoven concerto in D major. Instead of this he will play Dvorak's concerto in A minor (opus 53).

[94]

TRIBUNE

New York City.

JAN 9 - 1910

BOSTON SYMPHONY ORCHESTRA.

The third pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening at 8:15 and Saturday afternoon at 2:30. Mischa Elman will make his first appearances of the season in this city as soloist at both the Thursday evening and Saturday afternoon concerts. On Thursday evening he will play the Tschaikowsky concerto for violin and orchestra, with which he made his debut in New York a year ago, and on Saturday afternoon he will play the Beethoven concerto, which he played at the Thursday evening concert last January with the Boston Symphony.

On Thursday night the orchestral numbers will be Beethoven's "Eroica" and Dukas's scherza, "The Sorcerer's Apprentice." On Saturday afternoon New York will have its first opportunity of hearing Elgar's symphony played by the Boston Symphony Orchestra. The two programmes are as follows:

THURSDAY EVENING, JANUARY 13.

Symphony in E flat major, No. 3, "Eroica." Op. 55.....Beethoven
Concerto for violin and orchestra in D major, Op. 35.....Tschaikowsky
Scherzo, "The Sorcerer's Apprentice" (after a ballad by Goethe).....Dukas
Soloist, Mischa Elman.

SATURDAY AFTERNOON, JANUARY 15.

Prelude to the opera "Lohengrin".....Wagner
Symphony in A flat major, Op. 55.....Elgar
Concerto for violin and orchestra in D major, Op. 61.....Beethoven
Overture to the opera "Euryanthe".....Weber
Soloist, Mischa Elman.

om MORN. TELEGRAPH

ldress New York City.

JAN 10 1

BOSTON SYMPHONY TO GIVE TWO CONCERTS

First on January 13, the Second on January 15—Mischa Elman Will Be the Soloist.

The third pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall next Thursday evening, January 13, and Saturday afternoon, January 15. Mischa Elman will then make his first appearance of the season in this city as soloist, at both concerts. On Thursday evening he will play the Tschaikowsky concerto for violin and orchestra, with which he made his debut a year ago, and on Saturday afternoon he will play the Beethoven concerto which he played at the Thursday evening concert last January with the Boston Symphony.

On Thursday night the orchestral numbers will be Beethoven's "Eroica," and Dukas' scherzo, "The Sorcerer's Apprentice." On Saturday afternoon New York will have its first opportunity of hearing Elgar's symphony played by the Boston Symphony Orchestra. The two programmes are as follows:

THURSDAY EVENING, JANUARY 13.

Beethoven—Symphony in E-flat Major, No. 3, "Eroica," opus 55.
Tschaikowsky—Concerto for violin and orchestra in D-Major, opus 35.
Dukaz—Scherzo, "The Sorcerer's Apprentice," (after a ballad by Goethe).
Soloist, Mischa Elman.

SATURDAY AFTERNOON, JANUARY 15.

Wagner—Prelude to the opera "Lohengrin."
Elgar—Symphony in A-flat Major, opus 55.
Beethoven—Concerto for violin and orchestra in D-Major, opus 61.
Weber—Overture to the opera "Euryanthe."
Soloist, Mischa Elman.

EVENING POST,

From

Address New York City.

JAN 11 191

Date

A change has been made in the Boston Symphony programme, which will be played in Carnegie Hall on next Saturday afternoon. Mischa Elman, the soloist, had been announced to play the Beethoven Concerto. Instead of this he will play Dvorák's concerto in A minor. Thanks!

om SUN,

ldress New York City.

JAN 12 19

Mrs. Taft Attends a Concert.

WASHINGTON, Jan. 11.—Mrs. Taft occupied a box at the National Theatre this afternoon at the concert of the Boston Symphony Orchestra. She was accompanied by her sister, Mrs. Anderson; her sister-in-law and niece, Mrs. Charles Taft and Miss Taft; Mrs. Beekman Winthrop, wife of the Assistant Secretary of the Navy, and Mrs. John Hays Hammond.

TIMES

New York City.

JAN 9 1910

Change Boston Symphony Programme.

A change has been made in the Boston Symphony programme which will be played in Carnegie Hall on next Saturday afternoon. Mischa Elman, the soloist, has been announced to play the Beethoven Concerto in D major. Instead of this he will play Dvorák's Concerto in A minor, opus 53.

The Juice of Four Lemons in your bath will improve your complexion.—Adv.

n MORN. TELEGRAPH

ress New York City.

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A change has been made in the Boston Symphony programme, which will be played in Carnegie Hall on next Saturday afternoon. Mischa Elman, the soloist, had been announced to play the Beethoven Concerto in D-major. Instead of this he will play Dvorak's Concerto in A-minor, opus 53.

EVE. SUN

ess New York City.

MRS. TAFT ATTENDS A CONCERT.

WASHINGTON, Jan. 12.—Mrs. Taft occupied a box at the National Theatre yesterday afternoon at the concert of the Boston Symphony Orchestra. She was accompanied by her sister, Mrs. Anderson; her sister-in-law and niece, Mrs. Charles Taft and Miss Taft; Mrs. Beekman Winthrop, wife of the Assistant Secretary of the Navy, and Mrs. John Hays Hammond.

WORLD,

New York City.

JAN 13 1910

Change in Boston Symphony Programme.

A change has been made in the programme for the Boston Symphony concert in Carnegie Hall next Saturday afternoon. Mischa Elman, the soloist, had been announced to play the Beethoven concerto in D major. Instead he will play Dvorak's concerto in A minor, opus 53.

rom EVE. MAIL

ddress New York City.

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There will be a change in the Boston Symphony programme on Saturday afternoon. Mischa Elman will play Dvorak's concerto in A minor instead of the Beethoven concerto, as announced.

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om MORN. TELEGRAPH

ldress New York City.

te JAN 14 1910

BOSTON SYMPHONY AT CARNEGIE HALL

Max Fiedler Conducts Beethoven's Third Symphony — Mischa Elman, Soloist.

The Boston Symphony Orchestra—that perfect instrument of musical expression—was heard last night at Carnegie Hall in an admirably selected and executed programme.

The symphony given was Beethoven's "Eroica," to the majesty of which a noble justice was done.

Mr. Fiedler, who conducted, understands that which may be called the classic spirit, but he has also realized that a vigorous expressiveness and a certain tensity of emotional utterance are in no sense incompatible with the real force and fire of that spirit.

The violinist Mischa Elman, in the Tschaikowsky concerto for violin, showed a technical mastery far beyond his nineteen years.

E. TELEGRAM

ddress New York City.

ate JAN 14 1910

EVEN as all actors aspire to a new and original reading of "Hamlet," so are all orchestra directors ambitious to do the same sort of thing for the Beethoven symphonies. Max Fiedler is no exception, as he proved last night in his reading of the "Eroica" at the Boston Symphony Concert in Carnegie Hall. The big band from Boston under his direction introduced several unusual tempos, and some unusual effects, particularly in the "Funeral March"—effects that were evidently welcomed by the audience.

Mischa Elman was the soloist, making his appearance for a second American season. Again this youthful player made a deep impression on his audience. Even in the short time since his last visit, this boy of nineteen has grown in artistic stature. His fascinating personality, his indomitable spirit, his remarkable virtuosity, all these combined to make his reading of the Tschaikowsky Violin Concerto a stirring thing, as was evidenced in the torrents of applause that followed it.

"The Sorcerer's Apprentice," a picturesque scherzo by Dukas, which has been heard here before, brought an interesting concert to an appropriate close.

om TIMES

ldress New York City.

te

THE BOSTON ORCHESTRA.

Beethoven's "Eroica" Symphony Given —Remarkable Playing of Mischa Elman

Mr. Fiedler put the centre of gravity at the beginning of his programme of the third evening concert of the Boston Symphony Orchestra, which was given last evening in Carnegie Hall. It was Beethoven's "Enrica" symphony. Mr. Fiedler is not to be left behind in providing "readings" of Beethoven; he provided one for this symphony that had many variations of tempo, some of them marked; many accentuations a very "dramatic" conception of the funeral march; some doubling of the wood-wind choirs, and, all in all, a general overdoing of the whole. It is effective; the results of such procedures generally are, and it stirred the audience to enthusiastic applause. Mr. Fiedler's plans were remarkable well carried out by the orchestra with the utmost precision and smoothness, and in responding to the applause he not inappropriately bowed to the orchestra himself and then summoned them to rise and acknowledge the public applause.

Mr. Mischa Elman was the soloist; he played Tschaikowsky's violin concerto. It was his first appearance in New York on his return to America.

His playing last season aroused much admiration, not unmixed with other emotions. He was an astounding virtuoso, and more than a virtuoso in his musical intelligence and keen prescience, but there were serious faults of taste in his playing—ill results of his "infant prodigy" days, not long passed, and of the inevitable damage that such a career must inflict, until it is outgrown and thrown off. Mr. Elman will arouse still more admiration on his present visit, and it will also be mingled with conflicting emotions, but to a less degree. He has advanced very materially in several ways, not only in a musical way, but even, if it were possible, in a technical. In that respect, his playing is of greater certainty and clarity than it was last year. A more extraordinary command of the technique of violin playing it is difficult to imagine. A more wonderful left hand has rarely been possessed by any player, a left hand that can compass, apparently, everything upon the fingerboard of the instrument, with an unfailing clearness, accuracy, and speed in all the extraordinary combinations of technical feats that Tschaikowski piled up in this concerto. The bow arm is of an elasticity, firmness, and power to match it. Technical accomplishment is taken for granted in virtuosos to-day, but Mr. Elman's is of an unusual sort. An almost absolute accuracy of intonation was shown in his playing last evening. At his previous visit he was known to play through a whole movement above the pitch.

There were extravagance and overindulgence in tempo rubato in his playing of Tschaikowsky's concerto; alternate hurryings and lingerings that destroyed the rhythmic definition in the first movement. In the others there was less of all this. The composition invites it; it is rhapsodical, and, especially in this first movement, has a vein of improvision; but Mr. Elman exceeded at times certain limits beyond which symmetry and coherency were damaged. These are faults that injured his playing before, and they injure it now, remarkable as it is. They are faults of exuberant youth, and it is to be expected that they will be sloughed off as this boy, now 18 or 19, reaches maturity. They were in part, no doubt, fostered by the character of the music he was playing. Some may have objected to his posturings, which are unnecessarily varied and picturesque; but these are of the same origin, and ought to find the same termination in a not distant future.

Mr. Elman was, of course, most enthusiastically applauded and recalled again and again. The concert was brought to a close with Paul Dukas's ingenious and picturesque scherzo, "L'Apprenti Sorcier," illustrating a ballad by Goethe, a piece several times played here in recent years.

SUN,

ress New York City.

JAN 14

THE BOSTON ORCHESTRA

MISCHA ELMAN APPEARS AS SOLOIST.

Conductor Max Fiedler Gives His Reading of Beethoven's "Eroica" Symphony —Mr. Elman Heard in Tschaikowsky Concerto—The Audience Pleased.

The Boston Symphony orchestra has come to town again and this time it has brought Mischa Elman, the young Russian violinist, with it. At last night's concert in Carnegie Hall the orchestral numbers were Beethoven's "Eroica" symphony and Paul Dukas's scherzo, entitled "The Sorcerer's Apprentice." Between these numbers Mr. Elman with the support of the orchestra preformed Tschaikowsky's concerto for the violin. The conductor all the time was Max Fiedler.

It was he who played Beethoven's third symphony on the orchestra. Some comments have lately been made in this place on the earnest ambition of conductors to appear as interpreters of compositions by the masters. Beethoven has long been a happy hunting ground for the interpreting conductor, and the funeral march of the "Eroica" one of his favorite fields.

Two musicians of this city, one of them a writer on music, have for some years past amused themselves by timing the length of the funeral march under different conductors. It has varied all the way from twelve to twenty-one minutes. Wagner, as we have noted before this, said, and with justice, that when a conductor had found the correct tempo he also disclosed to himself the true nature of a melody and the right way to distribute light and shade in its delivery.

Some of these conductors must have failed to find either the tempo or the nuances. Mr. Fiedler's tempo was by no means extreme. But his treatment of the light and shade showed a true interpreter's desire to lay on the colors with a large flat brush, like a scene painter washing in a sky. Here and there a streak of blazing white and here and there a splash of deep gray turned the whole into a study in something or other, but it was difficult to tell just what. It sounded at times like a Berlin impressionist's conception of the funeral march.

If this was the case with the march, it was still worse with the finale, for here the conductor had a bewildering variety of tempi and gradations, all surely designed to bring out meanings which Beethoven with wicked cunning had hidden far down in the depths of the score, where ordinary mortals could never find them.

The audience liked this, of course, for the public loves to be astonished, and when it hears familiar music played in an unfamiliar way it not unnaturally concludes that it is hearing "the hum of mighty workings." The first and third movements of the symphony were performed more nearly in accordance with traditions which have for many years withstood the assaults of determined interpreters and hence created less astonishment.

But the admirable playing of the orchestra in the scherzo aroused an enthusiasm which was fairly earned. Indeed throughout the symphony the splendid tonal qualities of the Boston organization and the finish of its technic gave pleasure even to those who could not bring themselves into entire sympathy with Mr. Fiedler's ideas about the way in which the composition ought to be read.

Mr. Elman delivered himself of a brilliant and commanding performance of the concerto. To be sure there were some personal peculiarities in his playing, not a few of which addressed themselves to the eye instead of the ear. But these could be avoided by the easy process of not looking at him. Still for a few moments at the outset there was enough to raise a question as to whether he was playing a violin solo or giving a demonstration of some new method of physical culture.

His playing of the music, however, had that brilliancy of tone and wonderful dash of style which have delighted auditors heretofore. It is no small pleasure to hear a violinist who plays with such genuine bravura, who bows with such magnificent freedom and whose finger technic is so swift and so certain.

Further than this it can be said that Mr. Elman has the fundamental traits of a beautiful cantilena, but here he often spoils his art by youthful affectations which he will surely abandon as he matures. Too often also this gifted young violinist distorts his rhythms. This is a serious fault in musicianship, and before Mr. Elman can rise to the highest pinnacle of mastership he will have to learn to reverence the letter of the law.

But where such a real genius for the violin exists and is plainly coupled with so much real temperament it is safe to say that only too facile success can prevent the perfect development of gifts as rare as they are admirable. Mr. Elman is already a master violinist. His friends will hope to see him a monarch among artists.

PRESS
New York City.
JAN 14 1910

IN THE REALM OF MUSIC

The Boston Symphony.

Mischa Elman's wide popularity in New York was attested last night in Carnegie Hall when he made his first appearance of the season as soloist of the Boston Symphony Orchestra's concert. An audience that occupied every available seat in the huge auditorium and much of the standing room had come to hear the young violinist, and this large gathering gave him a welcome such as few artists nowadays receive.

The applause came quick and sharp when Elman first stepped out upon the stage with short, energetic stride, face turned upward saucily, and there were several attempts to interrupt Tschaikowsky's violin concerto in D minor, in which he chose to reintroduce himself to New Yorkers, with spontaneous demonstrations of approval.

Nine times the crowd recalled the temperamental little Russian after the spirited end of the concerto, and the noise only was stopped by audible demands for silence from those who were impatient to hear the last number on the list.

It was evident the audience not only admired Mischa's whole-souled and vigorous playing, but felt attracted by his personality. In his whole bearing and deportment he seemed so frankly boyish, so healthy, so robust and so sure of his own strength. When he shook hands with Conductor Fiedler he showed his thanks in the expression of his face; when he whispered a word of grateful acknowledgment to the concertmaster, Willy Hess, his manner betokened genuine feeling, and when he bowed to the applauding musicians of the orchestra he was all aglow with happiness.

Elman felt happier, though, at the close of the performance, when the ordeal of his first appearance since last season was over, than at the opening. With all the assurance of his manner, he showed decided signs of nervousness not only in his rapid, sudden movements, but in the work of his fingers and right arm. In the opening allegro moderato Elman's playing was technically below his usual standard. His intonation in double stopping left something to be desired; his tone at times lacked its customary resonance and his rhythm was somewhat eccentric. But the young violinist found himself again in the cadenza, and after that played with all the eloquence of tone, temperamental abandon and irresistible snap that has made him so popular.

Whatever Elman stands for as an artist, he is at the same time intensely human, and that explains his favor with the public. Let us hope the admiration he now inspires will not turn his head and halt future progress. In art there is no standing still. If there is no progress, retrogression is sure to follow.

It was daring of Fiedler to present two orchestral numbers that Mahler had already brought forward in the Philharmonic Society's concerts here. With all due respect to the Boston Orchestra's euphony and finished playing, comparison inevitably injured the impression of Fiedler's readings.

After Mahler's wonderfully vivid reading on November 6 of Beethoven's "Eroica" symphony, a reading marked by strongly dramatic contrasts and the most exquisite attention to melodic phrasing, Fiedler's interpretation sounded rigid, flat, monotonous. The first movement, as a fact, was rhythmically cut and dried.

The second movement ("Marcia Funebre") was taken too slowly. The scherzo, and its trio, too, were played in a tempo faster than that adopted by Mahler. And the finale was lacking in dynamic shading, in flexibility of rhythm, in expressive nuance and in climax.

Dukas's clever tone-poem, "The Sorcerer's Apprentice," also sounded tame compared to the rhythmically tingling performance given by Mahler and the Philharmonic Society, but it revealed the rich sonority and mellowness of the Boston orchestra to advantage.

At Saturday's matinee of the Boston Symphony Orchestra Mischa Elman will perform Dvorak's concerto in A minor, opus 53, instead of the Beethoven concerto as originally announced.

From STAATS ZEITUNG
Address New York City
Date JAN 14 1910

Bostoner Symphonie-Concert.

Das gestern Abend vor ausverkauftem Saal in Carnegie Hall abgehaltene Symphonie-Concert unserer populären Bostoner Gäste gestaltete sich zu einem Vollakkord des Erfolgs. Herr Fiedler dirigirte Beethoven's „Eroica" und Dukas' „Zauberlehrling", beides mit reifer Meisterschaft. Herr Mischa Elman stellte sich als Solist dieses Concerts unserem Publikum für die laufende Saison vor und spielte das Tschaikowsky'sche Violinconcert mit genialem Schmiß. Er wurde wohl ein Dutzendmal gerufen. Näheres über die Veranstaltung wird im morgigen Blatt gebracht werden.

Das Programm des kommenden Samstag Nachmittag in Carnegie Hall stattfindenden Konzerts des Bostoner Symphonie-Orchesters hat insofern eine Aenderung erfahren, als Herr Mischa Elman, der als Solist mitwirkt, nicht wie angekündigt, das Beethoven'sche Violinkonzert, sondern das A-Moll Violinkonzert von Dvorak, op. 53, mit Orchesterbegleitung spielen wird.

TRIBUNE
New York City.
JAN 14 1910

MUSIC.

The Boston Orchestra.

First let a simple chronicle of facts be made: The Boston Symphony Orchestra gave its third evening concert of this season in Carnegie Hall last night. The programme consisted of three numbers, one of which, the first, Beethoven's "Heroic" symphony, had already been played three times by the Philharmonic Society this season. The second, Tschaikowsky's violin concerto, was played for the first time—we are still speaking of this season—and the third, Dukas's bit of grotesquerie, called "L'Apprenti Sorcière," for the third. Mr. Mischa Elman was the solo performer. No stranger he, but almost too familiar for his own good. And the vast concert room was sold out to the last seat, and (not unlikely) to more than the last standing place allowed by the law. Finally, the integrity of the record requires that it be said that the audience received every feature of the concert with an outburst of enthusiasm which has had but few parallels this season.

There are the facts. How shall they be explained? Is Beethoven's third symphony so popular that its fourth performance attracted almost twice as many listeners as any one of the three which had preceded it? There has been nothing in its long local history to justify such a belief, comforting as it might be to the souls of the classicists among the city's music lovers. Was its performance a revelation which compelled the extraordinary tribute with which Mr. Max Fiedler and his admirable company of musicians were rewarded? It would be a sorry certificate to a long list of performances to answer in the affirmative. The New York public has been taught by a hundred performances to take such technical perfection in the reading of its printed page for granted; and by scores, not only recently, but for many years, to expect more eloquence of expression in the proclamation of the spirit of its melodies. But the euphony of the orchestra was all-compelling, and the fact remains that the audience welcomed the symphony as if it were a novel delight in a season already overladen with orchestral music.

Mr. Mischa Elman's performance of the Tschaikowsky concerto awakened strange reflections. Can there be overripeness in the performance of such works? Technically, in which respect this young Russian artist's performance excels, there ought not to be. Yet the aplomb, not to call it audacity, with which he plays raises the question in respect of both technique and interpretation. So conscious is he of his ability to amaze and bewilder with his technical accomplishments that he forgets that technique is, or ought to be, a servant to interpretation. He played the concerto last night with such extravagance of sentiment that at times it almost justified Dr. Hanslick's description of it as malodorous music. And yet his playing, by its dash, brilliancy, splendor of tone and correctness of intonation, made captives of all his listeners. It was an evening of virtuoso achievements; and it would be vain to try to find a complete explanation for it.

H. E. K.

EVENING POST,
New York City.
JAN 14 1910

MUSIC AND DRAMA.

Boston Symphony Orchestra.

Every seat in Carnegie Hall was taken last night, and all the standing room crowded. The Boston Symphony Orchestra gave its third evening concert of the season, and Mischa Elman was the soloist. He played the Tchaikovsky violin concerto, a composition so difficult that Auer, to whom it was dedicated, declined to play it in St. Petersburg, and it took all of Adolf Brodsky's courage to tackle its "hair-raising difficulties" at a Philharmonic concert in Vienna. To Mischa Elman this "almost unplayable" work seemed mere child's play. His technical skill is as dazzling as Kubelik's, and to it he chiefly owes his popularity. At the same time one can admire his smooth, rich tone (he has a superb violin, with an adorable G string that enables him, as it were, to play viola and violin at the same time), and his youthful dash. It cannot be said that he stirs the deeper emotions; he may possibly do so when he gets older. As for the concerto itself, though it was a welcome change from the monotonous repertory of the violinists, it cannot be said that it is one of the great Russian's masterworks, although he himself, when composing it, was "completely carried away," as he wrote to a friend in 1878. Its weakest part is the cadenza in the interminable first movement. This, if we are not mistaken, was written by Auer. It is a mere exhibition of fireworks, entirely different in style and harmony from Tchaikovsky's own music, and should be suppressed. Mr. Elman was recalled a number of times.

Mr. Fiedler and his musicians also won much applause for the way they played the "Eroica" and Dukas's "L'Apprenti Sorcier." The Beethoven symphony was read by the conductor without exaggeration, and his men played it with astonishing virtuosity. The French piece has been done here with more Gallic spirit; the tone in

HERALD
New York City.
JAN 14 1910

THRONG FILLS HALL TO HEAR MR. ELMAN

Youthful Russian Violinist Renews His Success Before a New York Audience.

Mr. Mischa Elman, a young Russian violinist, who won laurels here last year, made his first appearance here this season last night in Carnegie Hall. His appearance with the famous Boston Symphony Orchestra was sufficient to crowd the big hall to its capacity. And after it was filled some music thirsty and music hungry citizens had to go home without hearing the concert, for the box office was bare of tickets and full of coin of the realm.

The audience seemed charged with enthusiasm. Beethoven's Eroica symphony, the first number on the programme, evoked so much applause that Mr. Fieldler, the conductor, had to bow and bow again, and then he requested the members of the orchestra to rise and receive their share.

When Mr. Elman first appeared he was greeted as an old friend. But when he had finished playing he was applauded as an artist. He was kept trotting out for probably five minutes, bowing endlessly. And when it looked doubtful if the concert would be allowed to proceed some began to hiss discreetly until finally order was restored. Then Mr. Fieldler mounted the stand and conducted the remaining number, the scherzo by Mons. Dukas, called "The Sorcerer's Apprentice."

There is little new to be said of Mr. Elman's playing. His youth belies his artistic maturity. He has great technical skill and a tone that is luscious and he plays with rousing temperament. Last night his number was the Tschaikowsky concerto, and being a Russian he interpreted the composition of his countryman with sympathy. He appeared restless and nervous before he began to play, but once hew sa launched in his work he seemed to forget all else.

Mr. Fiedler conducted the Beethoven symphony capitally. He emphasized the bigness of the work and kept the hearers' interest alive. And the Biston Orchestra played it with all the skill and musicianship at their command. That is praise in itself.

EVE. SUN
New York City.

MUSIC AND MUSICIANS

BOSTON ORCHESTRA'S BIGGEST AUDIENCE YET.

Wireless Talk Sells Out the Opera for Caruso, Too—Great Night for Musical Magic Ushers in To-day's Storm—Elman Brings His Master's Voice.

German Max Fiedler, whose brother is an Oxford Englishman of learned culture, and whose own broad humanity in programme making has won Major Higginson and all Boston in two years, came back to Carnegie Hall last night with the Boston Symphony Orchestra. Of course, it wasn't old Beethoven's "Hero" symphony that hung out the first "standing room only" sign that Fifty-seventh street has seen this year. A hundred years that hackneyed piece has traded on dead Napoleon's name. Three generations know it here. But it was pleasant to recall, as the programme books did last night, how the work was new to Boston sixty years ago at a concert where old Thomas Ryan favored the company with a fantasy of "Waiting and Arrival" for clarinet—who ever plays clarinet solos now?—and 'cello variations on "Robert the Devil" were performed by famous old Wulf Fries.

Mischa Elman, who at 19 years stands yet for the music of to-morrow, was last night's star that filled the back benches and standing room. He played again the Tschaikowsky violin concerto that our Maud Powell introduced two decades ago. The singing tone of the "Canzonetta" was in truth "his master's voice," for this was the music that Prof. Auer of St. Petersburg once rejected and the composer dedicated to the fiddler Brodsky, instead.

The house recalled Elman many times, though no encore was expected or allowed. The young Russian has his mannerisms yet, but he is more of an artist than last year, and his swelling appeals to the gallery were as honest and unaffected as any "Peter Pan" or Maeterlinck "Blue Bird" of child-souls struggling to manhood's years.

Charles Ellis and the new Assistant Manager Brennan stood in the lobby counting up the record house while Fiedler finished the evening with the delightfully modern and familiar "Melisande" harmonies of the playful "Sorcerer's Apprentice" of Dukas.

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NEW YORK AMERICAN,
New York City.

ELMAN HEARD WITH BOSTON SYMPHONY

No Longer a Boy Prodigy, Violinist Enthralls Audience at Carnegie Hall.

With a 25,000 mile string of concerts to his credit since he last played in New York, Mischa Elman appeared as the soloist of the Boston Symphony concert at Carnegie Hall last night. The trip has not only added a year to the young Russian violinist's age, it has also added something to his playing.

Mr. Elman is no longer an infant prodigy; he is no longer to be spoken of with the qualifying phrase, "Considering his age." He is a man, and is to be judged as a mature artist, and not as a curiosity.

Last night Mr. Elman played Tschaikowsky's Concerto in D major, the same composition, by the way, that served to introduce him to the American public just about a year ago. This was an excellent opportunity for judging the musician's development. His mastery of a composition that at the time it was published was considered so difficult that even the greatest violinists declared it unplayable is undeniable.

Phrasing Clean-Cut.

Even last year it was conceded to Mr. Elman that he had achieved an almost unprecedented success in a work full of technical difficulties.

His phrasing last night was clean-cut, his tone melting and most beautiful in quality; his intonation absolutely accurate. In the show parts, especially the cadenza which occurs in the first movement, he has as attentive an audience on the stage as in the body of the hall, and his left hand work was as much a cause for remark and admiration as was his grace and poetry in the quieter, more expressive passages.

The improvement, if there was any, was in the low tones that he drew from his instrument. They were of such unusual richness and mellowness as to suggest at times the quality of a 'cello.

The concerto was applauded for several minutes and the young virtuoso was compelled to return and bow his thanks at least half a dozen times.

Clever Work of Orchestra.

But in the judging of Mr. Elman's playing, the work of the orchestra must not be forgotten. The programme began with the "Froica" symphony by Beethoven, which was given a most beautiful reading. Beginning with the tuneful allegro, followed by the tremendous and affecting Funeral March, the brilliant scherzo and finale, it is no wonder that the audience almost rose to cheer Mr. Fridler and his musicians when the breathless last few phrases had been played.

There was, however, one place in the symphony in which the "great" Boston orchestra did not quite live up to its reputation. This was in the march movement, when the wind instruments displayed so apparent a lack of assurance that several times a ragged attack was the result. The work of the strings, however, was without a blemish.

The concert closed with the amusing "L'Apprenti Sorcier," by Dukas. This delightful scherzo, written after a ballad by Goethe, was played with a delicious humor, its translucent, elusive beauty brought out with charming delicacy.

The concert, on the whole, was remarkable for the taste displayed in the making of the programme and the excellent work in its rendition.

Newspaper Cutting Bureau in the World
NEW YORK CITY
JAN 15 1910
EVE. SUN
New York City.

BOSTON SYMPHONY ORCHESTRA.

Brooklyn Academy of Music.

Interpreting a brilliant program, which consisted of the vorspiel to Wagner's music-drama, "Lohengrin," the A-flat major symphony of Sir Edward Elgar (opus. 55), Beethoven's D-major concerto (opus. 61) for violin and orchestra and the overture to Carl Maria von Weber's grand opera, "Euryanthe," the Boston Symphony Orchestra gave its third philharmonic concert of the season in the New Academy of Music, in Brooklyn, last evening. Mischa Elman, the Russian violin virtuoso, was the soloist.

A large and enthusiastic audience followed the work of the band from the Hub, under the baton of Max Fielder.

To-night's Brooklyn programme of the Boston Symphony presents Edward Elgar's symphony, Beethoven's violin concerto for Mischa Elman and the "Lohengrin" and "Euryanthe" overtures.

Elgar, Wagner and Weber also furnish the music of to-morrow's matinée in Ca-

EVE. MAIL

ss New York City.

JAN 1 1 1910

ELMAN PLAYS WITH BOSTON SYMPHONY

Gives Splendid Performance of Tschaikowsky's Violin Concerto —"Cavalleria Rusticana" and "Pagliacci" at the Metropolitan.

By EMILIE FRANCES BAUER.

No one felt the excessive length of the Boston Symphony concert last night in Carnegie hall, although it was almost three-quarters of an hour longer than usual. For such offerings as were given by Mr. Fiedler and the hand over which he sways the baton, the entire audience, and there were several hundred people turned away, would have remained far into the night.

Three numbers formed this remarkable feast. They were Beethoven's "Eroica" symphony, Tschaikowsky's violin concerto, and "The Sorcerer Apprentice," by Dukas. Mischa Elman was the soloist.

Perhaps it was but natural that the wide interest centered in Elman, the young Russian violinist, who already last season established a remarkable record. There was more realization last night of what he left to be desired at that time than there was when he swept his audiences with his strange and almost uncanny gift, because he shows a growth which could hardly have been expected after an absence of so short a period.

That which was self-will is now surety, and command marks both interpretation and technic. He is losing the traits which held him in the shadow of the "prodigy," and his playing has gained a personality and a distinction which raise him to the plane of a mature artist from which his development is certain to come.

His gain lies principally in surety, in technic and in his use of the bow arm. His bowing is more powerful, more dignified and more free in its sweep than it was, while the left hand all in itself is a thing to awaken both the admiration and astonishment of all who understand just how extraordinary is his use of this center of technic, and what it contributes to tone.

But tone is not merely of the left hand, nor is it of the bow; it is the Self, which, having found a means of expression, proclaims its freedom. In this has Elman grown; in this has a genius been accorded the world. He played the concerto as it can only be played by one equipped as he is equipped, who feels and knows the color which his country has given those of its sons who, having poured themselves into the glorious channels of music and art have done incalculable service to their country in holding a respect and a love of the outer world notwithstanding political prejudices.

He was recalled innumerable times by an audience which fairly acclaimed its delight audibly.

The double bill of "Cavalleria" and

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ess New York City.

Mischa Elman, ending a tour with Boston Symphony Orchestra here to-day, is to give his first recital in Carnegie Hall next Wednesday afternoon.

The violinist plays Lalo's so-called symphony "Espagnole," Handel's D major sonata, a Haydn minuet, Gluck-Wilhelmj "Melody," Wieniawski's "Faust" fantasy and Paganini's "I Palpiti."

He adds the "Gavotte," Mozart-Auer, revised by his teacher, and the "Serenade," Schubert-Elman, arranged by himself

HERALD

New York City.

JAN 1910

BOSTON ORCHESTRA CONCERT

Another Enthusiastic Reception for Mr. Mischa Elman in Carnegie Hall.

Mr. Mischa Elman was again the soloist at the Boston Orchestra's concert in Carnegie Hall yesterday afternoon. More than it could hold tried to get into the hall, and the young Russian violinist received the welcome that now seems to be awarded him as a matter of course.

After the Dvorak A minor concerto, which he substituted for the Beethoven concerto, announced on the programme, Mr. Elman was recalled till some began to hiss, and only then was the concert allowed to go on.

The Dvorak concerto offers nothing sensational to the virtuoso. It is a solidly written work, more interesting than exciting, with a fine orchestral part, of which Mr. Fiedler and his men made the most. Mr. Elman played with wonderful purity of intonation, singing quality and at times great brilliancy.

Sir Edward Elgar's tremendously long symphony in A flat major was beautifully played and respectfully heard. The audience found good cause for enthusiasm in a remarkable performance of the "Lohengrin" prelude and of the "Euryanthe" overture of Weber.

om STAATS ZEITUNG

New York City

ldress

JAN 15 1910

Bostoner Symphonie-Konzert.

Herr Max Fiedler hat sein Orchester gegenwärtig fest in der Hand. Das zeigte seine überaus persönlich angehauchte Darlegung von Beethoven's „Eroica" im letzten Konzert der Bostoner Gäste am Donnerstag Abend, über das wir bisher nur kurz gesprochen haben. Das prächtige Orchester folgte den individuellen, häufig wie aus augenblicklicher Eingebung geborenen Intentionen des Führers mit virtuoser Anschmiegungskraft und Meisterschaft. Wir hatten an Fiedler's Auffassung namentlich im ersten und letzten Satz, die uns beide allzu starr und gelegentlich gewaltthätig erschienen, manches auszusetzen, aber das Orchester haben wir selten mehr bewundert als bei dieser Gelegenheit.

Von köstlicher Frische und Beweglichkeit waren die Spieler in Dukas' „Zauberlehrling". Das war ein Spielen und Durcheinanderfließen, ein Gurgeln und Schlucken, ein Rinnen und Gießen, daß man das Wasser ordentlich aus den Instrumenten fließen und plätschern hörte. Herr Fiedler entwickelte in dem Dukasschen Scherz eine überaus leichte Hand, die in starkem Gegensatz zu der früheren Schwere stand. Er fand die zartesten und feinquellendsten Effekte. Das Publikum, das auch seine „Eroica" sehr goutirt hatte, überschüttete ihn und die Meisterspieler mit Applaus, so daß er wiederholt das ganze Orchester danken ließ.

Herr Mischa Elman hat in seiner Wiedergabe des Tschaikowsky'schen Violin-Konzerts, mit dem er uns im Vorjahr bereits entzückt hatte, ganz bemerkenswerthe Fortschritte in jener künstlerischen Ruhe und Selbstbeherrschung gemacht, die das Kennzeichen des reifen Geistes ist. Seine aus allen Poren quellende künstlerische Frische und seine schwungvolle Verve hat er sich voll bewahrt. Er entfaltete vorgestern wieder wundervolles Draufgängerthum in den „dramatischen" Stellen und köstliche Farbe in der Melodie. Sein Ton war namentlich im Adagio überraschend groß und warm. Dabei wehte ein glücklich improvisatorischer Zug in der kraftvollen Wiedergabe. Technisch kann der junge Mann kaum mehr steigen. Was wir vorgestern an schwierigen Doppelgriffen, an Trillerketten in den höchsten Regionen, an waghalsigen Oktavensprüngen und blitzblanken Flageolets hörten, das war einfach staunenswerth. Das Publikum rief den Virtuosen ein Dutzendmal stürmisch hervor. H.

From EVE. TELEGRAM

Address New York City.

Date JAN 17 1910

At the Boston Symphony concert Saturday afternoon, in Carnegie Hall, Sir Edward Elgar's symphony was given under Max Fiedler's direction. The great work seems to grow in beauty with each hearing. Its impressive nobility was clearly demonstrated by the visiting orchestra, Misstha Elman, in a concerto by his own countryman, Dvorak, and the overtures to "Tannhauser" and "Euryanthe" completed the programme.

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From MORN. TELEGRAPH

Address New York City.

FIVE OPERAS SUNG IN A DAY

Manhattan Hears Rossini, Offenbach, Leoncavallo, Verdi and Mascagni.

ELGAR AT CARNEGIE HALL

Boston Symphony Orchestra Plays English Composer's Masterly Work.

By ALGERNON ST. JOHN-BRENON.

The reviewer of the music that was performed yesterday in Manhattan must chronicle one symphony concert and five operas.

The Boston Symphony Orchestra was heard at Carnegie Hall in a programme of more than usual value and attractiveness. Of that programme the most substantial portion was Sir Edward Elgar's symphony in A. Familiarity with this composition breeds a surprised admiration.

The qualification "surprised" is used because Great Britain has for so long remained inarticulate as regards the utterance of any really deeply felt music. Britain is the old maid of musical creativeness. In her strange stepmotherly way, she loves the children of music, but, she herself has borne but few, and those of later days, puny and ailing as they were, saw the light in Ireland. Whoever listened to an English symphony? Which of us has been able to tolerate an English opera?

Who excites himself over Cowen's "Scandinavian," or over Sir Alexander Mackenzie's dismal swampish music-dramas? But it is far otherwise with Sir Edward Elgar's finely constructed utterance. It has the touch of universality that exacts general attention. It has the majestic dialect of those who have said things worthy of Apollo. It is not only the music of a man who has felt deeply, but of one who has an indisputable command over the resources, and a mastery over the logic of music. He has things to say and he throws his sayings into noble form.

Prose Here and There.

There are indeed long patches of prose in this work.

Small wildernesses where the stream of inspiration runs shallow and strained effort is obvious.

Perhaps this lengthiness may be in part due to the superstition that haunts the minds of such symphonists as Paderewski and Brueckner, a superstition that would seem to suggest to them that if they cannot excel the masters in idea and invention, they can at least excel them in prolixity. The symphony was played with all that poise and euphony of which we have spoken on all of the many occasions on which we have written about the Boston Symphony Orchestra, whose visits are so few and whose absences are so deplorably long.

The soloist was Mischa Elman, who, with the orchestra, played the Dvorak concerto. A word as to soloists at such concerts as these. In a sense I regret their presence, even when they are as eminent as M. Paderewski or as interesting as M. Elman.

They import into an evening's entertainment the element of personality, an element tyrannical enough in the theatrical and musical world at all times, but strangely interruptive and dissonant after the spirituality of a work like Sir Edward's or the magic remoteness of the "Eroica" of Beethoven.

The greater part of modern concerto music comes perilously near being valueless, a remark which applies to the Tschaikowsky insincerity played on Thursday night.

Suppression of the Orchestra.

There were moments during the performance of that composition when the whole orchestra of master musicians sat docilely still as M. Elman twiddled out gaudy effects, technical gewgaws and gallery claptrap. Such a sight was almost distressing. Music written for the display of a soloist's ability is scarcely music at all—nay, it is an inversion of the very idea of music. As for M. Elman's playing, considered by itself, it should be said that he is a master of technique, young as he is. He has conquered to a wonderful extent the physical difficulties which are the obstacles that lie in the path of every violinist that would obtain easiness of execution. There is a boyish freshness, aplomb and audacity about his playing that reach the imagination of his audience.

He is jaunty and selfsatisfied, but only to the limits within which audiences will tolerate jauntiness and self-satisfaction.

The prelude to "Lohengrin" and the overture to "Euryanthe" were also played. The house was completely sold out.

Five Operas Sung.

TIMES

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ress New York City.

THE BOSTON ORCHESTRA.

Elgar's Symphony Played Again—Mischa Elman in Dvorak's Concerto.

The third afternoon concert of the Boston Symphony Orchestra was given yesterday. The programme comprised the prelude to Wagner's "Lohengrin," Sir Edward Elgar's Symphony, and the overture to Weber's "Euryanthe." Mr. Mischa Elman was again the soloist, and played instead of Beethoven's concerto for the violin that by Dvorak in A minor, Op. 53.

The symphony had been played earlier in the season by Mr. Damrosch, who first produced it in this country here a year ago. Mr. Fiedler gave a very thoroughly studied performance of it, one that brought out all that the composer put into it in the way of deeply and glowingly rich orchestration; and represented the musical substance and structure of the work in a wholly sympathetic manner. Even in such a beautiful performance, and with the better knowledge of it that repeated hearings give, the symphony does not present itself as a highly inspired work. Its profound seriousness and thoughtfulness, the innumerable musical ideas that are closely compacted in it, the ingenuity of its construction, and the manner in which themes are carried over and transformed in the several movements command attention, even throughout the great length to which the work extends itself.

There are pages of beauty in it, passages that are truly impressive. But it is on the whole music that is from the head rather than from a deeply flowing musical inspiration. Much of its thematic material is of itself barren and dry, with little moving beauty of its own. Its impression is kaleidoscopic, rather that of a mosaic than of a spontaneous organic development. Nor does all the composer's ingenuity, his skillful and elaborate workmanship, and all that the symphony contains that compels respect and even admiration yield a beauty that fires the imagination or warms the heart.

Mr. Elman played Dvorak's concerto with all the splendor of tone, the overwhelming brilliancy and dash that he displayed on Thursday evening in Tschaikowsky's concerto. But his performance was much more artistic and in a way more agreeable, because of its much greater poise and repose. He found it advisable to lay aside many of the extravagances that he put into his interpretation and many of the mannerisms of his bearing, and the result was all to the advantage of his performance. The concerto had not been heard in New York for a considerable time, and it has never gained much favor among virtuosos. It has some of the characteristic qualities of Dvorak, some telling themes, among which the first one of the last movement is especially striking in its tunefulness and rhythmic energy. But the development becomes tedious, and promising beginnings run out into prolixity. Mr. Elman played it with energy and splendid fire and made it as interesting, no doubt, as it could be made.

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New York City.

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IN THE REALM OF MUSIC

Elman Again with Boston Band.

Another enormous audience packed Carnegie Hall yesterday afternoon to enjoy the playing of the Boston Symphony Orchestra and the additional pleasures offered by Mischa Elman, soloist of the concert. Long before the time set for the beginning no more seats could be purchased, and enthusiasts had to be content with standing room, as the line of men and women stationed in the back of the auditorium bore witness. Many of these standees had come expressly to hear Elman, among them a sprinkling of professional violinsts intent on watching their successful brother artist. But there was one man at least whose principal interest centred in the performance of the orchestra, and he could be heard by those near him muttering imprecations as Mischa Elman, his duties fulfilled, returned seven times in response to applause, shaking hands first with Fiedler, the conductor, then with Willy Hess, the concert master. This admirer of Fiedler and his men, impatient of delay, wondered whether Elman would shake hands all the way down the line of first violins.

Mischa deserved every one of his seven recalls, if merit may be measured in terms of handclapping. In a quieter frame of mind than at his first appearance, on last Thursday evening, the young violinist played in a way that marked the master. Instead of the Beethoven concerto which had been originally announced he chose to offer for hearing Dvorak's concert in A minor, opus 53, and the change was decidedly gratifying. Beethoven's great work has been heard here frequently of late, whereas the Dvorak composition, a work that surely is worth hearing often, has been neglected.

Elman's temperament, his big, singing tone, his youthful vigor and robust feeling fit him peculiarly to perform the music of this Slav composer. He gave the opening Allegro with fine sweep and propulsive force. In the Adagio the largeness and emotional eloquence of his tone carried a moving message; and the finale, "Allegro Giocoso," with its irresistible Bohemian dance movements, he performed with a rhythmical emphasis, dash and jubilance of spirit that were most exhilarating. Technically his performance was a remarkably fine achievement. Emotionally it was no less admirable.

The concert opened with the prelude to Wagner's "Lohengrin." The next contribution was Elgar's symphony in A flat major, opus 55. This work of the English composer had its first performance anywhere on December 3, 1908, in Manchester, England. On December 7 of the same year the London Symphony Orchestra, under Dr. Richter, to whom the composition is dedicated, produced it in London.

On January 3, 1909, the New York Symphony Orchestra, Walter Damrosch conductor, presented the symphony for the first time in New York. Fiedler was the first to introduce it to the Hub, on February 27 last. Elgarites in New York—some of them, at least—felt that the symphony in A flat had not yet been given a fair showing here. And so Fiedler undertook to give New York the benefit of a performance by the wonderful Boston Symphony Orchestra. An eloquent performance it was, too, the beautiful sonority and rich timbre of the Boston players throwing into prominence the nobly poetic ideas that are imbedded in the sumptuous orchestration of Elgar's score, particularly in the adagio. Nevertheless, Fiedler did not succeed in lifting the pall of monotony which shrouds this symphony. The fact is that Elgar, in his fondness for calling upon the whole or-

chestra as an

AMERICAN

New York City.

JAN 16 19

ELGAR SYMPHONY BY BOSTONIANS

mmense and Eager Audience Hears the Great Work of the English Composer.

By CHARLES HENRY MELTZER.

The largest audience that has attended a performance by the Boston Symphony Orchestar for several years filled Carnegie Hall yesterday afternoon, when our admirable visitors, under Mr. Fiedler, played Elgar's A flat major symphony and co-operated with Mischa Elman in a delightful rendering of Dvorak's violin concerto in A minor.

Three rows of ecstatic and earnest music-lovers stood throughout the afternoon without murmuring. So would they have stood, no doubt, to hear Caruso or Mary Garden had either of those artists been singing in one or the other of the opera houses yesterday.

Elgar's symphony, originally produced (and well interpreted) by the New York Symphony organization, was played here for the first time by the Bostonians.

Nothing that Mr. Fiedler has had charge of since he succeeded Dr. Muck has done more credit to his intelligent leadership. Personally, I confess that I have always had to make an effort in order to grow enthusiastic over Mr. Fiedler. There is something ever so little suggestive of the North German pedagogue in his way of conducting that slightly repels me till I have had time to realize his thoroughness and musicianship. Yesterday he outdid himself.

Various theories have been evolved in explanation—as if "explanations" were needed—of Elgar's symphony. I do not pretend to have any inspired knowledge on the subject, and I feel sure that nobody else here has been more favored. But, putting together in my mind the persistence throughout this beautiful work of the Pilgrim March, which comes and goes and re-appears so many times; adding to this fact the striking analogy between a secondary theme (in the third movement) of Elgar's and the march which occurs in Felicien David's "Desert;" and the other fact that the opening and ending of the work are marked by an austerity unmistakably suggestive of the idea of Faith—putting together all these things, I cannot but believe it at least probable (despite Sir Edward's denials) that Elgar had Gordon in his thoughts, perhaps subconsciously, when he wrote his symphony.

As to the general meaning of this magnum opus, I incline to the theory that it may have been composed as a suggestion of the human pilgrimage.

In the opening movement the contrast between the fervor and riot of youth and the chastened experience of age is, to me, evident. The discouragement, the frenzy of humanity which has failed to attain its ends is again more than strongly hinted at in the earlier passages of the last movement.

Throughout the symphony Elgar seems to have been largely under the influence of Berlioz. At moments he has been affected also by Debussy. Yet his form is quite symphonic, and even classic.

The interpretation by the Bostonians was singularly clear, honest and eloquent.

Mischa Elman was again the soloist yesterday at Carnegie Hall. Why he substituted the Dvorak concerto for the D major concerto of Beethoven I do not know. The work of the Bohemian composer has color, variety and picturesqueness. It was well suited to young Elman's style.

At the beginning of his interpretation Elman's tone left something to be desired. But ere long the wonderful virtuoso regained possession of himself and played with his accustomed charm and power.

The prelude to "Lohengrin" and the overture to "Euryanthe" completed a fine programme.

EVENING WORLD,

New York City.

JAN 17 1910

MISCHA ELMAN PLAYS AGAIN WITH THE BOSTON ORCHESTRA.

When Walter Damrosch and our Symphony Orchestra introduced Elgar's first symphony to us it made a profound impression. Several repetitions of the work have served to emphasize its serious worth and its many beauties. It has given a new standing to England in the music world. At Carnegie Hall on Saturday afternoon the Boston Symphony Orchestra, under Max Fiedler, played it here for the first time and played it in the very best manner of this unexcelled band. It was a rare treat.

Mischa Elman was the soloist in Dvorak's violin concerto, not often played nowadays. It was one of the best exhibitions of his art that the brilliant young Russian has given. Nothing was lacking of his astonishing dexterity and his tone was never more luscious, but he displayed a confidence and a dignity that are likely to give him high place among the masters when he shall have matured.

The prelude to "Lohengrin" and Weber's "Euryanthe" overture completed the programme. The house was crowded and enthusiastic.

SUN,

New York City.

JAN 16 1910

THE BOSTON ORCHESTRA.

Elgar's Symphony and Dvorak's Violin Concerto Performed.

The programme of the Boston Symphony Orchestra concert at Carnegie Hall yesterday afternoon consisted of the prelude to "Lohengrin," Sir Edward Elgar's symphony in A flat, Dvorák's violin concerto and Weber's "Euryanthe" overture. The solo performer was again Mischa Elman, who was to have performed the Beethoven concerto but who announced two or three days ago that he would substitue for it the composition of the Bohemian master.

Elgar's symphony has been heard here several times, and it wears well. It is a serious and interesting work, which brings new credit to the English school of composers. The performance which it received yesterday afternoon was one to cherish in the memory. The music has already been beautifully played by one of ur local orchestras and probably will be again; but that cannot prevent us from enjoying the ravishing richness and transparent depths of the tonal quality of the Boston organization. Nor should it blind us to the niceties of balance and phrasing in the delivery of the measures by these always welcome visitors. Even poor music would sound well when played so admirably. Good music sounds better.

Mr. Elman deserves thanks for resuscitating the Dvorák concerto. The work is seldom heard, and while it is not one of the masterpieces of violin literature it is well worth hearing. It served yesterday to show that Mr. Elman does not have to play always with such palpable peculiarities as he displayed on Thursday evening. His performance was dignified, but filled with his customary dash. He must always astonish by the apparently reckless yet marvellously certain manner in which he attacks all difficulties from intricate double stops to melodies in octaves.

But when he calls from the violin such beauty of tone as he evoked yesterday and treats fluent cantilena with so much finish and feeling, when, in short, he discloses the musical content of the page, then indeed he commands not only admiration but affection.

SUN

New York City.

Boston's Symphony Orchestra, long used to travel, made its way East in the teeth of the departing storm after playing its third Carnegie Hall Saturday matinée. Edward Elgar's symphony was repeated here. The work takes about fifty-five minutes, and Mr. Fiedler made no experiments like those of a famous English conductor recently in the British provinces. Over there a performance in thirty-eight minutes, indicating a considerably cut score, aroused controversy. As Thomas Beecham and his orchestra are coming to New York this spring, the like may be tried here. Meanwhile another of Elgar's countrymen, Landon Ronald, was to conduct his symphony this month with an Italian society in Rome.

A second symphony by Edward Elgar was recently announced as forthcoming in England, where it is predicted that these orchestral works will outlast the oratorios of "The Dream of Gerontius," "The Apostles" and "The Kingdom."

From EVE. GLOBE

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Date

Instrumental Concerts.

THE task of performing Sir Edward Elgar's symphony fell to the lot of the Boston Symphony Orchestra at its concert Saturday afternoon in Carnegie Hall. Of course, played by this particular orchestra, under the guidance of Mr. Fiedler, the result could not but be illuminating, but it does not contradict the earliest impression. After this additional hearing the Elgar symphony, in spite of its rich instrumental dress, of its ingenious elaboration, seems as a whole barren of melody, uninspired.

The other feature of the concert was the performance by Mischa Elman of Dvorak's violin concerto, which was substituted for the Beethoven concerto, announced originally. The Dvorak concerto does not seem to be a favorite with violinists. It is long and in places tedious. But there are many pages of genuine beauty, enough to make it worthy of a place in the repertory and of such playing as Mr. Elman expended on it Saturday. He was more circumspect of demeanor and also in his treatment of rhythm than when playing the Tschaikowsky concerto Thursday night, and yet he played with the same exhilarating dash and if possible even lovelier tone in cantilena. Truly a notable performance. The prelude to "Lohengrin," played most beautifully, opened the concert, and the overture to "Euryanthe," also played most beautifully, closed it.

TRIBUNE

New York City.

MUSIC

The Boston Symphony Orchestra.

Education by means of reiteration seems to be the order of the day with the conductors of orchestra concerts in New York. Mr. Mahler performs a symphony at a Philharmonic concert in regular course, repeats it in the historical course, repeats it again in the popular Sunday afternoon course, and, if it chances to be a work by Beethoven, repeats it still again in the Beethoven course. Perhaps Mr. Walter Damrosch has already played the symphony at a concert of the Symphony Society; if not, he promptly does so. Then comes Mr. Fiedler, with his delightful men from Boston, and because New Yorkers so keenly appreciate his ministrations we hear it again. Of course, it is not to be thought of for a moment that the conductors are inviting comparison of their readings and the skill of their performers. No. They are introducing New York to Beethoven's "Eroica," which New York has known since 1843, or his C minor, which has been a twice told tale since 1842. Now, the enjoyment which the highest form of musical art invites does not depend on a comparison of the poses and gestures of conductors, nor their notions of what can be done by them in the way of giving significance to texts by changes of accents; nor by the individual or combined skill of their players; and, even if the most familiar works are those which are most enjoyed, so they be great works, a music ridden city might be pampered a little bit along the line of change and novelty.

Mr. Max Fiedler, of the Boston Orchestra, is generally merciless. So were his predecessors before him. For years the programmes of the monthly New York concerts have been made solely from the point of view represented by the latitude and longitude of the Hub of the Universe (latitude 42 degrees 21 minutes and 27 seconds north, longitude 71 degrees 3 minutes and 30 seconds west). At intervals a timid note, not of protest (no, not of protest!), but of supplication, has been sounded from the village of Manhattan, but in vain. And we have fallen back, humbled and abashed, and listened to the voice of admonition: "Hear now this, thou that art given to pleasures, that dwellest carelessly, that sayest in thine heart, I am, and none else beside me." And we have heard on Thursday night the fourth performance in two months of Beethoven's "Eroica," and yesterday the fifth in a little over a year of Elgar's Symphony in A flat. All this is beautiful music—noble music—and to hear it often is to be uplifted and refined in thought and feeling, and there is no agency so exalting, no emollient, so efficacious as the Boston Symphony Orchestra. But may we not be educated, since it must needs be so, in a larger knowledge of things that be, but which we know not of, rather than a higher knowledge of the things which also be, but which we can spell backward?

A kind Providence interfered yesterday to save us from hearing a fourth performance this season of Beethoven's violin concerto—not that the music is not worth a fourth hearing. Of course, it is worth many times four hearings every month. But it was a question whether or not, after the manner in which Mischa Elman sentimentalized the Tschaikowsky concerto on Thursday and suffocated it with his affected mannerisms, his reading of the manly Beethoven work would have endured comparison with the performances which it received at the hands of Mr. Kreisler and Maud Powell. It was a lucky dispensation which substituted Dvorak's concerto in A minor at the last moment, for odious comparison was thus avoided. The Dvorak composition was played here in the long ago by Maud Powell (twice), Henri Marteau (also twice) and Ondricek, but it was out of the minds of all but reminiscent graybeards, and was therefore as good as new. It was, indeed, better than new, as recalling a composer who lived in the midst of the storm and stress of the Richard Strausses, Max Rigers, Debussys and their small fry imitators and pursued his way over meadows where flowers of melody and blossoms of harmony sprang up to greet him and lifted their heads in gladness out of his footsteps after he had passed. Not a bloom of art did Dvorak crush. It was a pleasure to hear his concerto again, and doubly a pleasure to hear that the performer did not disfigure it with such whinings and whimperings as he injected into Tschaikowsky's work. The Elgar symphony began the concert and Weber's "Euryanthe" overture ended it. Everything was brilliant and convincingly played. H. E. K.

TRIBUNE

New York City.

MAX FIEDLER RE-ENGAGED.

Boston, Feb. 4.—Max Fiedler, conductor of the Boston Symphony Orchestra for the last two seasons, was re-engaged to-day for the seasons of 1910 and 1911. This announcement follows Herr Fiedler's recent denial of a report that he was to conduct a symphony orchestra at Liverpool.

EVENING POST,

New York City.

JAN 17 1910

MUSIC AND DRAMA.

Boston Symphony Orchestra.

Mischa Elman was again the soloist at Saturday afternoon's Carnegie Hall concert of the Boston Orchestra. He played the Dvorák violin concerto, opus 53, instead of the Beethoven—a most welcome substitution, because this concerto has been played here so frequently of late that even the Beethovenolaters have begun to protest. Dvorák's work, while of undue length, is replete with the charm of melodic invention and the rich orchestral coloring for which the great Bohemian is famed and beloved. Mr. Fiedler, who has not heretofore given us any of Dvorák's works, conducted the orchestral part so lovingly and delightfully that it gave rise to the hope that he will henceforth give more attention to the works of this composer, in which popular elements and genius are so admirably blended. It would be of great interest to hear the Boston orchestra play the Scherzo Capriccioso or the symphony preceding the "New World." As for Mr. Elman, he played the concerto with splendid virtuosity, great opulence of tone, and rhythmic vigor. He was recalled many times, by an audience which crowded the hall.

It was inevitable that some time or other the Bostonians should play for us the Elgar symphony. So far, it has been done here only by Walter Damrosch and his men. Many years ago, Mr. Damrosch conducted Tchaikovsky's "Pathetic Symphony" at its first performance in America, and made so little of it that the present writer damned it with the faintest praise. It seemed possible that the Elgar symphony had suffered in the same way—but no; the excellent Mr. Fiedler and his wonderful orchestra could not make much more of it than Mr. Damrosch and his players did. The English are very proud of it; in their own country it has been played eighty times in eleven months. But an audience which listens to it without patriotic bias is likely to be bored because of the paucity of musical ideas. Elgar is like a man who has the gift of eloquence but very little to say. Such a man may stir his hearers for a time, but if he talks too long he becomes tiresome. Elgar talks so long—over fifty minutes—that finally even his rich orchestration and pompous manner fail to hide his poverty of invention. His adherents raised a great outcry some weeks ago when Mr. Beecham shortened this symphony at a provincial performance by eighteen minutes; but in all probability he thereby rendered it a great service. The mania of many modern composers for immolating themselves on the altar of interminableness is one of the strangest phenomena of the time. The best movement of the symphony is the adagio, which creates an agreeable languor, when played as Mr. Fiedler's men played it. The other numbers on the programme, Wagner's "Lohengrin" Prelude and Weber's "Euryanthe" overture, were also capitally rendered.

EVE. MAIL

New York City.

JAN 17

Unusually interesting was the second concert of the Boston Symphony orchestra given Saturday afternoon before an audience almost as large as the one which greeted Mr. Fiedler and his men Thursday night. Again Elman was the soloist, and the young artist again achieved a great success.

The Beethoven concerto was the original promise, and many wished that the programme had been left as first planned, as the Dvorak concerto, brilliant, full of tuneful themes and interesting construction was not of the same value as the Beethoven masterpiece. Elman played it with dazzling brilliancy, and there were moments when he surpassed certain features of his playing on Thursday night.

The principal orchestral offering was the Elgar symphony, which Walter Damrosch introduced here last year and again presented at his opening concert this season. The virtuosity of the Boston organization made a thoroughly grateful performance possible, and many features suggested on the first hearing were intensified.

SUN

New York City.

EB 5

Max Fiedler to Stay in Boston

BOSTON, Feb. 4.—Max Fiedler, conductor of the Boston Symphony Orchestra during the last two seasons, to-day signed a contract to continue in that position during the seasons of 1910 and 1911.

[98]

TRIBUNE

New York City.

JAN 28 1910

RUSSIAN SYMPHONY CONCERT.

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Mr. Rachmaninoff himself conducted the orchestra last night, and in spite of some rather crude playing on the part of the musicians succeeded in bringing out admirably the spirit of the composition.

The other numbers were Tschaikowsky's "Romeo and Juliet" overture, Arensky's variations for strings on a Tschaikowsky theme and Rachmaninoff's second piano concerto, plyed by the composer.

MAX FIEDLER MAY STAY HERE.

Boston, Jan. 27.—Max Fiedler, conductor of the Boston Symphony Orchestra, has not been engaged to conduct the Symphony Orchestra, of Manchester, England, next season, in succession to Hans Richter, as has been reported. Mr. Fiedler said to-day that while the managers of the Manchester organization had made him proposals, he had not yet concluded any negotiations with them.

SUN

New York City.

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Newspaper Cutting Bureau in the World
GREEN'S HAROLD

NEW YORK CITY

FEB 5 - 1910

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EVENING POST,

New York City.

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NEW YORK JOURNAL
NEW YORK CITY
FEB 9 - 191

Rachmaninoffs Abreise.

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TIMES

New York City.

FEB 1 3 1910

MAX FIEDLER RE-ENGAGED.

To be Conductor of Boston Symphony Orchestra Two More Seasons.

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om AMERICAN

dress New York City

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MORN. TELEGRAPH

New York City.

FEB 1 2 1910

A German Conductor Who Speaks English.

Max Fiedler has been reappointed conductor of the Boston Symphony Orchestra. This fact, by itself, might not be considered sufficient provocation for extended comment. Yet there is something in the disposition of Max Fiedler toward his audiences and his musicians which differentiates him from the ruck of foreign conductors. He has made a definite attempt to assimilate himself with his surroundings. To complain against the importation of foreigners to interpret music for us is as demagogic as it is ridiculous. Music is as much a product of Germany as oil is of Pennsylvania, and we should be as ready to consume the music of Germany as the German peasant is ready to light his homestead with the petroleum of Allegheny.

But many of our conductors have impaired their usefulness by their reluctance to study the English language, by their indifference to our methods of living, by a sort of alien sulkiness. Now, Herr Fiedler conducts his rehearsals in English. This may seem a small thing, yet it betrays an admirable spirit, a keenly good taste. It helps to emphasize the fact that the Boston Symphony Orchestra is not an alien and an exotic thing; that such a splendid organization is part of the national life and opportunity, and that the brains which are artistically directing it have an inclination toward us not unlike that of the Maecenas who founded it.

om EVE. SUN

ldress New York City.

When the Boston Symphony Orchestra comes back to town next week, it will be for the fourth and last pair, but one, of the visiting organization's concerts here.

Max Fiedler on Thursday has Schubert's "Unfinished" symphony, a Brahms concerto for violin and violoncello, played by Willy Hess and Alwin Schroeder, and by the Boston orchestra Rachmaninoff's symphonic poem, "The Isle of the Dead," and the overture to "Meistersinger."

Strauss's "Thus Spake Zarathustra," which the Boston men have not played here since Gericke's time, and Goldmark's "Rustic Wedding" symphony will be on the programme at the Saturday matinée, with excerpts from "Tristan."

m HERALD

BROOKLYN EDIT.

New York City.

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SYMPHONY MUSIC AT THE ACADEMY

Boston and New York Orchestras Will Give Concerts—Institute Lecture Programme.

Two symphony orchestras will come to town next week, under the auspices of the Brooklyn Institute, at the Academy of Music, and programmes of varied interest are announced.

On Friday evening the Boston Symphony Orchestra will be heard, with Mr. Willy Hess, violin, as the soloist. The programme will be:—

Overture to "Genoveva".....Schumann
Symphony in D major, No. 2, Op. 73, Brahms
Tone poem, "Thus Spake Zarathustra," Strauss
Overture, "The Roman Carnival," Berlioz

Mr. Howard Brockway will lecture on this programme on Thursday afternoon in the music hall of the Academy.

On the following afternoon the New York Symphony Orchestra will give one of a series of young people's concerts under the direction of Mr. Walter Damrosch. The soloist will be Mme. Tina Lerner, piano, and the programme announced is:—

Bohemian.
Symphonic poem "Ultava".....Smetana
Slow movement from Symphony No. 3 in E minor, "From the New World".Dvorak
Polish.
Andante Spianato and Polanaise op. 22, for piano and orchestra.....Chopin
Miss Tina Lerner.
Russian.
Komarins-kaja .....Glinka
(a) Allegro con grazia, from Symphony No. 6 (Pathetique).
(b) Pizicati, from Symphony No. 4. } .Tschaikowsky

From EVE. WORLD

Address New York C

Date 1910

The Boston Symphony Orchestra will give its fourth pair of concerts in Carnegie Hall next Thursday evening and Saturday afternoon. Schubert's unfinished symphony in B minor and Rachmaninoff's symphonic poem "The Isle of the Dead" will be the features of Thursday night, and Goldmark's "Rustic Wedding" symphony and Strauss's love poem "Thus spake Zarathustra" on Saturday afternoon.

[99]

om WORLD,

New York City.

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te FEB 13

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EVENING POST,

ddress New York City. FEB 1 9 19

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MORN. TELEGRAPH

New York City.

s FEB 2 0 1910

On Saturday afternoon the symphor will be Goldmark's charming "Rust Wedding." This work appears on Bo ton Symphony programmes for the fir time in over a dozen years. Followin this will be Strauss' "Thus Spake Zara thustra." This has not been played a the New York concerts of the Bosto Symphony since the early days of Mr. Gericke's second engagement. The other number on this programme will be the prelude and "Love Death" from "Tristan and Isolde." The order of the programme is as follows:

Thursday evening, February 24, at 8.15:

Schubert, symphony in B-minor, "Unfinished"; Brahms, double concerto for violin and violoncello; Rachmaninoff, symphonic poem, "The Isle of the Dead"; Wagner, prelude to "The Mastersinger of Nuremberg."

Soloist, Mr. Willy Hess, violinist. Mr. Alwin Schroeder, 'cellist.

Saturday afternoon, February 26, at 2.30:

Goldmark, "Rustic Wedding" symphony, E-flat major, No. 1, Op. 26; Strauss, tone poem, "Thus Spake Zarathustra" (organist, Mr. Marshall); Wagner, prelude and "Love Death" from "Tristan and Isolde."

SUN,

New York City.

FEB 20 1910

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TRIBUNE

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BROOKLYN EDIT.

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SYMPHONY MUSIC AT THE ACADEMY

Boston and New York Orchestras Will Give Concerts—Institute Lecture Programme.

Two symphony orchestras will come to town next week, under the auspices of the Brooklyn Institute, at the Academy of Music, and programmes of varied interest are announced.

On Friday evening the Boston Symphony Orchestra will be heard, with Mr. Willy Hess, violin, as the soloist. The programme will be:—

Overture to "Genoveva".....Schumann
Symphony in D major, No. 2, Op. 73,
Brahms
Tone poem, "Thus Spake Zarathustra,"
Strauss
Overture, "The Roman Carnival,"
Berlioz

Mr. Howard Brockway will lecture on this programme on Thursday afternoon in the music hall of the Academy.

On the following afternoon the New York Symphony Orchestra will give one of a series of young people's concerts under the direction of Mr. Walter Damrosch. The soloist will be Mme. Tina Lerner, piano, and the programme announced is:—

Bohemian.
Symphonic poem "Ultava".....Smetana
Slow movement from Symphony No. 3 in E minor, "From the New World".Dvorak
Polish.
Andante Spianato and Polanaise op. 22, for piano and orchestra.....Chopin
Miss Tina Lerner.
Russian.
Komarins-kaja .....Glinka
(a) Allegro con grazia, from Symphony No. 6 (Pathetique).
(b) Pizicati, from Symphony No. 4. } Tschaikowsky

From EVE. WORLD

Address New York C

Date

The Boston Symphony Orchestra will give its fourth pair of concerts in Carnegie Hall next Thursday evening and Saturday afternoon. Schubert's unfinished symphony in B minor and Rachmaninoff's symphonic poem "The Isle of the Dead" will be the features of Thursday night, and Goldmark's "Rustic Wedding" symphony and Strauss's love poem "Thus spake Zarathustra" on Saturday afternoon.

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om WORLD,

ldress New York City.

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In the hope of putting an end to the various rumors regarding the conductorship of the Boston Symphony Orchestra, the management says that the only musicians who have been considered for the post of conductor this year are Max Fielder, who has just been engaged for a further term of two years, and Dr. Karl Muck of Berlin. No other conductors have been approached nor has the possibility of engaging any other than Mr. Fiedler or Dr. Muck been considered. 18

om EVENING POST,

ddress New York City. 19

FEB 19

Willy Hess and Alwyn Schroeder will play Brahms's double concerto for violin and violoncello, at next Thursday evening's Carnegie Hall concert of the Boston Symphony Orchestra. It will be preceded by Schubert's "Unfinished" symphony, and followed by Rachmaninoff's "Vale of the Dead," and the "Meistersinger" Vorspiel. On the following Saturday afternoon the programme comprises Goldmark's "Rustic Wedding" symphony, Strauss's "Thus Spake Zarathustra," and Wagner's "Liebestod" from "Tristan."

MORN. TELEGRAPH

s New York City.

FEB 20 1910

On Saturday afternoon the symphor will be Goldmark's charming "Rust Wedding." This work appears on Bo ton Symphony programmes for the fir time in over a dozen years. Followin this will be Strauss' "Thus Spake Zara thustra." This has not been played a the New York concerts of the Bosto Symphony since the early days of Mr. Gericke's second engagement. The other number on this programme will be the prelude and "Love Death" from "Tristan and Isolde." The order of the programme is as follows:

Thursday evening, February 24, at 8.15:

Schubert, symphony in B-minor, "Unfinished"; Brahms, double concerto for violin and violoncello; Rachmaninoff, symphonic poem, "The Isle of the Dead"; Wagner, prelude to "The Mastersinger of Nuremberg."

Soloist, Mr. Willy Hess, violinist. Mr. Alwin Schroeder, 'cellist.

Saturday afternoon, February 26, at 2.30:

Goldmark, "Rustic Wedding" symphony, E-flat major, No. 1, Op. 26; Strauss, tone poem, "Thus Spake Zarathustra" (organist, Mr. Marshall); Wagner, prelude and "Love Death" from "Tristan and Isolde."

SUN,

New York City.

FEB 20 1910 .

The fourth pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, February 24, at 8:15, and Saturday afternoon, February 26, at 2:30 The feature of the Thursday evening concert will be the performance of Brahms's seldom heard double concerto for violin and violoncello, which will be played by Willy Hess and Alwin Schroeder. Rachmaninoff's symphonic poem "The Isle of the Dead" will also be on this programme. The feature of Saturday afternoon's programme will be Strauss's "Thus Spake Zarathustra," which has not been played by the Boston Symphony Orchestra in New York since Mr. Gericke's régime. Goldmark's charming "Rustic Wedding" symphony will also be on this programme.

From MORN. TELEGRAPH
Address New York C
Date FEB 2 0

Notes of Music World

The next concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on next Thursday evening at 8.15, and Saturday afternoon, at 2.30, respectively. Mr. Fiedler, whose re-engagement by the Orchestra for a term of two years has just been announced, has provided interesting features for both programmes. For the first time in many years New York will hear on Thursday night Brahms' double concerto for violin and violoncello. In the earlier days of the orchestra, when Mr. Kneisel and Mr. Schroeder were still in its ranks, these two artists played this work a number of times, but since they left it has never appeared on a Boston Symphony programme until a few weeks ago, when it was played in Boston by Mr. Willy Hess, the concert master of the orchestra, and Mr. Schroeder. The work created a great deal of interest, and these two artists will play it in New York. The symphony will be Schubert's "Unfinished." Another work of interest which has been heard but once in New York will be Rachmaninoff's symphonic poem, "The Isle of the Dead," which was done a few weeks ago by the Russian Symphony Orchestra under the direction of the composer. Mr. Rachmaninoff conducted this in Boston, and Mr. Fiedler was greatly taken with the work. The other number for Thursday night will be the prelude to "The Mastersingers of Nuremberg."

PRESS
ess New York City.
FEB 20 1910

The fourth pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on next Thursday evening at 8.15 and Saturday afternoon at 2.30. Max Fiedler, whose re-engagement by the orchestra for a term of two years has just been announced, has provided interesting features for both programmes. For the first time in many years New York will hear on Thursday night Brahms's Double Concerto for violin and violoncello. In the earlier days of the orchestra, when Messrs. Kneisel and Schroeder were still in its ranks, those two artists played this work several times. But since then the work has not appeared on a Boston Symphony programme until a few weeks ago, when it was played in Boston by Willy Hess, concertmaster of the orchestra, and Mr. Schroeder. The work created a great deal of interest, and those two artists will play it in New York. The symphony will be Schubert's "Unfinished." Another work of interest will be Rachmaninoff's symphonic poem, "The Isle of the Dead," which was played a few weeks ago by the Russian Symphony Orchestra under the direction of the composer. Rachmaninoff conducted his composition in Boston and Fiedler was greatly taken with the work. The other number for Thursday night will be the prelude to "The Mastersingers of Nuremberg."

On Saturday afternoon the symphony will be Goldmark's charming "Rustic Wedding." This work appears on Boston Symphony programmes for the first time in over a dozen years. The next number on the list will be Strauss's "Thus Spake Zarathustra," which has not been played at the New York concerts of the Boston Symphony Orchestra since the early days of Mr. Gericke's second engagement. The other offering on this programme will be the prelude and "Love Death" from "Tristan und Isolde."

WORLD,
ess New York City.
FEB 20

Boston Symphony Orchestra.

Concerts by the Boston Symphony Orchestra will be given in Carnegie Hall on next Thursday evening and Saturday afternoon. Max Fiedler, reengaged as conductor for two years, has provided features for both programmes. For the first time in many years New York will hear on Thursday night Brahms's double concerto for violin and violoncello. In the earlier days of the orchestra, when Kneisel and Schroeder were still in its ranks, these two artists played this work several times, but after they left it never appeared on a Boston Symphony programme until a few weeks ago, when it was played in Boston by Willy Hess, concert-master of the orchestra, and Mr. Schroeder, and these two artists will play it in New York. The symphony will be Schubert's "Unfinished." Another work to be played, which has been heard but once in New York, will be Rachmaninoff's symphonic poem "The Isle of the Dead." The other number for Thursday night will be the prelude to "The Mastersingers of Nuremberg."

On Saturday afternoon the symphony will be Goldmark's "Rustic Wedding." This work appears on a Boston Symphony programme for the first time in more than a dozen years. Following this will be Strauss's "Thus Spake Zarathustra." This has not been played at the New York concerts of the Boston Symphony since the early days of Mr. Gericke's second engagement. The other number on this programme will be the prelude and "Love Death" from "Tristan und Isolde."

TIMES
m New York City.
ress FEB 20 191

BOSTON SYMPHONY ORCHESTRA.

The fourth pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on next Thursday evening at 8:15, and Saturday afternoon at 2:30 respectively. Mr. Fiedler, whose re-engagement by the orchestra for a term of two years has just been announced, has provided interesting features for both programmes. For the first time in many years New York will hear on Thursday night Brahms's Double Concerto for violin and violoncello. In the earlier days of the orchestra when Mr. Kneisel and Mr. Schroeder were still in its ranks these two artists played this work a number of times, but since they left it has never appeared on a Boston Symphony programme until a few weeks ago, when it was played in Boston by Mr. Willy Hess, the concert-master of the orchestra, and Mr. Schroeder. The work created a great deal of interest, and these two artists will play it in New York. The Symphony will be Schubert's "Unfinished." Another work of interest, which has been heard once before in New York, will be Rachmaninoff's symphonic poem, "The Isle of the Dead," which was done a few weeks ago by the Russian Symphony Orchestra under the direction of the composer. Mr. Rachmaninoff conducted it in Boston. The other number for Thursday night will be the prelude to "The Mastersingers of Nuremberg."

On Saturday afternoon the symphony will be Goldmark's "Rustic Wedding." This work appears on Boston Symphony programmes for the first time in over a dozen years. Following this will be Strauss's "Thus Spake Zarathustra." This has not been played at the New York concerts of the Boston Symphony since the early days of Mr. Gericke's second engagement. The other number on this programme will be the Prelude and "Love Death" from "Tristan and Isolde." The order of the programmes is as follows:

Symphony in B Minor, "Unfinished"..Schubert
Double Concerto for Violin and Violoncello..Brahms

Symphonic Poem, "The Isle of the Dead"..Rachmaninoff

Prelude to "The Mastersingers of Nuremberg".....Wagner
Soloists—Mr. Willy Hess, Violinist.
Mr. Alwin Schroeder, 'Cellist.

"Rustic Wedding" Symphony, E Flat Major, No. 1, Op. 26.....Goldmark

Tone Poem, "Thus Spake Zarathustra"..Strauss
(Organist Mr. Marshall.)

Prelude and "Love Death" from "Tristan and Isolde".....Wagner

TRIBUNE
New York City.
FEB 20 191

BOSTON SYMPHONY ORCHESTRA.

Concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on next Thursday evening at 8:15 and Saturday afternoon at 2:30, respectively. Mr. Fiedler, whose re-engagement by the orchestra for a term of two years has just been announced, has provided interesting features for both programmes. For the first time in many years New York will hear on Thursday night Brahms's double concerto for violin and violoncello.

In the earlier days of the orchestra, when Mr. Kneisel and Mr. Schroeder were still heard but once in New York will be Rachmaninoff's symphonic poem "The Isle of the Dead," which was played a few weeks ago by the Russian Symphony Orchestra under the direction of the composer. Mr. Rachmaninoff conducted this in Boston and Mr. Fiedler was greatly taken with the work. The other number for Thursday night will be the prelude to 'The Mastersingers of Nuremberg."

On Saturday afternoon the symphony will be Goldmark's charming "Rustic Wedding." This work appears on Boston Symphony programmes for the first time in over a dozen years. Following this will be Strauss's "Thus spake Zarathustra." This has not been played at the New York concerts of the Boston Symphony since the early days of Mr. Gericke's second engagement. The other number on this programme will be the prelude and "Love Death" from "Tristan and Isolde." The programme follows:

Symphony in B minor, "Unfinished"...Schubert
Double concerto for violin and violoncello..Brahms

Symphonic poem, "The Isle of the Dead"..Rachmaninoff

Prelude to "The Mastersingers of Nuremberg".....Wagner
Soloist, Willy Hess, violinist.
Alwin Schroeder, 'cellist.

"Rustic Wedding" Symphony, E flat, major, No. 1, Op. 26.....Goldmark

Tone poem, "Thus Spake Zarathustra"..Strauss
(Organist, Mr. Marshall.)

Prelude and "Love Death" from "Tristan and Isolde".....Wagner

HERALD
ess New York City.
FEB 20

MUSIC NOTES.

BRAHMS' seldom heard double concert for violin and 'cello will be played by Messrs. Willy Hess and Alwin Schroeder at the concert of the Boston Symphony Orchestra in Carnegie Hall next Thursday evening. Mr. Kneisel and Mr. Schroeder used to play it occasionally when both were members of that organization. Schubert's "unfinished" symphony, Rachmaninoff's symphonic poem, "The Isle of the Dead," and Wagner's "Meistersinger" prelude are also on the programme.

At the Boston Symphony Orchestra's concert on Saturday afternoon Mr. Richard Strauss' tone poem, "Thus Spake Zarathustra," will hold a place between Goldmark's "Rustic Wedding" symphony and the prelude and "Liebestod" from "Tristan und Isolde." Mr. Fiedler will conduct both concerts.

AMERICAN
rom New York Cit
Address FEB 21 191
Date

Music Notes.

On Thursday evening and on Saturday afternoon the Boston Symphony Orchestra, under the able leadership of Mr. Fiedler, will again be heard at Carnegie Hall.

For Thursday the programme promises Schubert's Unfinished Symphony, Brahms' Double Concerto for violin and 'cello, Rachmaninoff's "Island of the Dead" symphonic poem, and the Prelude to "Die Meistersinger." Willy Hess and Alwin Schroeder will be the soloists.

On Saturday Goldmark's "Rustic Wedding" symphony, Strauss's "Thus Spake Zarathustra" and the prelude and liebestod from "Tristan und Isolde" are to be heard.

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The Boston Symphony Orchestra will give its next concert in the opera house of the Academy of Music on Friday evening. Willy Hess will assist on the violin. On Saturday afternoon the New York Symphony Orchestra will give a concert of the "young people's" series at the Academy. On Saturday evening Henry Gaines Hawn will give a special dramatic recital at the Academy. His subjects will be Browning's "Andrea del Sarto" and William Butler Yeats's "The Hour Glass."

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OPERA, ORCHESTRA AND APOLLO CLUB

Will Be Among the Musical Incidents in Brooklyn Next Week.

NORDICA TO SING HERE ALSO

At the Watters Concert on Thursday. A Glut of Opera in Manhattan.

The second Boston Symphony concert in the Academy of Music on Friday evening, December 10, will bring as soloist one of Brooklyn's favorite pianists, Madame Olga Samaroff. Since Madame Samaroff last played here she has spent a year abroad and found there, to her own gratification, as well as to the gratification of her many friends and admirers in America, that Europe praised her as highly as her own country people had done. Madame Samaroff is not an artist who stands still, and those who have heard her play this year say that her art is much finer and more beautiful than it has been in the past. Mr. Fiedler has arranged another delightful programme for Brooklyn. The first number will be the immortal "Egmont" overture of Beethoven, and then will follow Goldmark's "Rustic Wedding" Symphony, which, if it is not a symphony in the strict sense of the word, is none the less one of the most charming works in the literature of the great orchestra. It is many years since the Boston Symphony has put it on its programmes, and its revival in Boston a few weeks ago by Mr. Fiedler raised the warmest enthusiasm. The last number will be Wagner's Prelude and "Love Death," from "Tristan and Isolde." Madame Samaroff will play the Liszt concerto in E-flat.

The First Established and most Complete Newspaper Cutting Bureau in the World

From Brooklyn, N. Y.
Address DEC 4 1909
Date

At the Boston Symphony concert in the Academy of Music next Friday evening, Mme. Olga Samaroff, pianist, will be the soloist. On Thursday afternoon, in preparation for the concert, Howard Brockway will give an explanatory lecture in the Academy of Music hall.

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DEC 4

NORDICA TO SING HERE ON THURSDAY EVENING

Joseph Malkin, Russian 'Cellist, Will Appear with Her.

BOSTON SYMPHONY ON FRIDAY

Bella Alten at Carnegie Hall on Wednesday Night—Items of Musical Interest.

On account of indisposition, Jascha Bron will be unable to appear with Nordica at the Academy of Music, next Thursday evening, Dec. 9, but in his stead Wilford Watters has engaged the great Russian 'cellist, Joseph Malkin, who was brought to this country by Mr. Walter Damrosch for the New York Symphony concerts. Mr. Malkin is acknowledged in Europe as one of the two first 'cellists in that country. Arthur Nikisch, the world renowned conductor, says: "Mr. Malkin ranks as a virtuoso among the most prominent 'cellists of the world."

The second Boston Symphony concert in the Academy of Music on Friday evening, Dec. 10, will bring as soloist one of Brooklyn's favorite pianists, Mme. Olga Samaroff. Since Mme. Samaroff last played here she has spent a year abroad and found that Europe praised her as highly as her own country people had done. At this concert she will play Liszt's concerto in E flat No. 1.

The first orchestral number will be the immortal "Egmont" overture of Beethoven and then will follow Goldmark's "Rustic Wedding" symphony, which, if it is not a symphony in the strict sense of the word, is none the less one of the most charming works in the literature of the orchestra. It is many years since the Boston Symphony has put it on its programmes and its revival in Boston a few weeks ago by Mr. Fiedler created enthusiasm. The last number will be Wagner's Prelude and "Love Death," from "Tristan and Isolde."

Howard Brockway, a former Brooklynite, now of Baltimore, will give the lecture recital preceding the concert by the Boston Symphony Orchestra on Thursday afternoon, in Music Hall, Academy of Music. He will himself illustrate the numbers of the programme for Friday evening, playing them on the piano. These lecture recitals are under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute. The hour is 4 o'clock.

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Boston DEC 4 1909

Mme. Nordica.

The second Boston Symphony Orchestra concert in the Academy of Music on Friday evening will bring as soloist Mme. Olga Samaroff, the pianist. Since Mme. Samaroff last played here she has spent a year abroad. At the concert she will play Liszt's concerto in E flat, No. 1. Mr. Fiedler has arranged another interesting programme. The first number will be the "Egmont" overture of Beethoven, and then will follow Goldmark's "Rustic Wedding" Symphony, which, if it is not a symphony in the strict sense of the word, is one of the entertaining works in the literature of the great orchestra. It is many years since the Boston Symphony has put it on its programmes. The last number will be Wagner's Prelude and "Love Death" from "Tristan and Isolde."

[100]

FREE PRESS
BROOKLYN, N. Y.
DEC 5

Boston Symphony Orchestra.

Olga Samaroff, die bekannte russische Klavier-Virtuosin wird beim nächsten Konzert des Boston Symphonie-Orchesters, in der Academy of Music, am 10. Dezember, die Solistin sein. Sie wird Liszt's Concerto in As-Dur spielen. Das Orchester wird unter Max Fiedler Beethoven's „Egmont"-Ouvertüre, Goldmarks hübsche Symphonie „Die Bauern-Hochzeit" und das Präludium und den „Liebestod" aus „Tristan und Isolde" spielen.

Standard Union,
Brooklyn, N. Y.
DEC 5

The second Boston Symphony concert in the Academy of Music on Friday evening, Dec. 10, will bring as soloist one of Brooklyn's favorite pianists, Madame Olga Samaroff. Since Madame Samaroff last played here she has spent a year abroad and found there, to her own gratification, as well as to the gratification of her many friends and admirers in America, that Europe praised her as highly as her own country people had done. Madame Samaroff is not an artist who stands still, and those who have heard her play this year say that her art is much finer and more beautiful than it has been in the past. Madame Samaroff has for several years now ranked among the best women pianists now before the public, and to-day her position is more assured than ever before. At this concert she will play Liszt's concerto in E flat No. 1. Mr. Fiedler has arranged another delightful programme for Brooklyn. The first number will be the immortal "Egmont" overture of Beethoven, and then will follow Goldmark's "Rustic Wedding" Symphony which, if it is not a symphony in the strict sense of the word, is none the less one of the most charming works in the literature of the great orchestra. It is many years since the Boston Symphony has put it on its programmes, and its revival in Boston a few weeks ago by Mr. Fiedler raised the warmest enthusiasm. The last number will be Wagner's Prelude and "Love Death" from "Tristan and Isolde."

Newspaper Cutting Bureau in the World
Standard Union
From
Address Brooklyn, N. Y.
Date DEC - 8 1909

At the Academy of Music next Friday evening the Boston Symphony Orchestra will give a concert, when Max Fiedler will conduct, and Mme. Samaroff will sing.

Daily Citizen,
Brooklyn, N. Y
DEC 11 1909

Mischa Elman's first appearance of the season will be on Friday evening, Jan. 13, and Saturday afternoon, Jan. 15, with the Boston Symphony Orchestra, and the following week, on the 19th, he will give his first recital in Carnegie Hall, Manhattan. He is also booked for three concerts in the Metropolitan Opera House. On Sunday evenings, Feb. 13, 20 and 27 and March 3, he will be the soloist at the closing concert of the Russian Symphony Orchestra in Carnegie Hall. With Mr. Elman will be Percy Kahn, a young English pianist, who will assist him in his recitals. Elman has just given two additional recitals in Berlin, so great was the demand to hear him.

Daily Times,
Brooklyn, N. Y.
DEC 11 1909

Mischa Elman's first appearance of the season will be Thursday evening, January 13, and Saturday afternoon, January 15, with the Boston Symphony Orchestra, and the following week, on the nineteenth, he will give his first recital in Carnegie Hall. He is also booked for three concerts in the Metropolitan Opera House on Sunday evenings, February 13, 20 and 27 and March 3 will be the soloist at the closing concert of the Russian Symphony Orchestra in Carnegie Hall. Coming with Elman is Percy Kahn, a young Englishman, who will assist him in his recitals. Elman has just given two additional recitals in Berlin, so great was

Standard Union,
Brooklyn, N. Y.
DEC 11 1909

BOSTON SYMPHONY.

At the Academy of Music last night, the Boston Symphony Orchestra gave the second Brooklyn concert of the season, the soloist being Olga Samaroff, a pianiste who is progressing rapidly along the path of professional achievement. As usual Max Fiedler wielded the baton with all his senses awakened to the artistic proportions of the musical ideas to be expressed. The performance was a marked improvement on that given at the previous appearance of the Bostonians for there was more of that desired clearness and precision and less uncertainty in the treatment of intricate passages. The feature of the programme was Goldmark's "Rustic Wedding," termed, perhaps too freely, a symphony in E flat major. The composition is comprised of five movements, all appropriately subtitled, but bearing no musical relation to each other further than that they are intended to portray incidents or the atmosphere surrounding a village wedding. The theme of the first movement is a wedding march and this idea is carried through numerous variations, interrupted here and there by warm, sensuous melodies highly suggestive of certain emotional feelings. The following two movements, "Bridal Song" and "Serenade," while cleverly executed by the composer, as conceits are hardly musical enough to recompense for the time consumed in their performance, especially since they delay the fourth movement "In the Garden." In this andante is contained the most beautiful music in the entire company. The joy of the lovers, is expressed in rapturous harmonies sweeping motives and gracefully vanishing phrases. It is the only part of the symphony worth while. The last section, a dance, allegro molto, is lacking in much of that quaint humor and broad sympathy which fills other pieces by Goldmark. Beethoven's overture, "Egmont" opened the concert impressively. While not as brilliant as "Lenores," this composition may be safely said to contain far more expressive beauty and when played as it was last night with the powerful and plastic fulness of a good orchestra, carries the listener nearer to the glow of Beethoven's genius. The "Prelude and Liebestod" from Wagner's "Tristan and Isolde," was another generous treat. Fiedler read it with a full knowledge of its overflowing lyricims and dramatic strength—the orchestra played it as he sought them to and from the performance Wagner's greatness stood out in impressive boldness. In choosing Liszt's concerto in E flat major, Mme. Samaroff found herself as much embarrassed as other women pianists when confronted with the works of the Hungarian rhapsodist. His wild, irresponsible flights of fancy are too elusive for feminine grasp, and his crashing resolutions can only be coped with by a man of full blooded temperament. In parts of the concerto, however, where the music is not so aggressive, she showed a remarkably delicious touch, playing cadenzas and trills in strains of liquid purity. Her technique is of character more suitable for Chopin nocturnes and the Schumann "Machtstuke."

FORECLOSURES

Daily Citizen,
Brooklyn, N. Y
DEC 30 1909

MISCHA ELMAN TO PLAY WITH BOSTON ORCHESTRA

Will Play Beethoven's Concert in D Major, Op. 61.

NEXT WEEK'S MUSIC EVENTS.

Rachmaninoff to Play at the Metropolitan—Fritz Kreisler's Coast Tour.

For its concert on Jan. 14, at the Academy of Music, the Boston Symphony Orchestra will have the assistance of Mischa Elman, the famous violinist. He will play the Concerto for Violin and Orchestra in D major, Op. 61, Beethoven. The entire programme is to be as follows: Prelude to the opera "Lohengrin," Wagner; Symphony in A flat major, Op. 55, Elgar; Concerto for Violin and Orchestra, in D major, Op. 61, Beethoven; [illegible] to the opera "Euryanthe," Weber.

Daily Citizen,
Brooklyn, N. Y
DEC 11 1909

BOSTON SYMPHONY PLAYS FINELY AT THE ACADEMY

Its Beauty of Tone as Pronounced as Ever.

"RUSTIC WEDDING" A DELIGHT

Mlle. Samaroff Plays Liszt No. 1 Concerto Well—Audience Large and Appreciative.

It is coming to be accepted that whenever the Boston Symphony Orchestra appears at the Academy of Music an evening of reveling in sheer beauty of tone is assured, and last night an audience that filled the opera house was in no wise disappointed. The programme prepared by Conductor Max Fiedler proved decidedly interesting, and, as a whole, was finely played. It included Beethoven's "Egmont" overture, Goldmark's "Rustic Wedding," the Liszt concerto, in E flat major, No. 1, played by Mlle. Olga Samaroff with the orchestra, and the prelude and "Love Death" from Wagner's "Tristan und Isolde."

There was only one thing in which the interpretation of the "Egmont" overture was lacking—eloquence. It seemed to be a bit too scholastic. Yet it was a musicianly reading. The mighty lamenting with which the overture begins in no way savored of the lachrymose, and the finale of the "Triumph Symphony," with which it ends, was brought to a resounding climax, with the shrillness of the piccolos outlined against the fanfares of the bassoons and brass between crashings of the full orchestra.

In every way the playing in the "Rustic Wedding" was a delight, and, possibly, the evening's playing may best be characterized by saying that this was by far the best done. The twelve variations on the "Wedding March," in the first movement, were finely played, notably the ninth variation, in which the tender, elgaic quality, with solos for oboe, violin and clarionet, was beautifully brought out, and the eleventh, a melancholy movement in E flat minor.

In the Bridal Song" there was daintiness and the tender tune for the oboe was lovely, though the playfulness was a bit heavy. The duet for two oboes in the "serenade" movement was exquisite, but the finest playing was in the "Garden Scene," which begins with a dreamy melody for clarionet, later taken up by the violins. The ecstatic love duet, in which the 'cellos and horns represent the tenor and the violins and higher wood winds, the soprano, was wonderfully well played, with a wealth of expressiveness and subtlety of phrasing. The accent of jolity in the "Dance" finale was well developed, and the clarionet melody, repeated from the "Garden" movement was again delightfully tender.

Mlle. Samaroff was well pleaced in the Liszt number which has sometimes been called a "triangle concerto" because of the use of the steel as spicing and to enhance the rhythmic effects. That her playing was not overshadowed by the orchestra is no small praise. There is much of rippling sweetness contrasted with passages of power in this work, and Mlle. Samaroff brought accuracy of technique and much of temperament to its interpretation. Her audience paid her the compliment of very close attention. At times her tone had the real singing quality and now and again there was a lucious warmth of tone that carried a strong appeal.

The "Tristan and Isolde" prelude was finely played throughout, the "Love Portion" motive being well developed and the 'cellos bringing out the inherent voluptuousness of the second there, the so-called "Tristan's Love Glance." But in the "Liebestod," it must be confessed, such eloquence as there was failed somewhat of gripping. It was intense, ecstatic at times, but it did not body forth the swirling, surging tides of emotion that lie at the call of the conductor who approaches the music at the one moment of inspiration.

Standard Union,
Brooklyn, N. Y 1910
JAN 2

For its concert on Jan. 14 at the Academy of Music, the Boston Symphony Orchestra will have the assistance of Mischa Elman, violinist. He will play the concerto for violin and orchestra in D major, Op. 61, Beethoven, the entire programme to be as follows:

Prelude to opera Lohengrin.....Wagner
Symphony in A flat major, op. 55....Elgar
Concerto for violin and orchestra, in D major, op. 61 .....Beethoven
Overture to the opera Euryanthe...Weber

Daily Citizen,
Brooklyn, N. Y.
DEC 11 1909

BOSTON SYMPHONY.

At the Academy of Music last night, the Boston Symphony Orchestra gave the second Brooklyn concert of the season, the soloist being Olga Samaroff, a pianiste who is progressing rapidly along the path of professional achievement. As usual Max Fiedler wielded the baton with all his senses awakened to the artistic proportions of the musical ideas to be expressed. The performance was a marked improvement on that given at the previous appearance of the Bostonians for there was more of that desired clearness and precision and less uncertainty in the treatment of intricate passages. The feature of the programme was Goldmark's "Rustic Wedding," termed, perhaps too freely, a symphony in E flat major. The composition is comprised of five movements, all appropriately subtitled, but bearing no musical relation to each other further than that they are intended to portray incidents or the atmosphere surrounding a village wedding. The theme of the first movement is a wedding march and this idea is carried through numerous variations, interrupted here and there by warm, sensuous melodies highly suggestive of certain emotional feelings. The following two movements, "Bridal Song" and "Serenade," while cleverly executed by the composer, as conceits are hardly musical enough to recompense for the time consumed in their performance, especially since they delay the fourth movement "In the Garden." In this andante is contained the most beautiful music in the entire company. The joy of the lovers, is expressed in rapturous harmonies sweeping motives and gracefully vanishing phrases. It is the only part of the symphony worth while. The last section, a dance, allegro molto, is lacking in much of that quaint humor and broad sympathy which fills other pieces by Goldmark. Beethoven's overture, "Egmont" opened the concert impressively. While not as brilliant as "Lenores," this composition may be safely said to contain far more expressive beauty and when played as it was last night with the powerful and plastic fulness of a good orchestra, carries the listener nearer to the glow of Beethoven's genius. The "Prelude and Liebestod" from Wagner's "Tristan and Isolde," was another generous treat. Fiedler read it with a full knowledge of its overflowing lyricims and dramatic strength—the orchestra played it as he sought them to and from the performance Wagner's greatness stood out in impressive boldness. In choosing Liszt's concerto in E flat major, Mme. Samaroff found herself as much embarrassed as other women pianists when confronted with the works of the Hungarian rhapsodist. His wild, irresponsible flights of fancy are too elusive for feminine grasp, and his crashing resolutions can only be coped with by a man of full blooded temperament. In parts of the concerto, however, where the music is not so aggressive, she showed a remarkably delicious touch, playing cadenzas and trills in strains of liquid purity. Her technique is of character more suitable for Chopin nocturnes and the Schumann "Machtstuke."

Newspaper Cutting Bureau in the World
From
Address BROOKLYN, N. Y.
Date DEC 18 1909

THE Boston Symphony orchestra has never lacked good support in Brooklyn, even during the prolonged Baptist Temple interim, but the audience at the second concert of the season, last week Friday evening, if it did not surpass all records, was certainly one of the largest in the Brooklyn annals of this unsurpassed musical organization. A minute inspection might have revealed an empty seat here and there, but to all intents and purposes, the house was sold out from the last row of the topmost gallery to first row of orchestra chairs. It was an audience too, bearing the hall marks of the highest culture and refinement that this borough affords, and any one possessing a spark of local sentiment could scarcely have surveyed it without experiencing a certain sense of pride that this borough is capable of turning out so great an audience of such uniformly superior character. This is doubtless a provincial remark but is inspired by the no less provincial attitude of self conscious superiority so prevalent across the river, where even a musical audience of equal dimensions could scarcely fail to be more or less characterized by the presence of the get-rich-quick contingent whose taste has not kept pace with its fortunes. The size of the audience was rendered the more impressive by contrast with the frosts or freezes which had greeted the last three preceding musical ventures of a high order at the Academy, and gave reassurance that difficult as it may be to obtain Brooklyn support for musical enterprises, it is not impossible. The disadvantages under which promotors of this kind of entertainment in Brooklyn labor are that they have no transient or hotel population to draw upon, and that in bidding for resident patronage they are obliged to overcome the competition of similar entertainments in Manhattan, and with the narrowing distance between the centers of the two boroughs this is becoming increasingly difficult. Another difficulty is to overcome the competition of the Brooklyn Institute, which has accustomed the residents to comparatively low prices for entertainment of very high quality, and finally there is the present adverse condition prevailing throughout the city that the supply both of music and drama far exceeds the demand.

* * *

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The First Established and most Complete Newspaper Cutting Bureau in the World
From
Address
Date JAN 2 1910

ELGAR'S GREAT SYMPHONY BY BOSTON ORCHESTRA

Mischa Elman as Soloist at the Academy.

WAGNER CYCLE ANNOUNCED.

Damrosch Getting Ready for His Silver Jubilee Tour—Events for the New Year.

Brooklyn is to have an opportunity of hearing at the next Boston Symphony Concert in the Academy of Music on Friday evening, Jan. 14, Sir Edward Elgar's symphony played by this great orchestra. The soloist will be Mischa Elman, who will make his first appearance of the season then, and he will play Beethoven's concerto for violin. The other numbers will be the Prelude to "Lohengrin," and Weber's overture to the opera, "Euranthe."

The First Established and most Complete Newspaper Cutting Bureau in the World
WORLD
BROOKLYN
New York City.
DEC 12 1909

Brooklyn Institute.

Mme. Samaroff, pianiste, was the soloist at the brilliant concert given last Friday evening by the Boston Symphony Orchestra. Mischa Elman, violinist, will be soloist of the next concert of the series, to be given Jan. 14.

[101.]

FREE PRESS
BROOKLYN, N. Y.
DEC 5

Boston Symphony Orchestra.

Mme. Olga Samaroff, die berühmte russische Klavier-Virtuosin wird beim nächsten Konzert des Boston Symphonie-Orchesters, in der Academy of Music, am 10. Dezember, die Solistin sein. Sie wird Liszt's Concerto in As-Dur spielen. Das Orchester wird unter Max Fiedler Beethoven's „Egmont"-Ouvertüre, Goldmarks hübsche Symphonie „Die Bauern-Hochzeit" und das Präludium und den „Liebestod" aus „Tristan und Isolde" spielen.

Bro...

The second Boston Symphony concert in the Academy of Music on Friday evening, Dec. 10, will bring as soloist one of Brooklyn's favorite pianists, Madame Olga Samaroff. Since Madame Samaroff last played here she has spent a year abroad and found there, to her own gratification, as well as to the gratification of her many friends and admirers in America, that Europe praised her as highly as her own country people had done. Madame Samaroff is not an artist who stands still, and those who have heard her play this year say that her art is much finer and more beautiful than it has been in the past. Madame Samaroff has for several years now ranked among the best women pianists now before the public, and to-day her position is more assured than ever before. At this concert she will play Liszt's concerto in E flat No. 1. Mr. Fiedler has arranged another delightful programme for Brooklyn. The first number will be the immortal "Egmont" overture of Beethoven, and then will follow Goldmark's "Rustic Wedding" Symphony which, if it is not a symphony in the strict sense of the word, is none the less one of the most charming works in the literature of the great orchestra. It is many years since the Boston Symphony has put it on its programmes, and its revival in Boston a few weeks ago by Mr. Fiedler raised the warmest enthusiasm. The last number will be Wagner's Prelude and "Love Death" from "Tristan and Isolde."

Newspaper Cutting Bureau in the World

rom ...
ddress ... Brooklyn, N. Y.
ate ... DEC 8 1909

At the Academy of Music next Friday evening the Boston Symphony Orchestra will give a concert, when Max Fiedler will conduct, and Mme. Samaroff will sing.

1904

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Mischa Elman's first appearance of the season will be on Friday evening, Jan. 13, and Saturday afternoon, Jan. 15, with the Boston Symphony Orchestra, and the following week, on the 19th, he will give his first recital in Carnegie Hall, Manhattan. He is also booked for three concerts in the Metropolitan Opera House. On Sunday evenings, Feb. 13, 20 and 27 and March 3, he will be the soloist at the closing concert of the Russian Symphony Orchestra in Carnegie Hall. With Mr. Elman will be Percy Kahn, a young English pianist, who will assist him in his recitals. Elman has just given two additional recitals in Berlin, so great was the demand to hear him.

...n ... Eve. Times,
...ress ... Brooklyn, N. Y.
DEC 11 1909

Elman's first appearance of the season will be Thursday evening, January 13, and Saturday afternoon, January 15, with the Boston Symphony Orchestra, and the following week, on the nineteenth, he will give his first recital in Carnegie Hall. He is also booked for three concerts in the Metropolitan Opera House on Sunday evenings, February 13, 20 and ... March 3 will be the soloist at the ...sing concert of the Russian Symphony ...rchestra in Carnegie Hall. Coming ...with Elman is Percy Kahn, a young English pianist, who will assist him in his ...recitals. Elman has just given two additional recitals in Berlin, so great was ...the demand to hear him.

...ess ... Standard Union,
Brooklyn, N. Y.
DEC 11 1909

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FORECLOSURES

...Newspaper Cutting Bureau in the World
...s ... Eve. Citizen,
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DEC 30 1909

MISCHA ELMAN TO PLAY WITH BOSTON ORCHESTRA

Will Play Beethoven's Concert in D Major, Op. 61.

NEXT WEEK'S MUSIC EVENTS.

Rachmaninoff to Play at the Metropolitan—Fritz Kreisler's Coast Tour.

For its concert on Jan. 14, at the Academy of Music, the Boston Symphony Orchestra will have the assistance of Mischa Elman, the famous violinist. He will play the Concerto for Violin and Orchestra in D major, Op. 61, Beethoven. The entire programme is to be as follows: Prelude to the opera "Lohengrin," Wagner; Symphony in A flat major, Op. 55, Elgar; Concerto for Violin and Orchestra, in D major, Op. 61, Beethoven; overture to the opera "Euryanthe," Weber.

...ess ... Daily Citizen,
Brooklyn, N. Y.
DEC 11 1909

BOSTON SYMPHONY PLAYS FINELY AT THE ACADEMY

Its Beauty of Tone as Pronounced as Ever.

"RUSTIC WEDDING" A DELIGHT

Mlle. Samaroff Plays Liszt No. 1 Concerto Well—Audience Large and Appreciative.

It is coming to be accepted that whenever the Boston Symphony Orchestra appears at the Academy of Music an evening of reveling in sheer beauty of tone is assured, and last night an audience that filled the opera house was in no wise disappointed. The programme prepared by Conductor Max Fiedler proved decidedly interesting, and, as a whole, was finely played. It included Beethoven's "Egmont" overture, Goldmark's "Rustic Wedding," the Liszt concerto, in E flat major, No. 1, played by Mlle. Olga Samaroff with the orchestra, and the prelude and "Love Death" from Wagner's "Tristan und Isolde."

There was only one thing in which the interpretation of the "Egmont" overture was lacking—eloquence. It seemed to be a bit too scholastic. Yet it was a musicianly reading. The mighty lamenting with which the overture begins in no way savored of the lachrymose, and the finale of the "Triumph Symphony," with which it ends, was brought to a resounding climax, with the shrillness of the piccolos outlined against the fanfares of the bassoons and brass between crashings of the full orchestra.

In every way the playing in the "Rustic Wedding" was a delight, and, possibly, the evening's playing may best be characterized by saying that this was by far the best done. The twelve variations on the "Wedding March," in the first movement, were finely played, notably the ninth variation, in which the tender, elgaic quality, with solos for oboe, violin and clarionet, was beautifully brought out, and the eleventh, a melancholy movement in E flat minor.

In the Bridal Song" there was daintiness and the tender tune for the oboe was lovely, though the playfulness was a bit heavy. The duet for two oboes in the "serenade" movement was exquisite, but the finest playing was in the "Garden Scene," which begins with a dreamy melody for clarionet, later taken up by the violins. The ecstatic love duet, in which the 'cellos and horns represent the tenor and the violins and higher wood winds, the soprano, was wonderfully well played, with a wealth of expressiveness and subtlety of phrasing. The accent of jolity in the "Dance" finale was well developed, and the clarionet melody, repeated from the "Garden" movement was again delightfully tender.

Mlle. Samaroff was well pleaced in the Liszt number which has sometimes been called a "triangle concerto" because of the use of the steel as spicing and to enhance the rhythmic effects. That her playing was not overshadowed by the orchestra is no small praise. There is much of rippling sweetness contrasted with passages of power in this work, and Mlle. Samaroff brought accuracy of technique and much of temperament to its interpretation. Her audience paid her the compliment of very close attention. At times her tone had the real singing quality and now and again there was a lucious warmth of tone that carried a strong appeal.

The "Tristan and Isolde" prelude was finely played throughout, the "Love Portion" motive being well developed and the 'cellos bringing out the inherent voluptuousness of the second there, the so-called "Tristan's Love Glance." But in the "Liebestod," it must be confessed, such eloquence as there was failed somewhat of gripping. It was intense, ecstatic at times, but it did not body forth the swirling, surging tides of emotion that lie at the call of the conductor who approaches the music at the one moment of inspiration.

...s ...
FEB 2

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Prelude to opera Lohengrin.....Wagner
Symphony in A flat major, op. 55....Elgar
Concerto for violin and orchestra, in D major, op. 61 .....Beethoven
Overture to the opera Euryanthe...Weber

Newspaper Cutting Bureau in the World

From ...
Address ... BROOKLYN, N. Y.
Date ... DEC 18 1909

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ELGAR'S GREAT SYMPHONY BY BOSTON ORCHESTRA

Mischa Elman as Soloist at the Academy.

WAGNER CYCLE ANNOUNCED.

Damrosch Getting Ready for His Silver Jubilee Tour—Events for the New Year.

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...wspaper Cutting Bureau in the World

WORLD
BROOKLYN
New York City.
DEC 19 1909

Brooklyn Institute.

Mme. Samaroff, pianiste, was the soloist at the brilliant concert given last Friday evening by the Boston Symphony Orchestra. Mischa Elman, violinist, will be soloist of the next concert of the series, to be given Jan. 14.

[101]

Daily Eagle,
Brooklyn, N. Y.
DEC 18 1909

BOSTON SYMPHONY CONCERT.

A Fine Programme at the Academy, With Olga Samaroff as Pianist.

Brooklyn does itself proud in its devotion to the noble Boston Symphony Orchestra. As usual, when this band plays, there was not a vacant seat in the Academy of Music Friday night. The programme was less strenuous than we have been hearing of late, but after dwelling in the heights with Beethoven and Tschaikowsky, the pleasantly diversified rolling country of Goldmark's "Rustic Wedding" symphony proved an attractive contrast. A public which has listened to three performances of Beethoven's Fifth Symphony in two months is not exactly perishing for musical uplift. But Mr. Fiedler took us into an exceedingly high mountain last night, before he unrolled the Goldmark scenic panorama, by playing Beethoven's "Egmont" overture, and he gave us a glimpse of the eternal stars to carry home by playing the "Perlude and Love Death" from "Tristan and Isolde" at the close. Before that came the Liszt concerto in E flat, played by Mme. Samaroff, the one which they sneered at as "the Triange concerto" in Vienna, when it was new.

Perhaps that music did not so completely merit Marlow's enconium "infinite riches in a little room," as did Mr. Mahler's selection of a week earlier, which had Beethoven's Fifth Syhphony, and "Leonore" overture, the Menhelssohn violin concerto and the prelude to 'Meistersinger," but it made a well balanced contrasted and contrasted programme. Its performance was, as usual, as near to perfection as any art effort in this most imperfect old world ever gets. Perhaps the orchestra seemed at its best in the Beethoven and Wagner merely because that music was the biggest and one insensibly and inevitably associates the sweep of the composer's power with his interpreters, unless the performance is so bad as to detract from the music. At any rate the "Symphony of Victory" at the close of "Egmont" music had a mighty swing which exalted the soul—as tragedy should do.

Whether Goldmark wrote a symphony or a suite in his "Rustic Wedding" does not matter. There are houses which defy the laws of architecture in the recklessness with which onue wing is added to another which yet produce a charming and piquant effect in themselves. That is the case with Goldmark's music, which the rich Eastern color over-runs and decorates until the surface is so lovely that you do not mind the form. A first symphony movement with 12 variations on the gay little opening wedding march is certainly novel, and it is also a trifle long. Perhaps it would be as well if there were only ten, until you try to decide which you would spare. The "Bridal song" is richly melodious and the duet of the Scherze sparkled crisply last night, but the movement which the audience liked best was the andante "In the Garden," with its languorous richness.

Mme. Samaroff made a profound impression inBrooklyn two years ago by the fire with which she played a modern conterto with this same orchestra at the Baptist Temple. Last night in the Liszt music she seemed subdued, or perhaps merely tired. She gave a performance of impeccable technic and maintained the balance between orchestra and sole instrument with the nicest and most exact taste, but it was not until the despised triange entered that the performance began to sparkle. Neither Liszt nor his most hostile critics could have complained that the little instrument was ever done in this performance. The whole passage had a fairylike delicacy, the relation of the triange to the piano part was clearly brought out, and from that time on the concerto swept up to its climax with brilliancy as well as with balance and perfect exactitude.

The familiar Wagner music had power without strain, senority without blare, and it proved, what used to be so strenuously denied, that Wagner can be played as beautifully as the classics—if only the band be good.

From HERALD
Address BROOKLYN EDIT. New York City.
Date JAN

IN MUSICAL CIRCLES.

FOR the third Boston Symphony Society concert this season in Brooklyn, on January 14, at the Academy of Music, a programme of more than usual interest is offered. Mischa Elman, a violinist, who made his local début a year ago with brilliant success, also with the Boston Orchestra, will be the soloist next Friday evening. In response to many requests from patrons of the symphony concerts in Brooklyn Mr. Max Fiedler has put upon the programme Edward Elgar's symphony, which the orchestra played in its native city last season. Following is the complete programme for the coming concert:—Prelude to the opera "Lohengrin," Wagner; symphony in A flat major, opus 55, Elgar; concerto for violin and orchestra in D major, opus 61, Beethoven; overture to the opera "Euryanthe," Weber.

Daily Citizen,
Brooklyn, N. Y.
JAN 8 1910

PHILHARMONIC SOCIETY TO PLAY HERE TO-NIGHT

Busoni the Soloist to Give "Emperor" Concerto.

BOSTON SYMPHONY SOON.

Will Play Elgar Work on Jan. 14 —Music Notes of General Interest.

The third Boston Symphony Orchestra concert in the Academy of Music on next Friday evening, Jan. 14, offers a programme of more than usual interest. In the first place, it will mark the reappearance this season of Mischa Elman, whose playing and art made a sensation a year ago when he appeared here with the Boston Symphony. A year ago he made his debut here, playing the Tschaikowsky concerto. This year he will play one of the greatest of all works for violin and orchestra—Beethoven's concerto in D major, opus 61.

In response to the many requests from the patrons of the Boston Symphony in Brooklyn, Mr. Fiedler has placed on this programme the Elgar symphony. The work has been so much discussed and written about that it is not necessary to make comment on it. Suffice to say that it is certain of receiving the performance worthy of its importance. The other two numbers on the programme will be the prelude to "Lohengrin" and the overture to "Euryanthe."

Daily Times,
Brooklyn, N. Y.
JAN 8 191

In response to requests from the patrons of the Boston Symphony concerts in Brooklyn, Mr. Fiedler has placed on the programme for the third concert next Friday evening, the Elgar Symphony which, generally speaking, is regarded as the most important contribution to symphonic literature in several years. Mr. Fiedler played it in Boston last year with much success and has just repeated it there this year. The repetition was due chiefly to the fact that Brooklyn wanted to hear it at this January concert. The work has been so discussed and written about that it is not necessary to make comment on it.

Mischa Elman, the young violinist, will be the soloist, and will play one of the greatest of all works for violin and orchestra, Beethoven's Concerto in D major, Op. 61. The other two numbers on the programme will be the Prelude to "Lohengrin" and the overture to "Euryanthe."

From Standard Union,
Address Brooklyn, N. Y.
Date JAN 12 1910

PHILHARMONIC CONCERT AT THE ACADEMY.

The sale of tickets for the Philharmonic concert by the Boston Symphony Orchestra, to be given on Friday evening next at the Academy of Music, is the largest this season. While the house was sold out for the first concert, and is now sold out for the January concert, the demand for standing room is greater than it was in November. The continual increase of interest in the Philharmonic concerts, under the conductorship of Max Fiedler, is apparent. Moreover, the coming of Mischa Elman, as violinist, adds to the interest in the programme for Friday evening.

From
Address
Date FEB 5 1910

Max Fiedler, conductor of the Boston Symphony Orchestra during the last two seasons, to-day signed a contract to continue in that position during the seasons of 1910 and 1911.

[102]

Daily Eagle,
Brooklyn, N. Y.
JAN 8 1910

BOSTON ORCHESTRA WITH MISCHA ELMAN

Will Furnish the Chief Musical Incident in Brooklyn Next Week.

STRONG BILLS AT THE OPERAS

And Attractive Concerts in Both Boroughs, Including a People's Symphony Programme.

The third Boston Symphony Orchestra concert in the Academy of Music on next Friday evening, January 14, offers a programme of more than usual interest. In the first place, it will mark the reappearance this season of Mischa Elman, whose playing and whose personality made such a sensation a year ago when he appeared here with the Boston Symphony. A year ago he made his debut here, playing the Tschaikowsky Concerto. This year he will play the greatest of all works for violin and orchestra, Beethoven's Concerto in D major, opus 61.

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Wagner—Prelude to the Opera "Lohengrin."
Elgar—Symphony in A Flat Major, Op. 55.
Beethoven—Concerto for Violin and orchestra in D Major, Op. 61.
Weber—Overture to the Opera "Euryanthe."

Newspaper Cutting Bureau in the World

JAN 9 19

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Prelude to the opera "Lohengrin"...Wagner
Symphony in A Flat, opus 55.....Elgar
Concerto for Violin and Orchestra in D Major, opus 61 .....Beethover
Overture to the opera "Euryanthe"..Weber
Soloist—Mischa Elman.

Daily Eagle,
Brooklyn
JAN 13 191

ELMAN CHANGES HIS CONCERTO.

Announcement is made of a change in the programme of the concert which the Boston Symphony Orchestra is to give at the Academy of Music, to-morrow evening. Orchestral numbers remain the same, but Mischa Elman will play the Dvorak Concerto, op. 5, for piano and orchestra, in place of the Beethoven Concerto in D major.

Standard Union,
Brooklyn, N. Y.
JAN 15 1910

BOSTONIANS PLAY ELGAR'S SYMPHONY

The value of a reputation, especially that enjoyed by the Boston Symphony Orchestra, was demonstrated last night when a very large number of music-lovers ventured from the sheltering portals of their homes to the Academy of Music, where this philharmonic organization gave the third of its series of Brooklyn concerts, under the direction of Max Fiedler.

The audience derived real and unalloyed pleasure in the prelude to "Lohengrin." It was played with a briskness hardly typical of Wagnerian conductors, who, as a rule, love to stop and linger over their Wagner, drawing from every phrase all possible meanings, and even leaving the echoes die away, with a great deal of reluctance, until the entire purport of the master's ideas has been fully revealed. Yet Fiedler accomplishes in his way equally satisfactory results, for not only is he Wagnerian, but he also is modern.

In the performance of Elgar's Symphony in A flat major, the conductor read the score with an aggressive display of energy. Elgar's work is of a character that may lend itself to many interpretations. The symphony was introduced to this country only about a year ago, and last night was its first hearing in Brooklyn. In the meanwhile it has passed through the mill of critical hodge-podge, and still no authoritative decision has been reached as to its real merit. In this connection, however, it is sufficient to state that the American public hasn't taken to the composition very warmly, and the audience at the Academy was no exception. It is clearly apparent that the composer, in conceiving the score, pursued a programme of emotional and religious ideas, although there is nothing outside of the orchestration to convey anything definite to this effect. It is suggested that what passed in mind was Beethoven's pet theme, the struggle of man against fate. The analogy is quite a mysterious one, excepting that while Beethoven throws himself heart and soul into the conflict, Elgar remains off in the distance and choses to mould figures and express himself in the abstract. Beethoven breathes forth ... for humanity—Elgar preaches ... idealism. The interest of the symphony, its meaning, its significance lies entirely in the first movement andante nobilmente e semplice-Allegro. A melodic subject is heard immediately, and with this as a basis of development, the composer evolves his story. The second movement ... but few orchestral details worthy of attention, and, besides, bears no relation to the main subject. The same is true of the third movement, Adagio—this section, however, being made more musical by the introduction of an Oriental rhythm, which gradually disappears in the ... lento-allegro, yielding way to an admirably rich harmonization of the original melody heard in the violins beginning.

The symphony in its form is neither radically orthodox nor modern. Set in the simple key of A flat major, the work is constructed on conventional diatonic principles, while there is no end of heavy involved counterpoint, the beauty of much of the resulting harmony is somewhat doubtful). There is certainly too much of Elgarian austerity about the symphony to make it really appealing.

The big attraction at the concert last night was the appearance of Mischa Elman, the Russian violinist. Instead of playing Beethoven's concerto in D major, he chose an unrepresentative and rather tiring composition by Dvorak—concerto in A major. Elman has shown himself to be a genius so often it would be futile to consider his performance last night in a serious light. What he had to do he did ably, with an unmistakable sureness of technique. The great opportunities, however, demanding the full inspiration of gifted nature were not afforded young Elman in the Dvorak concerto, and he played it just as the average good violinist could have done. The overture to Weber's "Euryanthe" was the concluding orchestral number of the evening.

JAN 15 1910

MISCHA ELMAN PLAYS HERE.

Makes First Brooklyn Appearance This Season at Boston Symphony Orchestra Concert.

Two things last evening made the concert by the Boston Symphony Orchestra at the Academy of Music of special interest—Mischa Elman, the violinist, made his first Brooklyn appearance of the season, and Sir Edward Elgar's symphony in A flat major, op. 55, which has aroused much discussion wherever played, was the principal orchestral number. Again the tone of the orchestra was one of its great beauties, and both the orchestra, under Max Fielder, and Mr. Elman were received with enthusiasm.

The Elgar symphony was played finely with intelligence and power, and with appreciation of its possibilities. It is in four movements: Andante nobilmente e semplice—allegro; allegro molto; adagio, and lento-allegro. It appears to be the familiar musical tale of the struggles of man or a man with fate and environment, and as a piece of music is decidedly interesting, though at times rather dull. The symphony was first played at Manchester, England, in December, 1908, and was first given in this country by the New York Symphony Orchestra in January, 1909.

Mr. Elman played wonderfully well, enough better than he did last year, in fact, to justify the hopes of his admirers. He substituted Dvorak's concerto in A minor, op. 53, for Beethoven's concerto in D major, op. 61, which had been announced. The same brilliancy of tone, the same freedom and the same swift and facile finger technique which have delighted audiences in former years were present. Elman has by no means reached his possibilities.

An inspired performance of the prelude to "Lohengrin" opened the concert, and the last number, also finely played, was the overture to Weber's "Euryanthe."

From Daily Citizen,
Address Brooklyn, N. Y.
Date JAN 13

CHANGE IN PROGRAMME.

Announcement is made of a change in the programme of the concert which the Boston Symphony Orchestra is to give at the Academy of Music to-morrow evening. The orchestral numbers will remain the same, but Mischa Elman will play the Dvorak concerto, opus 5, for piano and orchestra, in place of the Beethoven concerto in D major.

Daily Eagle,
Brooklyn, N. Y.
JAN 15 1910

BOSTON SYMPHONY CONCERT.

Large Attendance at the Academy of Music and a Fine Programme Was Played.

An attendance at the Boston Symphony's fourth concert at the Brooklyn Academy of Music, last evening, was so large that it may be concluded that weather has no appreciable effect on society music lovers. Nearly every seat was filled and it was noticed that the usually frequent automobile was distinguished by its absence, the old-time four-wheelers gathering in such force that they filled the block from Hanson place to Lafayette avenue, on Ashland place. The few autos on view traveled through the deep snow with as much difficulty as though it were sand. In the opera house of the Academy a refreshing and contrasting sight was a row of greenery across the space for the footlights, with a spot of color in the way of flowers at the center, in front of Conductor Fiedler's music rack.

Mr. Fiedler's men were in fine form and the programme was well fitted to show his merits and style of conducting. Sir Edward Elgar's colossal Symphony in A flat major, opus 55, claimed attention as conveying the deepest musical thought. More than any other number on the programme it called for a crisp picking out of the various choirs with the baton in order to make it eloquent and interpretative of Elgar's meaning. It had this treatment by the conductor, from the opening by the violas with the main theme, in a marching chant, through the tremendous allegro, introducing phases of joy and sorrow, struggle and conquest, through an adagio, depicting further struggle of a soul amid its earthly surroundings, and to the final serene victory over all ills. So much of the symphony depicts intense emotion that there is little opportunity for delicacy of nuancing; the task of the conductor was directed to maintaining the swing and flow of the piece, while the voices of the separate choirs were kept pure, instrument answering to instrument and choir to choir. And this with constant full-throated and ever-varying harmonies. The symphony was a concert in itself and Mr. Fiedler's incisive baton accomplished for it a beautiful interpretation such as would add laurels to the brow of any conductor.

Mischa Elman, the young Russian violinist, was to have played with the orchestra a Beethoven concerto, the D major, opus 61, but Dvorak's concerto in A minor, opus 53, was substituted. Elman's facility, in this romantically scored concerto, was fully appreciated. He was felicitous in lyric quality with the orchestra delicately in the background, the first violins being most of the time rather hushed, so that the musicianly quality of the young player's work came well to the front. His mannerisms are many and one could often better appreciate the eloquence of his bow, his trickling runs up and down the neck of the violin, as well as his beautiful utterance, if eyes were averted from his genuflections. No one could deny that he declares his enjoyment of his music to the eye as well as to the ear. And he communicated his enjoyment to the audience. His genuine merit, his opulence of tone, his complete command of himself and the violin, gave him so strong a hold on the audience that he was recalled by count seven times to bow to applause.

Wagner's prelude to "Lohengrin" was the opening number and Mr. Fiedler leaned rather to the intellectual than to the sensuous in giving it voice through his players. Every sentence was cleanly cut and yet the mass movement was carried forward logically and yet without undue insistence on the brasses. One of Mr. Fiedler's strong points, indeed, is his good taste in never overdoing the dynamics. The closing number was Weber's overture to the opera, "Euryanthe," with its introduction of arias in the opera. Old arias, they are, seldom heard and all the more grateful on that account, brilliantly orchestrated and full of accent and fiery passion.

Newspaper Cutting Bureau in the World
Daily Times,
Brooklyn, N.
JAN 15 1910

MUSICAL.

Concert by Boston Symphony Orchestra, With Mischa Elman as Soloist.

The third Brooklyn concert of the Boston Symphony Orchestra came off according to schedule at the Academy of Music, last night, and a splendid concert it was. Added to the playing of the orchestra itself, which always ensures a full measure of satisfaction, was the playing of Mischa Elman, the youthful violinist, who astonished the musical world a year ago, and who has returned to call forth further laudation of his remarkable ability. The house had been sold out, and that there were some empty seats was due to the severity of the storm. Those who braved the wind and the snow had ample reward.

Edward Elgar's Symphony in A Flat, introduced to this country a year ago, was the principal orchestral number, and was heard for the first time in Brooklyn. It is a work to command attention and to cause discussion as to its significance and relative musical interest. It leaves no doubt that it is a composition of high aspiration in musical expression and a striving for unconventional effects within the scope of the conventional four-movement form. In general it has the freedom of a symphonic poem in the form of a symphony. It is unified by the employment throughout of one central theme, a simple, noble melody, and by the frequent use in one movement of material from another. There can be no question that it is a finely-wrought work, and it had a splendid exposition under the baton of Mr. Fiedler. The concert opened with the overture to Wagner's "Lohengrin," and closed with the overture to Weber's "Euryanthe."

Instead of the Beethoven Concerto in D Major, for which he was programmed, Mr. Elman played Dvorak's Concerto in A Minor, and played it astonishing virtuoso authority. It is not easy to understand how this lad under 20 (official information is lacking as to whether he is just 18 or 19), can give such evidence of mastery, but that he has the technical skill and power of expression of an extraordinary master there can be no doubt. He was recalled again and again, and the audience was unusually demonstrative in expressing approbation.

Newspaper Cutting Bureau in the World
LIFE
From
Address BROOKLYN, N. Y.
Date JAN 22 1910

THE third concert of the twenty-second season of the Boston Symphony Orchestra in Brooklyn fell upon about as wild a night as ever falls to the lot of dwellers in this particular latitude and longitude, and in spite of the advertised appearance of the now celebrated young violinist, Mischa Elman, one might reasonably have expected to find half the seats in the Academy of Music Opera House vacant. Not so. In spite of the raging elements, and a program which made but the meagerest concessions to Philistine tastes, it was a very large audience, for it is a large house, and there were not enough vacant seats anywhere to attract attention to themselves. If this was not a conclusive argument in favor of Brooklyn's claim to being a music loving community, it testifies emphatically to the efficacy of advertising, for no one in the musical world has of late been more talked about than the young Russian genius who was the soloist. On the other hand if it was the celebrity of Elman and not music per se, which was the compelling motive, it was not the automobile owning or even cab hiring class which was conspicuously influenced by it; for the prevalence of daylight apparel even in the orchestra seats testified to the fact that the majority had either availed themselves of such limited public transportation facilities as the conditions permitted, or resorted to the primitive method of locomotion employed by the youth bearing the banner labeled "Votes for"—pardon me—"Excelsior." This vexed question might easily have been decided for Elman himself, provided an excellent opportunity for testing the musical understanding of the audience by substituting without warning Dvorak's concerto in A minor, Op. 53 for Beethoven's concerto in D major, Op. 61, which was on the program. The test would not perhaps be accounted a very exacting one and possibly everybody in the audience was aware of the difference, but at the same time it cannot be denied that a canvass of the house to determine exactly how many knew that they were not listening to Beethoven would have been interesting. Elman's interpretation was singularly beautiful, though marred by mannerisms not particularly pleasing. This and Elgar's symphony in A flat major were sandwiched between the prelude to Lohengrin and the overture to Weber's Euryanthe, and constituted the major part of the program. The prelude and the overture brought the program within hailing distance of the music lover to whom harmony alone is not wholly satisfying, and to whom the Elgar composition at any rate must have seemed somewhat monotonous. As nobody, I presume, will mistake the preceding for the language of a musical critic, it is scarcely necessary to allude to the excellence of the concert which was up to the highest Boston Symphony level. Of the audience it may be incidentally remarked that Mrs. Camden C. Dike, who occupied one of the boxes, appeared in an exquisite cloak and hat of ermine in which she might have been mistaken for a Dowager Duchess. A few others observed in the audience were Dr. and Mrs. J. Eliott Langstaff, Mrs. Augustus F. Holly, Jr., Miss Chittenden, Mrs. Katharine Perry, Miss Nina Perry, Mr. and Mrs. Alfred T. White, Miss Esther Low, the Rev. Henry T. Scudder, Mr. Arthur M. Hatch, Mr. Walter Stuart, Mr. and Mrs. John E. Leech, Professor Franklin W. Hooper, Dr. Jacques Cortelyou Rushmore, Miss Perkins, Mr. Thomas S. Perkins and Mr. Walter Perkins.

Daily Times,
Brooklyn, N.
FEB 12 1910

C. A. Ellis, manager of the Boston Symphony Orchestra, has sent out the following announcement:

"In the hope of putting an end to the various reports and rumors which are being printed regarding the conductorship of the Boston Symphony Orchestra, the management of the orchestra desires to state with utmost emphasis that the only musicians who have been considered for the post of conductor this year are Max Fiedler, who has just been engaged for a further term of two years, and Dr. Karl Muck, of Berlin. No other conductors have been approached, nor has the possibility of engaging any other than Mr. Fiedler or Dr. Muck been even considered."

C. A. ELLIS, Manager.

Newspaper Cutting
Standard Union,
From Brooklyn, N. Y
Address FEB 12

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Established and most Complete Cutting Bureau in the World
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Brooklyn, N. Y.
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The fourth Boston Symphony concert will be given in the Academy of Music on Friday evening, Feb. 25, and for the first time this year there will be no soloist. This will allow Mr. Fiedler to present the most complete orchestral programme he has been able to do during the present season. The two great works that he has placed on the programme are Brahm's Second Symphony in D Major and Richard Strauss' tone poem "Thus Spake Zarathustra." Mr. Fiedler's reading of the Strauss tone poem is regarded by those who have heard it as quite the most tremendous thing he has ever done. He has had to repeat it in Boston. The other numbers will be Schumann's overture "Geneveva," and Berlioz's overture, "The Roman Carnival."

Daily Citizen,
Brooklyn, N. Y.
FEB 16 1910

MAX FIEDLER STAYS.

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Daily Times,
Brooklyn, N.
FEB 19 1910

Howard Brockway, composer and pianist, will give the lecture recital on the programme to be presented by the Boston Symphony Orchestra at the opera house, Academy of Music, on Friday evening. The lecture recital is set for Thursday, at 4 P. M., in the music hall of the Academy. It is given under the direction of the Brooklyn Philharmonic Society, and the Brooklyn Institute.

Daily
Brooklyn, N. Y.
FEB 19 191

ANOTHER FULL WEEK FOR LOVERS OF MUSIC

Boston Symphony Comes on Friday, February 25.

FINE CONCERTS TO-MORROW.

N. Y. Symphony in Brahms-Berlioz Numbers—Philharmonic Has Amato as Soloist.

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Times,
Brooklyn, N. Y.
FEB 19 1910

An exclusively orchestral programme has been planned for the concert of the Boston Symphony Orchestra, at the Academy of Music next Friday evening. Having greater leeway than usual Mr. Fiedler will conduct a programme of striking contrasts, while holding to the serious ideal befitting the character of the concerts. Schumann's "Geneveva" overture will be followed by Brahm's Second Symphony. The second part of the programme will consist of Strauss' tone-poem, "Thus Spake Zarathustra," "The Roman Carnival" overture by Berlioz.

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Union,
Brooklyn, N. Y.
FEB 19 1910

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NEW YORK
The First Established and most Complete Newspaper Cutting Bureau in the World
Brooklyn, N.Y.
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The First Established and most Complete Newspaper Cutting Bureau in the World
TRIBUNE
PROVIDENCE, R.
DEC 26

SECOND SYMPHONY CONCERT.

The second concert of the series of four to be given in Providence by the Boston Symphony Orchestra this season will be in Infantry Hall on Tuesday evening, Jan. 4. For the first time Providence will be able to hear Mischa Elman, the great Russian violinist play the stupendous Tschaikowsky concerto with orchestra. Elman made nothing short of a sensation here a year ago, when he gave a recital, and the mere announcement of his coming with the Boston Symphony should be sufficient to give an overflowing house.

The orchestral numbers will include Weber's "Der Freischutz" overture, Goldmark's charming "Rustic Wedding" symphony which has not been heard here in many years, and the prelude and "Love Death" from "Tristan and Isolde."

The sale of seats will open at Steinert's music store, 327 Westminster street, on Saturday, Jan. 1.

[103]

Daily Eagle
Brooklyn, N. Y.
JAN 15 1910

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Daily Times,
Brooklyn, N.
FEB 19 1910

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Newspaper Cutting Bureau
From Standard Union,
Address Brooklyn, N. Y.
FEB 19

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Cutting Bureau in the World

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The fourth Boston Symphony concert will be given in the Academy of Music on Friday evening, Feb. 25, and for the first time this year there will be no soloist. This will allow Mr. Fiedler to present the most complete orchestral programme he has been able to do during the present season. The two great works that he has placed on the programme are Brahm's Second Symphony in D Major and Richard Strauss' tone poem "Thus Spake Zarathustra." Mr. Fiedler's reading of the Strauss tone poem is regarded by those who have heard it as quite the most tremendous thing he has ever done. He has had to repeat it in Boston. The other numbers will be Schumann's overture "Geneveva," and Berlioz's overture, "The Roman Carnival."

Citizen,
N. Y.
FEB 16 1910

MAX FIEDLER STAYS.

In the hope of putting an end to the various reports and rumors which are being printed regarding the conductorship of the Boston Symphony Orchestra, the management of the orchestra desires to state with utmost emphasis that the only musicians who have been considered for the post of conductor this year are Max Fiedler, who has just been engaged for a further term of two years, and Dr. Karl Muck, of Berlin. No other conductors have been approached, nor has the possibility of engaging any other than Mr. Fiedler or Dr. Muck been even considered.

Daily
Brooklyn, N. Y.
FEB 19 191

ANOTHER FULL WEEK FOR LOVERS OF MUSIC

Boston Symphony Comes on Friday, February 25.

FINE CONCERTS TO-MORROW.

N. Y. Symphony in Brahms-Berlioz Numbers—Philharmonic Has Amato as Soloist.

The fourth Boston Symphony concert will be given in the Academy of Music on Friday evening, Feb. 25, and for the first time this year there will be no soloist. This will allow Mr. Fiedler to present the most complete orchestral programme he has been able to do during the present season. The two great works that he has placed on the programme are Brahms' Second Symphony in D Major and Richard Strauss' tone poem, "Thus Spake Zarathustra." Mr. Fiedler's reading of the Strauss tone poem is regarded by those who have heard it as quite the finest thing he has ever done. He has had to repeat it in Boston. The other numbers will be Schumann's overture, "Geneveva," and Berlioz's overture, "The Roman Carnival."

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An exclusively orchestral programme has been planned for the concert of the Boston Symphony Orchestra at the Academy of Music next Friday evening. Having greater leeway than usual Mr. Fiedler will conduct a programme of striking contrasts, while holding to the serious ideal befitting the character of the concerts. Schumann's "Geneveva" overture will be followed by Brahm's Second Symphony. The second part of the programme will consist of Strauss' tone-poem, "Thus Spake Zaralhustra," "The Roman Carnival" overture by Berlioz.

Howard Brockway, composer and pianist, will give the lecture recital on the programme to be presented by the Boston Symphony Orchestra at the opera house, Academy of Music, Friday evening. The lecture recital is set for Thursday, at 4 P.M., in the music hall of the Academy. It is given under the direction of the Brooklyn Philharmonic Society and the Brooklyn Institute.

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NEW YORK
The First Established and most Complete
Newspaper Cutting Bureau in the World
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In the hope of putting an end to the various reports and rumors which are being printed regarding the conductorship of the Boston Symphony Orchestra the management of the orchestra desires to state, with utmost emphasis, that the only musicians who have been considered for the post of conductor this year are Max Fiedler, who has just been engaged for a further term of two years, and Dr. Karl Muck, of Berlin. No other conductors have been approached, nor has the possibility of engaging any other than Mr. Fiedler or Dr Muck been even considered.

Newspaper Cutting Bureau in the World
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Mr. Fiedler has arranged an important programme for the fourth Boston Symphony concert, to be given at the Academy, under Institute auspices, next Friday night.

The First Established and most Complete
Newspaper Cutting Bureau in the World
TRIBUNE
PROVIDENCE, R.
DEC 2

SECOND SYMPHONY CONCERT.

The second concert of the series of four to be given in Providence by the Boston Symphony Orchestra this season will be in Infantry Hall on Tuesday evening, Jan. 4. For the first time Providence will be able to hear Mischa Elman, the great Russian violinist, play the stupendous Tschaikowsky concerto with orchestra. Elman made nothing short of a sensation here a year ago, when he gave a recital, and the mere announcement of his coming with the Boston Symphony should be sufficient to give an overflowing house.

The orchestral numbers will include Weber's "Der Freischutz" overture, Goldmark's charming "Rustic Wedding" symphony, which has not been heard here in many years, and the prelude and "Love Death" from "Tristan and Isolde."

The sale of seats will open at Steinert's music store, 327 Westminster street, on Saturday, Jan. 1.

[103]

Daily Citizen,
ss ... B... N. Y.
FEB 19 1910

BOSTON SYMPHONY HERE NEXT FRIDAY EVENING

Unusual Programme Prepared by Conductor Fiedler.

PHILHARMONIC GOES ON TOUR

Many Things of Musical Interest Scheduled for This Borough and Manhattan.

In many respects the most important programme that Max Fiedler has yet given in Brooklyn has been arranged for the fourth Boston Symphony concert in the Academy of Music on next Friday night. There will be no soloist, which fact gives Mr. Fiedler greater leeway than usual, and while the programme is serious, it contains sharp contrasts of manner and style which go to make a concert enjoyable.

The programme will open with Schumann's "Geneveva" overture, and this will be followed by Brahms' Symphony in D Major, No. 2. Both in Schumann and Brahms, Mr. Fiedler has demonstrated that he is peculiarly a master, for he realizes the romanticism of the one and is able to show the melodic beauty and lucidity of the other. The Brahms Second Symphony, generally speaking, is the most popular of the four, because of its intrinsic melodic value, its grace and lightness.

The second part of the programme will begin with Richard Strauss' monumental tone-poem, "Thus Spake Zarathustra." This work has not been heard in Brooklyn for a great many years, and when it was first played it was even more incomprehensible to trained ears than the last thing from his pen, the opera "Electra." To-day "Zarathustra" shows itself a well-ordered symphonic work with episodes of great grandeur and episodes of extreme beauty. It is questionable whether any musical work contains a more sublime episode than the opening of this tone-poem. Mr. Fiedler has shown Brooklyn how thoroughly he is in sympathy with Strauss' aims and ideals, and in Boston, at least, his performance of "Zarathustra" is regarded as the greatest ever given by the orchestra.

The final number will be Berlioz's overture, "The Roman Carnival."

ss ... Bro...
FEB 19 1910

TWO ORCHESTRAS AND "LA BOHEME"

Will Be the Chief Musical Incidents in Brooklyn Next Week.

FINE OPERA PROGRAMMES

And Some Notable Concerts to Be Heard in Manhattan.

In many respects the most important programme that Mr. Fiedler has yet given in Brooklyn has been arranged for the fourth Boston Symphony concert in the Academy of Music next Friday night. There will be no soloist, which fact gives Mr. Fiedler greater leeway than usual, and while the programme is serious it contains sharp contrasts of manner and style which go to make a concert enjoyable. The programme opens with Schumann's "Genoveva" overture, and this will be followed by Brahms' Symphony in D Major No. 2. The second part of the programme will begin with Richard Strauss' monumental tone-poem, "Thus Spake Zarathustra." Mr. Fiedler has shown Brooklyn how thoroughly he is in sympathy with Strauss' aims and ideals, and in Boston his performance of "Zarathustra" is regarded as the greatest ever given by the orchestra.

The final number will be Berlioz's overture, "The Roman Carnival."

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FEB 20 1910
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In many respects the most important programme that Mr. Fiedler has yet given in Brooklyn has been arranged for the fourth Boston Symphony concert in the Academy of Music on next Friday night. There will be no soloist, which fact gives Mr. Fiedler greater leeway than usual, and while the programme is serious, it contains sharp contrasts of manner and style, which go to make a concert enjoyable. The programme opens with Schumann's "Genoveva" overture, and this will be followed by Brahm's symphony in D major, No. 2. Both in Schumann and Brahms Mr. Fiedler has demonstrated that he is peculiarly a master, for he realizes the romanticism of the one and is able to show the melodic beauty and lucidity of the other. The Brahms second symphony, generally speaking, is the most popular of the four, because of its intrinsic melodic value, its grace and lightness. The second part of the programme will begin with Richard Strauss' monumental tone opera, "Thus Spake Zarathustra." This work has not been heard in Brooklyn for a great many years, and when it was first played it was even more uncomprehensible to trained ears than the last thing from his pen, the opera, "Elektra." To-day "Zarathustra" shows itself a well ordered symphonic work with episode of great grandeur and extrtme beauty. It is questionable whether any musical work contains a more sublime episode than the opening of this tone-poem. Mr. Fiedler has shown Brooklyn how thoroughly he is in sympathy with Strauss' aims and ideals, and in Boston, at least, his performance of Zarathustra" is regarded as the greatest ever given by the orchestra. The final number will be Berlioz's overture, "The Roman Carnival." The order of the programme is as follows:

Overture to Geneva .....Schumann
Symphony in D major, No. 2, op. 73. Brahms
"Thus Spake Zarathustra .....Strauss
Organist, Mr. Marshall.
Overture, The Roman Carnival....Berlioz

GRANT
From ...
HARTFORD, CONN.
Address ...
JAN 10
Date ...

Boston Symphony Orchestra.

The noted Boston Symphony Orchestra is now on its third tour to the cities favored with its delightful performances every fifth week during the musical season. Philadelphia, Washington, Baltimore, Brooklyn, New York and Hartford will be visited within the week and at each concert Mischa Elman will appear as soloist. During the week this remarkable young violinist will perform concertas by Brahms, Lalo, Dvorak, Tchaikowsky and Beethoven. In the interpretation of all these is exhibited musical equipment seldom equalled. To quote the "New York Herald," "He is a master of technic such as one hears but rarely. His trills, double-stopping, runs and hormonics will impress every violinist as little short of extraordinary. In lyric passages he can make his violin sob and sing; in brilliant cadenzas the music comes in dazzling scintillations." Elman has won the most spontaneous enthusiasm with his performance of the Tchaikowsky concerto which he will play with the orchestra at the Parsons Theater next Monday evening. Seats are now on sale at John M. Gallup & Co.'s music store.

Newspaper Cutting Bureau in the World
COURIER
From ...
Address ...
Date ... JAN 3 ...

Boston Symphony Concert.

The coming of the Boston Symphony Orchestra to the Parsons Theater on Monday, January 17, will be a most welcome visit as the work of this remarkable organization is always a delight. On this occasion, however, there is almost as much interest in the appearance of Mischa Elman, the famous young Russian violinist, who has captivated the music-loving world with his magic bow. Elman, with the orchestra, will perform Tchaikowsky's "Violin Concerto in D major, op. 35," for the first time in Hartford. Orchestral numbers are Beethoven's "Fifth Symphony," Wagner's "Prelude" and "Liebastod" from "Tristan and Isolde," and "Ride of the Valkyries," completing a program of rare excellence. The sale of reserved seats opens this morning at John M. Gallup & Co.'s music store. As many of the seats are taken by subscribers to the series the remaining tickets should be applied for at once.

Bridgeport, Conn.
DEC 11 1909

BOSTON SYMPHONY ORCHESTRA CONCERT A NOTABLE EVENT

Music Lovers Waiting for Monday Evening at Jackson's with Great Expectancy.

The principal event of the coming week and the great musical event of the season will be the concert of the Boston Symphony orchestry in Jackson's theatre next Monday evening. It is almost three years since this famous organization visited Bridgeport and the interest, therefore, in the concert is unusually keen. A very large sale is reported and the prospects are now that the house will be practically sold out.

Music is coming to have each year a more important part in the life of the American public. Never before have there been so many orchestras, never before has there been so much opera, never before has there been so many miscellaneous concerts as during the present season and although there is a cry everywhere of over production, the fact is that practically every musical enterprise that is real music is prospering. The Boston Symphony orchestra which is now in its twenty-ninth year holds more firmly today than ever its position as the greatest organization of its kind in the world. It ranks far and above in material and performance any other orchestra in the United States and all foreign artists who visit this country are free to say that even in Europe there is no orchestra which is quite in its class. It has always stood for the highest ideals of the art of music. If it has never been a self supporting institution it is because no effort has ever been spared to make it as nearly perfect as humanly possible. Its yearly receipts are at least double those of any other orchestra in this country and its concerts wherever given attract the finest audiences of the season.

Four years ago when the orchestra first came here it had as its conductor Mr. Gericke. Three years ago when it gave a concert here its conductor was Dr. Karl Muck and now it brings Max Fiedler, who is in his second year as holder of this important post. During his stay in this country Mr. Fiedler has not only made a reputation as a great conductor but he has shown himself what is even more rare, a most skilled compiler of programmes. His programs always will stand as models for others to follow, and in this respect he has not failed for Bridgeport for he has arranged a more than usually attractive program for this concert.

The soloist in the first place will be Madame Corinne Rider-Kelsey who stands at the head of our concert sopranos. Madame Rider-Kelsey is not unknown here for she has already sung in Bridgeport with much success and her return will be warmly welcomed. The program that Mr. Fieldler has arranged begins with the stunning prelude to "The Mastersingers of Nuremberg" by Wagner. Tere in a short space of a few minutes this great master prophesies in a way the whole content of the greatest "musical comedy" that was ever written. In the music is heard the pompous importance of the Mastersingers, the beautiful love passages between Walter and Eva, the bickerings and quarrelings of Beckmesser winding up with the triumph of the new art which the young Franconian knight brought to Nuremberg.

Next follows Tschaikowsky's "Pathetic" symphony, "Swan Song" of the most tragic figure in modern music. The "Pathetic" today is unquestionably the greatest of modern symphonies and by the same token it is the most popular. Highly emotional, with wonderful melodies in it, it appeals to all classes of music lovers.

Grieg's "Peer Gynt" suite is familiar to all for it is one of the most hackneyed of modern works and Mr. Fiedler is to be thanked for restoring it to its proper place, for this wonderfully picturesque music is among the most beautiful in modern literature and deserves to have such performances as the Boston Symphony gives. The other orchestral number will be the great "Leonora" overture No. 3 by Beethoven.

Madame Rider-Kelsey will sing two numbers, the aria of Agatha from "Der Freischutz" and the beautiful aria "Dove Sono" from Mozart's "The Marriage of Figaro."

The program in full is as follows:

Wagner—Prelude to "The Mastersingers of Nuremberg."

Tsaikowsky—Symphony in B-Minor, No. 6 "Pathetic," Op. 74.

Weber—Scene, "How Tranquilly I Slumbered" and Aria "Softly Sighing" from the opera "Der Freischutz."

Grieg—Orchestral suite from the music to "Peer Gynt" dramatic poem by H. Ibsen, arranged for concert performance, Op. 46.

Mozart—Recitative "How Susanna Delays" and Aria "Flown Forever" from "The Marriage of Figaro."

Beethoven — Overture "Leonora," No. 3, Op. 72.

FARMER
Bridgeport, Conn.
DEC 14 1909

BOSTON SYMPHONY ORCHESTRA SCORES ANOTHER TRIUMPH

The Boston Symphony Orchestra again proved itself a great musical organization last night. It is undoubtedly the greatest orchestra in the world, playing with a unity and finish that is an almost unbelievable product of talent and discipline. No other group of musicians perhaps would have the drawing power to bring out an audience as numerous as that in Jackson's theatre last night during such a storm as raged from early in the evening to early in the following morning. Madame Corinne Rider-Kelsey gave a performance that was entirely satisfactory in all save one respect. She refused absolutely to respond to the tumultuous demand for an encore, possibly because the work required of her was sustained and difficult. Her voice is less brilliant than that of some other singers, but it is wonderfully sweet and sympathetic and is used with remarkable expression and technique.

The program opened with the prelude to Wagner's "The Master Singers of Nuremberg", a composition which was greeted with coldness when it was first produced under the direction of its author, and which even now is difficult to the comprehension of the ordinary musician. Nevertheless the great merits of the composition were successfully emphasized.

Max Fiedler proved a worthy successor of the famous leaders who have preceded him at the head of the Symphony. He has all the intellectual and physical characteristics that are necessary to great orchestral leadership. It is perhaps dropping from the high plane of musical criticism to remark that it is a help to a leader if he presents a good rear view to the audience and it is certainly true that Fiedler, tall, slender and graceful, does so.

The greatest appeal to the audience was made by Tschaikowsky's "Pathetic" symphony, which is decidedly more understandable than "The Master Singers." Highly emotional, and sprinkled through with touching melodies the "Pathetic" rendered by the Boston Symphony was a treat worth

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DEC 28 1909

Symphony Concert.

A very large and fashionable audience assembled for the first Symphony concert of the season in Infantry Hall Tuesday evening. In the audience were Mr. Theodore Francis Green, Mr. and Mrs. Harry Parsons Cross, Mr. William B. Weeden, Mrs. Nathaniel Waite Smith, Mr. and Mrs. Stephen O. Metcalf, Miss Helen Metcalf, Mrs. Arthur L. Kelley, Mr. and Mrs. Louis E. Robinson, Mr. and Mrs. George A. Freeman, Mrs. Irving P. Irons, Mrs. Walter Stokes Irons, Dr. W. Louis Chapman, Mrs. Samuel Slater Durfee, Miss Durfee, Mrs. Anne Gilbreth Cross, Mr. and Mrs. Albert Babcock, Mr. and Mrs. Nathan W. Littlefield, Mrs. William von Gottschalk, Mrs. Francis W. Carpenter, Mr. and Mrs. Dexter B. Potter, Prof. and Mrs. Albert K. Potter, Mr. and Mrs. Albert K. Potter, Mr. and Mrs. Frederick W. Hartwell, Mr. and Mrs. Herbert E. Maine, Mr. and Mrs. George Hall, Mr. Charles H. Child, Mrs. Gertrude Child Barrows, Mr. and Mrs. John T. Cranshaw, Miss Lyra Brown Nickerson, Rev. and Mrs. James E. McConnell, Dr. and Mrs. Ernest Charbonnel, Mrs. John R. Hess, Miss Clara Hess, Mr. and Mrs. Albert Steinert, Miss Helen Ostby, Miss Margaret Bradley, Mr. and Mrs. William C. Huntoon, Mrs. Samuel Ames, Mr. Joseph Bowen, Mrs. William O. Todd, Mrs. S. Y. Cushing, Miss Helen B. Pettis, Miss Harriet J. Miller, Miss Mary D. Phillips, Mrs. Charles B. Frye, Mrs. Luther Comstock, Washington; Mrs. John R. Tillinghast, Mrs. Grace L. Johnson, Miss Ada Johnson, Dr. Dodge, Mrs. George H. Corliss, Miss Maria L. Corliss, Miss Virginia Shepley, Mr. and Mrs. Edward Douglass Pearce, Mrs. Samuel M. Nickerson, Mr. and Mrs. Charles B. Rockwell, Miss Rockwell, Mrs. Charles G. King, Mr. and Mrs. George A. Lomas, Mr. W. W. Dempster, Mrs. Oscar Lapham, Mrs. C. E. Lincoln, Miss Hope K. Lincoln.

...m ... MORNING
...ress ... PROVIDENCE, R. I.
... DEC 26

Mischa Elman will be the soloist at the second Boston Symphony concert in Infantry Hall on Tuesday evening, Jan. 4, and the sale of tickets for this concert will open at Steinert's music store, 327 Westminster street, next Saturday morning. Elman is one of the most remarkable figures now before the musical public. His recital here will be remembered by those who were present as a remarkable event, and his appearance with the Boston Symphony, when he will play the Tschaikowsky "Concerto," will arouse a likely interest. The symphony will be a little lighter than usual and thus appropriate to the holiday season. It is Goldmark's charming "Rustic Wedding" symphony, and the other numbers will be Weber's "Der Freischuts" overture and the prelude and "Love Death" from Wagner's "Tristan and Isolde."

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Newspaper Cutting Bureau in the World
NEWS
PROVIDENCE, R. I.
DEC 27 1909

Boston Symphony Orchestra

The second Boston Symphony concert, Max Fiedler, conductor, will be given in Infantry hall on Tuesday evening, Jan. 4th. The soloist will be Mischa Elman, the remarkable young Russian violinist, who in recital here made such a sensation a year ago. Mr. Fiedler has arranged an interesting program. The symphony will be Goldmark's charming "Rustic Wedding." The sale of seats will open at Steinert's, 327 Westminster street, on Saturday, Jan. 1st.

NEW YORK
TRIBUNE
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DEC 30 1909

Mischa Elman and Boston Symphony.

More than usual interest is attached to the appearance of Mischa Elman, the Russian violinist, with the Boston Symphony Orchestra in Infantry Hall next Tuesday evening, inasmuch as it will be his first public appearance in America since his successful season a year ago. Mischa Elman has been engaged for 12 consecutive concerts with the Boston Symphony Orchestra, of which that in this city is the first, and it was this extraordinary engagement, unparalleled in the history of the orchestra, that was primarily responsible for his return to America this year because he expected to put off his reappearance in the United States until the season of 1910-1911. The sale of tickets for the concert opens at Steinert's, 310 Westminster street, Saturday morning.

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NEWS
From
Address
Date
JAN 1 - 1910

BOSTON SYMPHONY ORCHESTRA ON TUESDAY

The program which Mr. Max Fiedler, conductor, has arranged for the second Boston Symphony concert, which will be given in Infantry hall on next Tuesday evening will, so far as the Symphony is concerned at least, be of rather lighter character than is the rule, for he has chosen Goldmark's charming "Rustic Wedding" symphony. Goldmark, who at an advanced age is still able to write entrancing music, has done nothing more charming than this so-called symphony, which purists in music call a "suite." Until Mr. Fiedler revived it for a Boston concert earlier in the season it had not appeared on a Boston Symphony program for nearly 10 years. Mr. Gericke was always fond of it, as he was fond of all of Goldmark's music, and it is through him that the American public came to know this Austrian composer, who writes so ingratiatingly for the orchestra.

The soloist, as already announced, will be Mischa Elman, who, after an extraordinary career as a prodigy in Europe, came to America last winter to win triumph after triumph wherever he played and to be acclaimed as one of the greatest geniuses of the violin this country had ever heard. Elman is no longer in the prodigy class, for he is now a lad of 18 and very mature for his age; in fact, his performances are to be measured only by the performances of the great masters of his instrument. He was heard here in recital last winter and those who were present will remember the wonderful tone he brought from his Stradivarius, the splendid technique which was so perfect that one almost forgot its presence, and his keen musical sense and romantic fancy. He has chosen for this concert Tschaikowsky's concerto for the violin in D-major. It is an interesting fact that this work was written for Elman's teacher, the great Leopold Auer, and Auer refused to play it because it was too difficult. Later Auer became one of its most famous interpreters. The work is one of stupendous difficulty and is far beyond the reach of any violinist who is not a complete master of the technique of his instrument. The work, moreover, is one of great melodic beauty, is good music and appeals to all classes of music lovers.

The other numbers on the program will be the overture to "Der Freischutz" and the Prelude and "Love Death" from Tristan and Isolde."

The program in full is as follows:

Weber—Overture to the Opera "Der Freischutz."

Goldmark—"Rustic Wedding" Symphony, E-flat major, No. 1, Op. 26.

1. Wedding March: Variations: moderato molto.
2. Bridal Song: Intermezzo, allegretto.
3. Serenade: Scherzo: Allegro moderato Scherzando.
4. In the Garden: Andante.
5. Dance: Allegro molto.

Tschaikowsky—Concerto in D-major for violin and orchestra, Op. 35.

1. Allegro moderato.
2. Canzonetta: Andante.
3. Finale: Allegro vivacissimo.

Wagner—Prelude and "Love Death" from "Tristan and Isolde."

Newspaper Cutting Bureau in the World
JOURNAL
PROVIDENCE, R. I.
JAN 2 - 1910

For the Symphony concert on Tuesday night the principal orchestral work will be the charming "Rustic Wedding" symphony of Goldmark. The ever-popular overture to "Der Freischutz" and the prelude and "Love Death" from "Tristam and Isolde" are the other two orchestral numbers. The soloist will be Mischa Elman. At this late date this great artist needs no words of introduction to an American public. He will play the Tschaikowsky Concerto in D-major, which, generally speaking, is the most difficult of all the works of its kind for the violin. Despite its difficulty, it is a work that has qualities which make it popular with the general public, and in the hands of a master like Elman it never fails to excite an audience to the utmost enthusiasm.

The First Established and most Complete Newspaper Cutting Bureau in the World
NEWS
PROVIDENCE, R. I.
JAN 4 - 1910

Boston Symphony Orchestra

The Boston Symphony orchestra, Max Fiedler, conductor, will give its second concert of the season in Infantry Hall tonight. Mischa Elman, the Russian violinist, will be the soloist and the program is as follows:

Weber—Overture to the opera "Der Freischutz"

Goldmark—"Rustic Wedding" Symphony, E-flat Major, No. 1, Op. 26.

1. Wedding March, Variations, moderato molto.
2. Bridal Song, Intermezzo, allegretto.
3. Serenade, Scherzo, allegro moderato Scherzando.
4. In the Garden, andante.
5. Dance, allegro molto.

Tschaikowsky—Concerto in D Major for violin and orchestra, Op. 35.

1. Allegro moderato.
2. Canzonetta, andante.
3. Finale, allegro vivacissimo.

Wagner—Prelude and "Love Death" from "Tristan and Isolde."

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Address
Date
JAN 4 - 1910

Boston Symphony To-night.

The Boston Symphony Orchestra will give its second concert of the season in Infantry Hall to-night. Mischa Elman, the Russian violinist, will be the soloist and the programme is as follows:

Overture to the opera "Der Freischutz"..... Weber

"Rustic Wedding" Symphony, E-flat major, No. 1, op. 26.....Goldmark

I. Wedding March. Variations. Moderato molto.
II. Bridal Song. Intermezzo. Allegretto.
III. Serenade. Scherzo. Allegro moderato Scherzando.
IV. In the Garden. Andante.
V. Dance. Allegro molto.

Concerto in D-major for violin and orchestra, op. 86.....Tschaikowsky

I. Allegro moderato.
II. Canzonetta. Andante.
III. Finale. Allegro vivacissimo.

Prelude and "Love Death" from "Tristan and Isolde".....Wagner

Newspaper Cutting Bureau in the World
TRIBUNE
From
Address
Date
JAN 5 -

Symphony Concert.

An audience made up largely of society and musical people filled Infantry Hall last evening at the second concert in the course by the Boston Symphony Orchestra. In the throng were President Faunce of Brown University, Mr. William B. Weeden, Mrs. Nathaniel W. Smith, Mrs. Edward Douglass Pearce, Miss Virginia Shepley, Mrs. Howard Richmond, Mr. Lawrence Richmond, Mrs. Samuel Ames, Mr. Joseph Bowen, Miss Dorothy Bowen, Mr. and Mrs. George A. Freeman, Mrs. Samuel Slater Durfee, Miss Durfee, Mrs. Walter J. Comstock, Miss Comstock, Miss Harriet Talbot, Mrs. E. C. Ostby, Miss Helen Ostby, Mr. and Mrs. Harold Ostby, Mr. and Mrs. George Hail, Mr. and Mrs. Irving P. Irons, Miss Harriott E. Barrows, Miss Alexander, Mrs. William O. Todd, Mr. Raymond Havens, Mrs. Gertrude Rugg Field, Miss Edith Nichols, Miss Edith Kimball, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Alfred Lustig, Mrs. Frank D. Simmons, Mrs. C. Moulton Stone, Mr. and Mrs. Otis Clapp, Mr. Fred Clapp, Mr. and Mrs. John T. Cranshaw, Miss Mary D. Phillips, Miss Harriet J. Miller, Mr. and Mrs. George H. Lomas, Dr. W. Louis Chapman, Prof. John F. Greene, Mr. and Mrs. Herbert E. Maine, Mrs. Horace G. Bissell, Mr. and Mrs. William C. Huntoon, Mrs. Henry W. Cooke, Miss Maud Robinson, Mr. W. W. Dempster, Miss Dempster, Mrs. Anne Gilbreth Cross, Mr. Charles H. Child, Mr. and Mrs. William C. Crandall, Mrs. Martin S. Budlong, Mr. and Mrs. Albert Steinert, Mrs. Charles G. King, Mr. and Mrs. Frank H. Brown, Mr. and Mrs. Charles W. North, Miss North, Mr. Huger Elliott, Miss Mary F. Patterson, Mrs. Oscar Lapham, Mr. and Mrs. Theodore W. Foster, Mr. and Mrs. Arthur L. Kelley, Mr. Theodore F. Green, Miss Eleanor B. Green, Mrs. William von Gottschalk, Mr. and Mrs. Louis E. Robinson, Dr. and Mrs. Ernest Charbonnel, Prof. and Mrs. William Carey Poland, Mrs. Frederick W. Hartwell, Miss Hartwell.

PROVIDENCE, R. I.
JAN 5 - 1910

BIG AUDIENCE ENJOYED SYMPHONY CONCERT

A large and most appreciative audience assembled in Infantry Hall last evening, to listen to the second concert of the season by the Boston Symphony orchestra, and, it can be truly said that never has a more pleasing concert been given in this city, and never one that appealed to music lovers, both in the concerted numbers and the solo work.

When it is stated that the soloist was Mischa Elman, the remarkable young Russian violinist, enough has been said ordinarily, but of his playing of the Tschaikowsky Concerto in D major, too much cannot be said, for it was a most brilliant and marvelious performance, and that the audience thought so was proven by the fact that he was called again and again to bow his acknowledgments. The program arranged by Mr. Max Fiedler, the talented director of the orchestra, was:

Weber—Overture to the opera, "Der Freischutz."

Goldmark—"Rustic Wedding" Symphony, E flat major, No. 1, Op. 26.

1. Wedding march, variations, moderato molto.
2. Bridal song, intermezzo, allegretto.
3. Serenade, scherzo, allegro moderato, scherzando.
4. In the Garden, andante.
5. Dance, allegro molto.

Tschaikowsky—Concerto in D major for violin and orchestra, Op. 35.

1. Allegro moderato.
2. Canzonetta, andante.
3. Finale, allegro vivacissimo.

Wagner—Prelude and "Love Death" from "Tristan and Isolde."

The three orchestral numbers, offering as they did a most marked contrast, brought out all there was of the virtuosity of the musicians, and proved beyond all doubt that while this magnificent orchestral organization has had many talented conductors, none of them has surpassed Mr. Fiedler, and, perhaps, it is not too much to say that few have equalled him. In his interpretation of Wagner's mighty "Liebestod" his work and that of the orchestra was of the highest order.

The playing of Weber's overture to "Der Freischutz" and Goldmark's "Rustic Wedding," was equally grand, the charming melodies of the Weber composition being brought out with rare mastery, while the more brilliant and highly colored music of Goldmark, showed that the capabilities of the orchestra were almost without limit.

Of the work of the soloist, it is difficult to write, for mere words and cold type cannot give any idea, even in a faint way, of the glorious playing of this remarkable young man, whose technique is so wonderful that the listener can only sit and marvel. Not only from the audience came the more than deserved applause, but from the members of the orchestra, many of them recognized as masters of the violin, there was an outburst of applause that was as spontaneous as it was unusual.

Mischa Elman is a wonder as a violinist, and when that is said little remains to be said, and the fact that he chose the Tschaikowsky concerto as his number last evening, proves that he is a wonder, for it is recognized as the most difficult work of its class. Mr. Elman was particularly fortunate in having the more than splendid accompaniment furnished by Mr. Fiedler's musicians.

It was a grand concert, and one that will be long remembered by music lovers in Providence. The next concert of the series will be given Tuesday evening, Feb. 15.

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TRIBUNE
PROVIDENCE, R. I.
JAN 5 - 191

ELMAN A GREAT VIOLINIST.

Young Russian Artist Made a Decided Hit at Infantry Hall.

Much has been said of the musical ability of Mischa Elman, the young Russian violinist, who has been creating an impression throughout the country that he is one of the greatest bow artists that has been seen, and last evening he added to his list of ardent admirers every person in the large audience which filled Infantry Hall on the occasion of his appearance at the second concert of the Boston Symphony Orchestra.

Mr. Elman so thoroughly demonstrated his mastery of the violin that the audience was loth to allow him to leave the stage, especially after his magnificent rendition of Tschaikowski's concerto, which was so brilliantly given that he was called out by the audience more than a half-dozen times.

This remarkably difficult work is seldom essayed except by one who is sure of his ground and who realizes that if well rendered it offers an excellent opportunity to thoroughly demonstrate brilliant technique. Elman was safely at home in its most difficult passages and when he had finished the audience applauded in a way unusual for Providence music lovers. Had there been no other numbers this would have sufficed to appease the listeners, for Elman proved conclusively that in the most difficult music he is a master. The programme was as follows:

Overture to the opera "Der Freischutz"..Weber
"Rustic Wedding" Symphony, E-at major, No. 1, Op. 26.....Goldmark
1. Wedding March: Variations; moderato molto
2. Bridal Song: Intermezzo, Allegretto.
3. Serenade: Scherzo, Allegro moderato Scherzando.
4. In the Garden: Adante.
5. Dance: Allegro molto.

Concerto in D-major for violin and orchestra, Op. 35 .....Tschaikowsky
1. Allegro moderato.
2. Canzonetta Andante.
3. Finale: Allegro vivacissimo.

Prelude and "Love Death" from "Tristan and Isolde" .....Wagner

Charming as was the playing of Elman it was by no means the only commendable feature of the entertainment, for Conductor Fiedler had arranged a most evenly balanced programme, which served to add to the individual performance of the young Russian. Mr. Fiedler has been particularly happy and fortunate in the selection of his concert numbers and his well-known ability as a leader was an assurance that the orchestral work would be far above the ordinary. In the overture he selected a work which enabled his accomplished assistants to establish themselves in popular favor at the outset and in the more intricate numbers which followed and in the accompaniments his men won deserved applause.

The audience was particularly interested in the young violinist, however, and it was no reflection on the orchestra that the auditors preferred his brilliant playing. He is a genius with the violin and any announcement that he will again appear in Providence will unquestionably result in a big demand for tickets.

The programme was of more than ordinary length, but it was so well arranged and so admirably carried out that the audience did not realize that the entertainment was not over until an unusual-ly late hour.

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NEWS
From
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FEB 5 - 1

Boston Symphony Orchestra

The sale of seats for the third Boston Symphony concert, Max Fiedler, conductor, which will be given in Infantry hall on Tuesday evening, Feb. 15, will open at Steinert's music store, 327 Westminster street, on next Saturday morning. The concert promises to be another in the remarkable series which Mr. Fiedler has given to this city in the past two seasons. The soloist, Ernest Hutcheson, is unknown to the greater part of the Providence musical public except by name. He is the head of the piano department of the Peabody Institute in Baltimore, and ranks among the first pianists of the world. An Australian by birth, his musical training was had in Germany, and the early part of his career was spent in that country. He came to America about ten years ago, and his success is so notable that he has stayed here ever since. He will play the "Emperor" concerto for piano by Beethoven.

The symphony of the evening will be the second one of Brahms, that in D major. This work has come to be one of the most popular in symphonic literature. It is idyllic and pastoral in character and most exquisitely melodious. The other orchestral numbers will be Weber's overture to "Euryanthe" and Liszt's symphonic poem, "Les Preludes."

Newspaper Cutting Bureau in the World
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PROVIDENCE, R. I.
FEB 6 - 1910

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CHURCH MUSIC

TRIBUNE
PROVIDENCE, R. I.
JAN 9 - 1910

Symphony Concert.

An audience made up largely of society and musical people filled Infantry Hall Tuesday night at the second concert in the course by the Boston Symphony Orchestra. In the throng were President Faunce of Brown University, Mr. William B. Weeden, Mrs. Nathaniel W. Smith, Mrs. Edward Douglass Pearce, Miss Virginia Shepley, Mrs. Howard Richmond, Mr. Lawrence Richmond, Mrs. Samuel Ames, Mr. Joseph Bowen, Miss Dorothy Bowen, Mr. and Mrs. George A. Freeman, Mrs. Samuel Slater Durfee, Miss Durfee, Mrs. Walter J. Comstock, Miss Comstock, Miss Harriet Talbot, Mr. E. C. Ostby, Miss Helen Ostby, Mr. and Mrs. Harold Ostby, Mr. and Mrs. George Hail, Mr. and Mrs. Irving P. Irons, Miss Harriott E. Barrows, Miss Alexander, Mrs. William O. Todd, Mr. Raymond Havens, Mrs. Gertrude Rugg Field, Miss Edith Nichols, Miss Edith Kimball, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Alfred Lustig, Mrs. Frank D. Simmons, Mrs. C. Moulton Stone, Mr. and Mrs. Otis Clapp, Mr. Fred Clapp, Mr. and Mrs. John T. Cranshaw, Miss Mary D. Phillips, Miss Harriet J. Miller, Mr. and Mrs. George H. Lomas, Dr. W. Louis Chapman, Prof. John F. Greene, Mr. and Mrs. Herbert S. Maine, Mrs. Horace G. Bissell, Mr. and Mrs. William C. Huntoon, Mrs. Henry W. Cooke, Miss Maud Robinson, Mr. W. W. Dempster, Miss Dempster, Mrs. Anne Gilbreth Cross, Mr. Charles H. Child, Mr. and Mrs. William C. Crandall, Mrs. Martin S. Budlong, Mr. and Mrs. Albert Steinert, Mrs. Charles G. King, Mr. and Mrs. Frank H. Brown, Mr. and Mrs. Charles W. North, Miss North, Mr. Huger Elliott, Miss Mary F. Patterson, Mrs. Oscar Lapham, Mr. and Mrs. Theodore W. Foster, Mr. and Mrs. Arthur L. Kelley, Mr. Theodore F. Green, Miss Eleanor B. Green, Mrs. William von Gottschalk, Mr. and Mrs. Louis E. Robinson, Dr. and Mrs. Ernest Charbonnel, Prof. and Mrs. William Carey Poland, Mrs. Frederick W. Hartwell, Miss Hartwell, Miss Hope K. Lincoln.

Three Interesting Concerts.

Society and musical people revelled in music of a varied and high character Friday night for not often does it happen that three concerts of interest to the local musical world occur in a single evening.

In Infantry Hall a representative and cultivated audience manifested great enthusiasm at the joint appearance here of Lina Cavalieri, soprano of the Manhattan Opera Company, New York and George Harris, Jr., son of President and Mrs. Harris of Amherst College. In the audience were Col. Robert H. Goddard, Mr. and Mrs. Robert H. I. Goddard, Jr., Mr. and Mrs. Robert Ives Gammell, Mr. Harry Parsons Cross, Mrs. William Gammell, Miss Frances Lippitt, Mr. and Mrs. Rush Sturges, Col. and Mrs. H. Anthony Dyer, Mr. and Mrs. Alfred M. Coats, Mr. Theodore Francis Green, Mr. Jeffrey Hazard, Miss Harriet Hazard, Mr. and Mrs. Lauriston Hazard, Dr. Jules Jordan, Col. and Mrs. Samuel M. Nicholson, Mrs. Merwin White, Mrs. Grenville Brown, Miss Rorita Rhodes, Mrs. Samuel Ames, Mrs. Henry Bowen, Mrs. A. Duncan Chapin, Mrs. A. Duncan Chapin, Jr., Miss Caroline Grosvenor, Mr. Morris Congdon, Miss Rose Grosvenor, Mr. and Mrs. Erling C. Ostby, Col. and Mrs. Arthur H. Watson, Miss Isabel R. Brown, Miss Hope Brown, Mr. and Mrs. Albert Steinert, Col. and Mrs. Frank W. Matteson, Mrs. W. A. Potter, Miss Helen B. Pettis, Mr. and Mrs. Arthur Allen, Mrs. Ernst Fischer, Miss Edith Knight, Miss Hope Smith, Mr. Gilbert C. Carpenter, Mrs. Martin S. Budlong, Mr. and Mrs. Frank Rala.

Under the auspices of the Rhode Island Congress of Mothers, of which Mrs. Louis L. Angell is President, a musicale of exceptionally high character was given in Churchill House Friday evening. The musicale was arranged by Mrs. William Osborn Todd and the artists were Mrs. Anna Ellis Dexter, soprano; Mr. Raymond L. Havens, concert pianist; Miss Helen Tyler Grant, cellist, and Mr. Jane W. accompanist.

Among those present were Mrs. Henr. Fletcher, Mr. and Mrs. Frank W. Tillinghast, Mrs. Charles V. Chapin, Mr. Robert Todd, Master Louis L. Angell, Mrs. George M. Baker, Mrs. George H. Tillinghast, Mrs. E. P. Sheldon, Mrs. Charles E. Havens, Mrs. P. Francis Walker, Mrs. Willard C. Perkins, Mrs. Gertrude Rugg Field, Mrs. James A. Kinghorn, Mrs. Jay Perkins, Mrs. George L. Gross, Mrs. Harry O. Curtis, Mrs. Daniel Webster, Miss Jessie L. Cole, Mr. and Mrs. Nathan B. Barton, Miss Atwood, Miss Elizabeth B. Carpenter, Mrs. George H. Cahoone, Mrs. George H. Gardiner, Miss Bessie Gavitt, Mrs. Frank T. Rogers and Mrs. F. A. W. Harris.

PROVIDENCE, R. I.
JAN 9 - 1910

Symphony Concert Feb. 15.

In his programme for the third Boston Symphony concert, which will be given in Infantry Hall Tuesday evening, Feb. 15, Mr. Fiedler sticks closely to the classics. A majority of the works presented by him in the last two years have been of the modern school of music and therefore the patrons will more than welcome the appearance of works which, while possibly not so exciting, contain more pure beauty than the highly colored compositions of the composers of to-day. The only representative of the moderns on this programme is Liszt and his symphonic poem, "Les Preludes," has become, in a sense, a classic.

The symphony will be Brahm's Second in D-Major, one of the most delightful works in symphonic literature and the overture will be Weber's "Euryanthe." The soloist, Ernest Hutcheson, will play what is generally conceded to be the greatest of all concertos for the piano, Beethoven's "The Emperor," in E flat major.

JOURNAL
PROVIDENCE, R. I.
FEB 6 1910

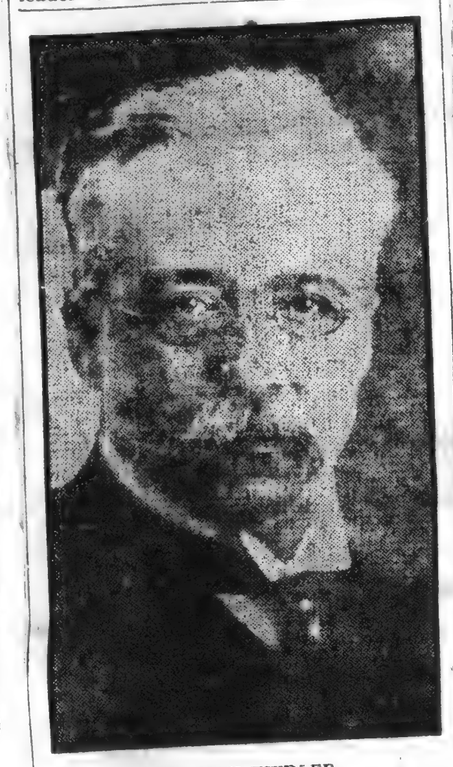
DR. FIEDLER TO REMAIN.

Re-engaged as Conductor of Boston Symphony Orchestra.

Boston, Feb. 5.—For the past month several New York musical journals have been arranging, to their own satisfaction, evidently, the affairs of the Boston Symphony Orchestra and have assigned a half-dozen famous conductors to direct the organization after this season closes. But as there was no unanimity in choice, of course the matter was not definitely settled

Such men as Mahler, Muck, Campanini and even Nikisch were in the roster of names specified to succeed Dr. Fiedler, and despite the fact that the management of the orchestra did not affirm in any way that a change was contemplated Dame Rumor kept the report in quite active circulation.

Dr. Max Fiedler came to Boston as leader of the orchestra in September,



DR. MAX FIEDLER.
Re-engaged as Director of Boston Symphony Orchestra.

1908. He soon displayed abilities which proved him a worthy successor to the baton of Gericke, Nikisch and Dr. Muck, and although his ideas differed in many ways from those of his predecessors, his masterly command of men and thorough knowledge of his work quickly won for him the appreciation and regard of players and his audiences.

Catholic and progressive in his tastes, he favors alike music of the old or new schools, and worthy American composers receive prompt recognition in his makeup of programmes. "Take him for all in all," he is a representative of the best thought in the musical field, and his sojourn here has resulted in keeping the standard of the orchestra on that plane which has made it one of the few great orchestras of the world.

Gossip has had its run for a while without an authentic basis. But now Bostonians and many others will be gratified to learn that Mr. C. A. Ellis, manager of the orchestra, announced yesterday that Dr. Fiedler will not retire at the close of the season, but has been re-engaged for the seasons of 1910-11 and 1911-12.

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PROVIDENCE, R. I.
FEB 6- 1910

The third concert of the Boston Symphony Orchestra will be given in Infantry Hall on Tuesday evening, Feb. 15. The soloist will be Mr. Ernest Hutcheson, who is one of the most distinguished pianists now before the public. He is at the head of the piano department of the Peabody Institute of Baltimore. Mr. Hutcheson is a pianist of brilliant parts, being not only the possessor of enormous technique but a musicianly player. He will play Beethoven's concerto in E-flat major, commonly known as the "Emperor."

The symphony will be the delightful one in D-major by Brahms. The other orchestral numbers will be Weber's overture, "Euryanthe" and Liszt's symphonic poem "Les Preludes." The seats go on sale at Steinert's music store next Saturday morning.

m JOURNAL
ress PROVIDENCE, R.
FEB 18 19

The third concert of the Boston Symphony Orchestra in Providence will be given in Infantry Hall on Tuesday evening with Ernest Hutcheson as soloist. Mr. Hutcheson was born in Melbourne, Australia. When about 15 she went to Leipsic and studied there for six years. He then made a tour through Australia and played in other lands. Then he went to Weimar, where he studied the pianoforte under Stavenhagen. In 1898 he settled in Berlin and in 1900 he was invited to be the chief pianoforte teacher at the Conservatory of the Peabody Institute, Baltimore. Here he will play Beethoven's "Emperor" concerto. The programme in order is as follows: Overture, "Euryanthe," Weber; symphony in D-major, No. 2, Brahms; concerto for pianoforte and orchestra, "The Emperor," Beethoven; symphonic poem, "Les Preludes," Liszt.

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PROVIDENCE, R. I.
FEB 14 1910

BOSTON SYMPHONY ORCHESTRA TUESDAY

The Boston Symphony, Max Fiedler, conductor, is to give its third concert in Providence on next Tuesday evening in Infantry hall. Unquestionably an even warmer welcome than usual will be given Mr. Fiedler in recognition of his renewed engagement with the Boston Symphony for two years, which has just been announced. The fact that he has been retained for two years has been very pleasing news to the very many admirers he has made in Providence.

His program is one of usual interest. The symphony will be Brahms D-Major No. 2, the idyllic work which has been a final denial of the many accusations that Brahms was not a melodist. It is one of the most gracious works in symphonic literature and particularly appealing to Mr. Fiedler. The other orchestral numbers will be the favorite "Euryanthe" overture by Weber, and Liszt's symphonic poem "Les Preludes." The soloist will be Ernest Hutcheson, the distinguished pianist at the Peabody Institute in Baltimore. Mr. Hutcheson, although a resident of this country now, was born in Melbourne, Australia, July 20, 1871. When he was about fifteen years old, he went to Leipsic and studied there for six years—the pianoforte under Zwintscher and Reinecke, composition under Jadassohn. He wrote a pianoforte trio; he won the Mozart prize. He then made a tour through Australia and he played in other lands. He went to Weimar, where he studied the pianoforte under Stevenhagen. In 1898 he settled in Berlin, and the next year he married the Baroness Senfft von Pilsach. In 1900 he was invited to be the chief pianoforte teacher at the Conservatory of the Peabody Institute, Baltimore, and his first appearance as a pianist in this country was at Baltimore, Oct. 19, 1900, where he now resides.

Mr. Hutcheson has given concerts in Russia, Germany and England. During the past winter he has been gaining a great deal of praise through his illustrated lectures on Richard Strauss's "Electra." Here he will play Beethoven's "Emperor" concerto.

The program in order is as follows:

Overture "Euryanthe," Weber; Symphony in D-Major, No. 2, Brahms; Concerto for pianoforte and orchestra, "The Emperor," Beethoven; Symphonic Poem "Les Preludes," Liszt; soloist—Ernest Hutcheson.

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FEB 18 1910

The Boston Symphony Orchestra is to give its third concert in Providence Tuesday evening in Infantry Hall. Unquestionably an even warmer welcome than usual will be given Mr. Fiedler in recognition of his renewed engagement with the Boston Symphony for two years, which has just been announced. The fact that he has been retained for two years has been very pleasing news to the very many admirers he has made in Providence.

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The programme in order is as follows:

Overture, "Euryanthe".....Weber
Symphony in D-Major, No. 2.....Brahms

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JOURNAL
PROVIDENCE, R. I.
FEB 18 1910

In the hope of putting an end to the various reports and rumors which are being printed regarding the conductorship of the Boston Symphony Orchestra the management of the orchestra [illegible] to state that the only men who have been considered for the position of conductor this year are Mr. Max Fiedler, who has just been engaged for the term of two years, and Dr. Muck of Berlin. No other conductor has been approached nor has the thought of engaging any other than Mr. Fiedler or Dr. Muck been even considered.

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FEB 15 1910

Boston Symphony Orchestra

Tonight brings the fourth Boston Symphony concert, Max Fiedler, conductor, at Infantry hall, with Ernest Hutcheson, the distinguished pianist of the Peabody institute of Baltimore, as soloist. The program is as follows:

Weber, Overture "Euryanthe"; Brahms, Symphony in D-Major, No. 2; Beethoven, concerts for pianoforte and orchestra, "The Emperor" Liszt, Symphonic poem, "Les Preludes." Soloist, Ernest Hutcheson.

JOURNAL
PROVIDENCE, R. I.
FEB 16 1910

SYMPHONY CONCERT.

Third of the Season Given in Infantry Hall Last Night.

The third concert of the season by the Boston Symphony Orchestra was given last night in Infantry Hall before a large and enthusiastic audience, whose frequent and hearty applause was no more than appropriate recognition of an extremely well-balanced and well-played programme. Mr. Ernest Hutcheson, pianist, was the assisting soloist, and the order of the music was as follows:

Overture to the opera "Euryanthe".....Weber
Symphony No. 2, in D-major, op. 73.....Brahms
I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.
Concerto for pianforte, No. 5, in E-flat major, op. 73.....Beethoven
I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.
"Les Preludes," symphonic poem No. 3....Liszt

A thoroughly typical German programme, solid, substantial, the kind of music that endures and grows upon acquaintance. It is impossible, of course, to classify Liszt, the Hungarian, and cosmopolite, as strictly a German composer, but there is no doubt about the others whose compositions comprise the bulk of the programme. A strong trio they are, and of the three Brahams looms up, not perhaps the greatest, but in his music the most characteristically German of them all. Dry and pedantic he may be at times, but when he sets out to cultivate the flower of beauty he produces something worth while. In his second symphony, played last night, he repressed—to quote a famous critic and fellow countryman—"his noble, but dangerous inclination to conceal his ideas under a web of polophony or to cover them with lines of contrapuntal intersection." Instead, he gave full play to his genuine melodic gifts, his humor and fancy, all set forth with his rare technical skill and knowledge of the orchestra. The famous conductor, Felix Weingartner, declares this "the finest symphony since Beethoven—far above all of Schumann." A beautiful work, at all events, and superbly interpreted by Mr. Fielden and his players.

In Mr. Hutcheson the audience had the pleasure of greeting an artist previously unknown here, but who made friends and admirers at once. The distinguishing characteristic of his playing is its supreme finish to the making of which goes a beautifully clear touch, a full degree of sympathy and taste and a strong musical temperament held under just and even control. The noble Beethoven concerto displayed all its worth and beauty under his capable hands, assisted by thoroughly adequate support from the splendid orchestra. Mr. Hutcheson is an artist whom we shall gladly welcome here again.

Weber's charming overture and the bright and fanciful "Preludes" of Liszt rounded out the fine programme adequately. The concert was longer than usual, but the interest was sustained without a break and the audience was unusually demonstrative. The fourth and last concert by the orchestra will be given on Tuesday evening, April 5.

W. A. P.

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SYMPHONY CONCERT.

Ernest Hutcheson Scored a Great Hit at Infantry Hall.

Mr. Ernest Hutcheson, pianist, made his first appearance in this city at the third concert of the season by the Boston Symphony Orchestra in Infantry Hall last evening, and the impression which he made on the very large audience will assure a crowded house when he again comes to this city. His performance was a revelation to those who had known him only from reading of his playing in other places and on several occasions last evening he was given hearty applause.

The programme for the concert was as follows:

Overture to the opera "Euryanthe".....Weber
Symphony No. 2, in D-major, op. 73....Brahms
I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.
Concerto for pianoforte, No. 5, in E-flat major, op. 73.....Beethoven
I. Allegro.
II. Adagio un poco moto.
III. Rondo; Allegro ma non troppo.
"Les Preludes," symphonic poem No. 3...Liszt

Although the great interest was shown in the work of the piano soloist, the work of the orchestra was so superbly finished that the concert numbers were applauded with as much enthusiasm as the solos.

The opening number was Weber's overture to the opera, "Euryanthe," said by some to be the most perfect of Weber's symphonic works, in which are displayed brilliance, conciseness, contrasts of orchestra color and dramatic accent. With this overture and Beethoven's concerto for pianoforte No. 5, in E-flat major, Brahms's symphony No. 2 in D-major and and Liszt's "Les Preludes," symphonic poem No. 3, the programme savored decidedly of the German. The programme was well balanced and was interpreted delightfuly by the orchestra under the masterfu leadership of Max Fiedler, whose appearances in this city have endeared him to the music-loving people of Providence.

Mr. Hutcheson's superb playing showed that the pianist possesses the characteristics which go to make up the successful musician. His light, clear touch brought forth the softest tones in a manner that was appreciated in all parts of the hall. His performance was made even more enjoyable by the very satisfactory orchestral work and, although the programme was longer than usual, the audience was intensely interested until the final note, here and there applauding and showing its appreciation of the efforts of the musicians whenever opportunity offered.

The last concert of the series will be given on the evening of Tuesday, April 5.

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In the audience at the Symphony concert in Infantry Hall last evening were the following: Mr. William B. Weeden, Mr. and Mrs. Nathaniel W. Smith, Mr. and Mrs. Harry Parsons Cross, Mrs. Johns H. Congdon, Mr. and Mrs. Erling C. Ostby, Mrs. Harold Ostby, former Gov. D. Russell Brown, Miss Isabel R. Brown, Miss Hope Brown, Mrs. Arthur L. Kelley, Mrs. Louis E. Hoonson, Mr. Charles H. Child, Mrs. Gertrude Child Barrows, Mr. and Mrs. Irving P. Irons, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Herbert E. Maine, Mr. and Mrs. Ralph C. Watrous, Mr. and Mrs. George A. Freeman, Mrs. Walter J. Comstock, Mr. and Mrs. William C. Huntoon, Mr. and Mrs. John T. Cranshaw, Prof. W. Louis Chapman, Prof. John Greene, Prof. and Mrs. William Macdonald, Mr. and Mrs. Arthur W. Claflin, Prof. Julian Hershoff, Mr. Albert M. Steinert, Dr. and Mrs. Franklin S. Jewett, Mrs. Charles E. Havens, Mrs. William McDonald, Jr., Mrs. Ernst Fischer, Mr. Lawrence Calder, Mrs. John R. Hess, Miss Harriet J. Miller, Miss Mary D. Phillips, Mrs. J. J. Brannigan, Mr. and Mrs. Otis Clapp, Miss Alice Bourne, Mr. and Mrs. William H. Park, Mr. and Mrs. George H. Lomas, Mrs. John F. Street, Pawtucket; Mr. and Mrs. Frederic N. Luther, Mr. and Mrs. James N. Bourne, Mr. and Mrs. William T. Crandall, Mrs. George C. Arnold, Mr. and Mrs. Lowell Emerson, Mr. and Mrs. Robert P. Brown, Mr. and Mrs. George Hall, Mr. and Mrs. Gilbert C. Carpenter, Mr. W. W. Dempster, Miss Dempster, Mr. and Mrs. Charles W. North, Miss Maud Atwood, Mr. George Parker Winship, Mrs. Oscar Lapham, Mrs. Charles E. Lincoln, Miss Hope Lincoln, Mr. Edward S. Clarke.

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Boston Symphony Concert To-night.

To-night brings the fourth Boston Symphony concert to Infantry Hall, with Ernest Hutcheson, the distinguished pianist of the Peabody Institute of Baltimore as soloist. The programme is as follows: Overture, "Euryanthe," Weber; Symphony in D-major, No. 2; concerto for pianoforte and orchestra, "The Emperor," Beethoven; symphonic poem, "Les Preludes," Liszt. Ernest Hutcheson, soloist.

From ... DEC 26 1909
Address ... ROCHESTER, N.Y.
Date ...

Boston Symphony Orchestra.

Rochester is to have its annual Boston Symphony Orchestra concert this season on Friday evening, February 4, in the Lyeum Theater. The soloist will be Madame Olga Samaroff, who is well and favorably known in this city as one of the most brilliant pianists now before the public. Mr. Fiedler is again the conductor of the Orchestra.

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BOSTON SYMPHONY

Remarkable Musical Organization to Be Heard at the Lyceum Early In February.

It is in response to requests by many of the regular patrons here of the Boston Symphony Orchestra that the management has engaged as soloist for its concert in Rochester in the Lyceum Theater on Friday, February 4th, Madame Olga Samaroff. Rochester was one of the first cities to recognize the extraordinary talent of this young American artist and since she first played here, absolutely unknown, she has risen to the front rank of pianists and has won as enthusiastic praise in Europe as she has in America.

Mr. Fiedler is, of course, the conductor of the orchestra this year and he will assuredly arrange a most attractive programme for there are few conductors in the world more skilled in this than he.

The First Established and most Complete Newspaper Cutting Bureau in the World
TIMES
... DEC 31 1909

Soloist of Boston Symphony.

It is in response to requests by many of the regular patrons here of the Boston Symphony Orchestra that the management has engaged as soloist for its concert in Rochester in the Lyceum Theater on Friday, February 4, Madame Olga Samaroff. Rochester was one of the first cities to recognize the extraordinary talent of this young American artist, and since she first played here, absolutely unknown, she has risen to the front rank of pianists and has won as enthusiastic praise in Europe as she has in America. Mr. Fiedler is, of course, the conductor of the orchestra this year, and he will assuredly arrange a most attractive programme, for there are few conductors in the world more skilled in this than he.

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—The seventh visit of the Boston Symphony Orchestra to Rochester will occur next Friday evening when the organization will be heard at the Lyceum Theater. There has been little or no change in the membership of the orchestra since last season. Mme. Olga Samaroff, the noted pianist, will be the soloist at the coming concert. Max Fiedler will again be the conductor. 1884

From ... TRIBUNE
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Date ...

Rochester is fortunate in being one of the six cities which will be visited by the Boston Symphony Orchestra, which is now on its midwinter tour. This noted organization, said to be the most expensive orchestra in the world, comes to the Lyceum next Friday evening. It always has received splendid patronage.

Newspaper Cutting Bureau in the World
From ... ADVERTISER UNION
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Date ... JAN 22 1910

BOSTON SYMPHONY

Famous Orchestra to Play Single Concert at the Lyceum Early Next Month.

The coming of the Boston Symphony Orchestra to the Lyceum Theater on Friday evening, February 4th, will mark this year, as it always has in the past, when this great organization has come to Rochester, the high-water mark of the current musical season. With the exception of one year this will be the fifth consecutive visit of the Boston Symphony to Rochester, and each concert has had an increased patronage, demonstrating that the Orchestra has a very firm hold on the affections of Rochester's musical public.

This year the orchestra brings as soloist Madame Olga Samaroff, the most brilliant woman pianist of the younger generation. Rochester will always regard Madame Samaroff with more than friendly interest because this city was among the first to realize and appreciate the talent of this remarkable artist in days when she was all but absolutely unknown. To hear her here with the Boston Symphony playing the Liszt Concerto in E-flat major will be a greatly added attraction to the programme. The rest of the programme will comprise Weber's "Der Freischutz" overture; Rimsky-Korsakoff's "Scherzerade" suite; and the "Waldweben" from "Siegfried", act two, and prelude to "Die Meistersinger" by Richard Wagner.

Musically speaking New York is notoriously the most critical city in the world and it takes the highest grade of talent to please the critics of that city—higher than in London, Berlin, Vienna or Paris. All the more notable then is the success which attends the Boston Symphony concerts in that city where ten are given each winter. Despite the increased competition of opera and other orchestras, Carnegie Hall is always packed to its utmost capacity when the Boston Symphony plays there. After one of its November concerts Mr. Richard Aldrich, the critic of the New York Times, wrote as follows:

"The Boston Symphony Orchestra has rarely played better, with more brilliancy, delicacy, richness and variety of color, more transparent clarity, more perfect suppleness under the hand of its conductor, than it did yesterday afternoon at its second concert in Carnegie Hall. To hear such playing was a transporting delight. Mr. Fiedler has earned the gratitute of everybody who appreciates such a performance for demonstrating, at the beginning of his second season with this extraordinary organization, that he has kept it to its highest level of efficiency; and there is none higher anywhere in the world—probably even none other so high."

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Date ... JAN 31 1910

—The seat sale for the Boston Symphony concert at the Lyceum Friday evening began at noon to-day at the theater. From all appearance the big crowd which the orchestra attracted here last season will again be in evidence, at the coming engagement. Applications for seats from out of town have been been unusually large. 1884

The First Established and most Complete Newspaper Cutting Bureau in the World
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Date ... JAN 31 1910

Seats for the Boston Symphony concert next Friday evening at the Lyceum went on sale at noon to-day at the theater. There is every probability that all seats will be sold before Friday. Many applications for sittings from out-of-town places have been received.

Newspaper Cutting Bureau in the World
From ... HERALD
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Date ... JAN 23 1910

BOSTON SYMPHONY.

Coming to the Lyceum February 4, With Mme. Samaroff as Soloist.

The amount of interest shown in the coming concert of the Boston Symphony Orchestra at the Lyceum on Friday evening, February 4, seems to indicate that the interest manifested in this organization's former visits will be greater than ever this year. Although the sale does not open until noon on Monday, January 31, at the boxoffice of the Lyceum, a large number of mail orders have been received and it may be confidently expected that the house will be sold out.

This annual visit of Boston's great orchestra always marks a high point of the musical season in Rochester. This year the orchestra brings with it as soloist Madame Olga Samaroff, who is unquestionably one of the greatest of the younger generation of women pianists. As a matter of fact it is not necessary for her to use the qualification of women, for she is able to stand comparison with pianists of the sterner sex. Her coming will be particularly welcome here because she has never appeared in Rochester with an orchestra and yet it was Rochester's musical public which was among the first to recognize her talent when she was practically unknown.

Mr. Fiedler has arranged a most delightful programme. Madame Samaroff will play the Liszt E-flat Concerto and the orchestral numbers will be Weber's "Freischutz" overture; Rimsky-Korsakoff symphonic suite "Scheherazade" and two Wagnerian excerpts, the "Waldweben," from Siegfried," act 2, and the Prelude to "Die Meistersingers."

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Date ... JAN 24 1910

The Boston Symphony is to give a concert here on Friday evening next, at the Lyceum. An important factor in the coming of the orchestra is the maintenance of practically the same personnel every year. There are three men in the orchestra now who have been in it since it was originated. It is interesting to look over the list of the term of service. Three men have been in the orchestra twenty-nine years; two, twenty-eight; two, twenty-seven; seven, twenty-five; three, twenty-four; four, twenty-three; one, twenty-one; five, twenty; five, nineteen; six, sixteen; two, fifteen; three, fourteen; one, thirteen; six, twelve; four, ten years. The majority of the remaining members have been in the orchestra between five and ten years. The orchestra has had but five concert masters—Bernhard Listemann, now of Chicago, who held the post during the first four seasons; Franz Kneisel, who succeeded him and held the post until the spring of 1903; E. Fernandez-Arbos, who held the post in 1903 and 1904; Willy Hess, the present concert-master, who succeeded him, and Carl Wendling, who occupied the position two years ago when Mr. Hess was taking a leave of absence in Europe. Once a season or so at the concerts of the Boston Symphony orchestra in Boston or New York, the regular conductor steps down and takes his seat as a spectator and a short, spectacled, unassuming man from the desks of the first violins takes his place to conduct a composition of his own. This man is Gustav Strube, who, besides being one of the first violins of the orchestra, is one of the conductors of the Worcester Musical festivals and one of the conductors of the "Pop" concerts in Boston. His works show talent that is not only recognized in Boston and New York, but in Europe, where his name appears often on the great symphony programmes of Berlin, Vienna, Leipsic and Dresden. He is an illustration of the quality of the men that have helped to make the Boston Symphony orchestra the tremendous band that it is. Another composer of even wider fame who graduated from the first violins after he had been a member for twenty years, is Charles Martin Loeffler, of Boston, the principal upholder of the modern French school of music in America.

Friday's programme is as follows:

Weber .....Overture to "Der Freischutz"
Rimsky-Korsakoff Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night") Op. 35.
Liszt ....Concerto in E Flat Major for Pianoforte and Orchestra, No. 1. Soloist, Madame Samaroff.
Wagner ....."Waldweben" from "Siegfried" Act II, Prelude to "The Mastersingers of Nuremberg."

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TIMES
ROCHESTER, N. Y.
JAN 29 1910

BOSTON SYMPHONY

Remarkable Organization to Be Heard in Fine Programme at the Lyceum on Friday Night.

The sale of seats for the Boston Symphony concert in the Lyceum Theater on Next Friday evening, will open at the box office of the theater on Monday at noon. The concert, which has become an annual event for Rochester, has been looked forward to with high anticipations of pleasure and the programme that Mr. Fiedler has arranged and the soloist that the management has provided, combine to promise one of the most interesting evenings of music this city has ever had.

No conductor has made a more profound impression on Rochester's mu[sic] lovers than Mr. Fiedler did a year [ago]. The obvious sincerity of the man, his unassuming simplicity, his masterful control of his forces and the splendid spirit which he put into all he did exercised a powerful fascination over the audience and he will be very warmly welcomed on his return. This year he has aranged a programme of unusual charm. The principal orchestral number will be a Russian, a symphonic suite entitled "Scheherazade" by Rimsky-Korsakoff, who died a year and a half ago. As the title implies, the suite draws its inspiration from that huge collection of Arabian folk-tales entitled "The Thousand Nights and a Night" of more familiarly known to the reading public of this country as "The Arabian Nights. The orcrestral score bears the following descriptive sketch:

"The Sultan Schahriar persuaded of the falseness and faithlessness of woman, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, he put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

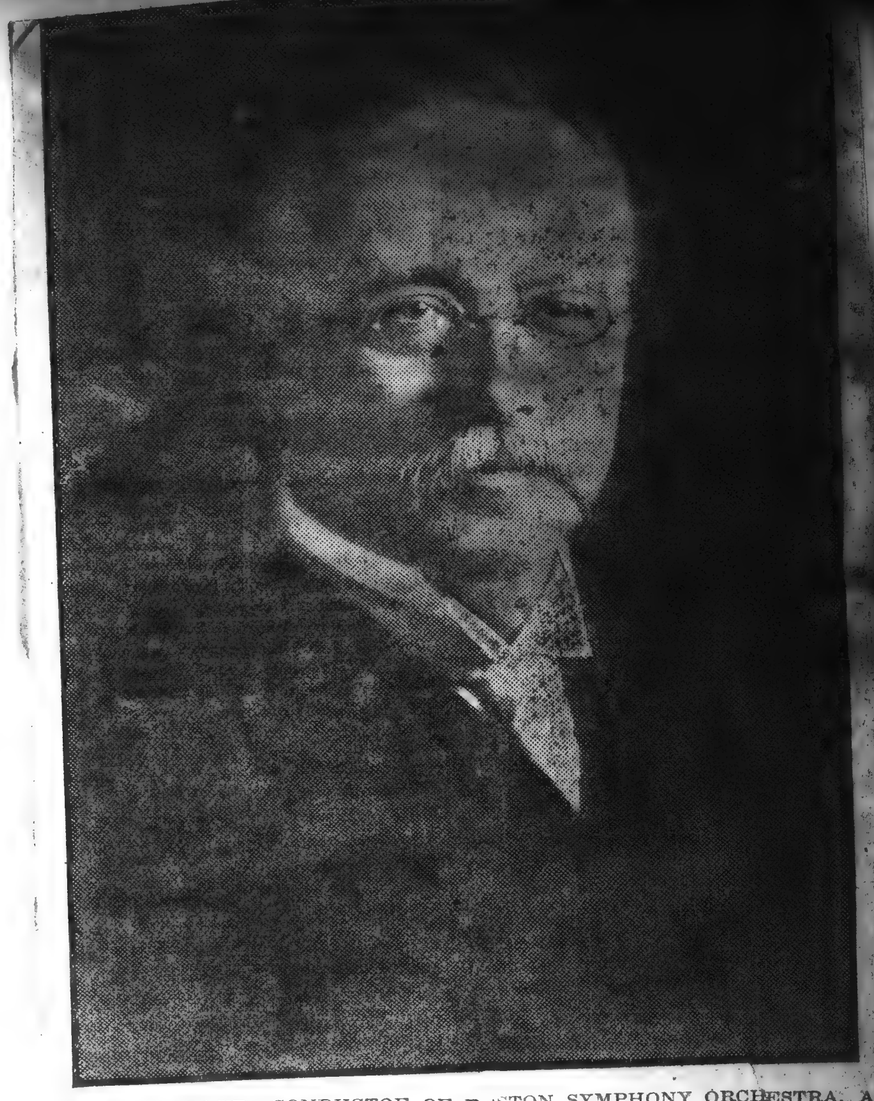
"This programme is deliberately vague. To which one of Sinbad's voyages in reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? 'The Young Prince and the Young Princess'—but there are so many in the 'Thousand Nights and a Night.' 'The Ship goes to pieces on a rock surmounted by a Bronze Warrior.' Here is a distinct reference to the third Kalandar's tale, the marvelous adventure of the Prince Ajib son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by 'a dome of yellow laton from Andalusia vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans.' The composer did not attempt to interline any specific text with music; he endeavored to put the mood of the many tales in music."

Rimsky-Korsakoff, the composer, has been generally acknowledged after the death of Tschaikowsky to be the greatest among the Russians. His music is not characterized by the enormous emotional depths found in that of Tschaikowsky. Generally speaking it is of lighter quality, melodious and brilliant. He was a past master in the art of orchestration and instrumentation and in his symphonic suite he gives full rein to his fancy which always influenced by the Orient, becomes very Oriental in the depiction of the episodes contained in the programme.

The other orchestral numbers will include Weber's overture to the opera "Der Freischutz" and two excerpts from Wagner, the exquisite "Waldweben" from the second act of "Siegfried" and the prelude to "The Master Singers of Nuremberg."

Enough is known of Mme. Olga Samaroff, the soloist, to make sure that her playing of the Liszt concerto with the orchestra will be a rare pleasure to hear. Among the many pianists now before the public hardly one has found more favor with critics and public than this splendid artist. To appear as soloist with the Boston Symphony is an honor valued by the greatest virtuosi. Mme. Samaroff's continued engagements with that organization is perhaps the highest compliment to be paid her artistic attainments. The complete programme for Friday evening:

I. Overture to the opera "Der Freischutz ..... Weber
II. Rimsky-Korsakoff Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night") op. 35
III. Concerto in E flat major for Pianoforte and Orchestra, No. 1 ..... Liszt
IV. "Waldweben" from "Siegfried" Act II prelude to ""The Mastersingers of Nuremberg"..... Wagner
Soloist, Madame Olga Samaroff.



MAX FIELDLER, CONDUCTOF OF BOSTON SYMPHONY ORCHESTRA, AT THE LYCEUM.

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JAN 30 1910

The pre-eminence of the Boston Symphony Orchestra, which is to give a concert at the Lyceum on next Friday evening is recognized by all musicians that visit this country. In fact, it is a serious handicap for a musician—that is to say, a pianist, violinist or 'cellist—who comes to make a tour of America, if he does not get an engagement with this orchestra. The orchestra does not use many soloists, and there is a hard and fast rule that it never engages any soloists but those of foremost rank. Moreover, unlike every other orchestra in this country, and one may say with equal truth every other orchestra in the world, the Boston Symphony, as such, can never be engaged. It exists solely for the purpose of giving its own concerts, and while smaller orchestras are often made up of men belonging to the Boston Symphony, at such times the the leading members of the orchestra do not play and naturally its conductor does not conduct.

Not the least point of interest in connection with the orchestra visit here this season will be the appearance of Mme. Olga Samaroff, the distinguished pianist, as soloist. Mme. Samaroff has played in Rochester before, and is well remembered as an artist of the first rank. This will be the programme:

Overture, "Der Freischutz".....Weber
Symphonic suite, "Scheherazade"..... Rumsky-Korsakoff
Concerto in E-flat.....Liszt
Soloist, Mm. Samaroff.
"Waldweben" from "Siegfried," act II .....Wagner
Prelude to "Die Meistersinger"....Wagner

The sale of seats will begin to-morrow noon at the Lyceum. Interest in the engagement is indicated by the number of mail orders already received.

Newspaper Cutting Bureau in the World
From TIMES ROCHESTER, N. Y
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Date JAN 31

Seats went on sale at noon today at the Lyceum for the engagement of the Boston Symphony concert next Friday evening. The very large audience which the orchestra drew here last year will evidently be duplicated on this visit, to judge from the applications for seats already received.

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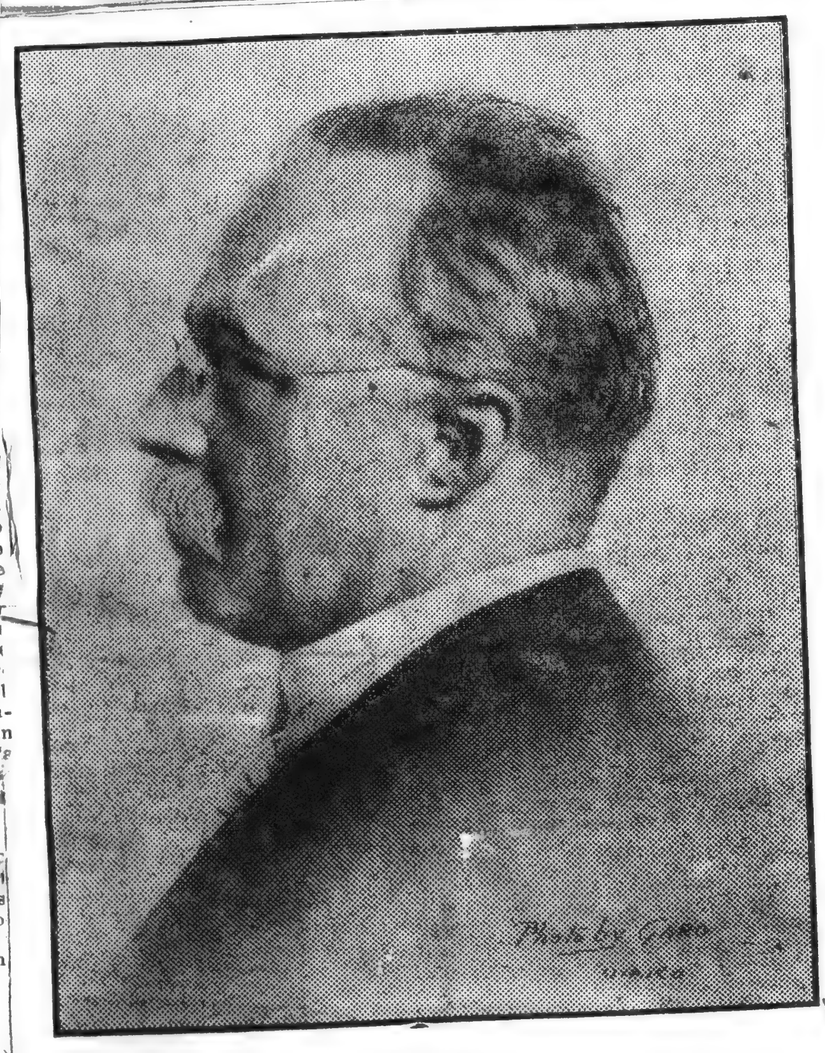
Date FEB 1 - 1910

The concert of the Boston Symphony Orchestra to be given in the Lyceum on Friday evening promises to be the most interesting the orchestra has ever given here. The programme, with its mixture of modern schools, is more than ordinarily attractive, and the soloist, Madame Samaroff, is a prime favorite here. This year this brilliant pianist is astonishing her most ardent admirers. Never has her art been so compelling. She will play the great Liszt Concerto in E-flat



MAX FIEDLER.
Conductor, Boston Symphony Orchestra, at Lyceum.

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Date FEB - 1910

The opening of the sale for the Boston Symphony concert at the Lyceum next Friday night began yesterday. It fully came up to expectations and the chances are that the concert will be even more successful than last season's. The orchestra passed through Rochester in three special Pullmans yesterday en route to Buffalo, where the first concert was given last night.

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FEB 3 - 1910

—The Boston Symphony Orchestra, which is giving its annual concert here in the Lyceum to-morrow evening, gives seven concerts on its so-called western trip. Next year the chances are that it will go further west and give a concert in Chicago where it has been heard only once since the World's Fair, in January, 1907. Then it broke all records for orchestral concerts in this country, if not in the world. The concert was given in the Auditorium and the receipts were just less than $3,000. The reason that the Orchestra does not go further west is that it has but one week to give to this trip and the management wants to do as little traveling as is absolutely necessary.

Newspaper Cutting Bureau in the World
s .....
ROCHESTER, N. Y
FEB - 1910

Boston Symphony Orchestra.

At the Lyceum to-night takes pla[ce] the annual concert of the Boston Sym[phony] phony Orchestra. The organization comes this year under the leadership of Max Fiedler, who made such a favorable impression last year on the music lovers who heard the orchestra under his direction.

Madame Olga Samaroff, the distinguished pianiste, who has many friends in this city, will be the soloist with the orchestra concert. The hour for the beginning of the concert is 8.15 o'clock.

The programme follows:

Overture to the opera, Der Freischutz.....Weber
Symphonic Suite, Scheherazade (after The Thousand Nights and a Night) op. 34 ..... Rimsky-Korsakoff
Concerto in E-flat Major for Pianoforte and Orchestra, No. 1..... Liszt
Waldweben from Siegfried, Act II, prelude to The Mastersinger of Nuremberg ..... Wagner

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ROCHESTER, N.
FEB 2-

JUST A LITTLE STORY.

Conditions surrounding the giving of orchestral concerts in this part of the country are very different from what they were twenty-five years ago or so when the Boston Symphony Orchestra first began to travel. The late Fred R. Comee, its assistant manager whose sudden death last spring was such a shock to all the friends of the orchestra, used to tell an amusing story of a visit paid to a prosperous city in the middle of this state back in the 80's. It was the first time an orchestra had ever come there and the manager of the theater where the concert was to be given had vague ideas as to what sort of entertainment the Boston Symphony gave. When Mr. Comee went to the theater on his arrival in the city and had assured the manager that the "troupe" had arrived, the manager asked him how many ladies were in it.

"Not a one,' answered Mr. Comee with a grin.

"Oh!" ejaculated the manager. "Sort of minstrel troup, eh?"

"Yes," admitted Comee, grinning still wider.

"Well," asked the manager, "when do you parade?"

"We're cutting that out this time," said Mr. Comee.

"Then, you're a frost," said the manager, wisely. "No minstrel troupe can go here with a parade, take my word for it."

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Date FEB 4- 1910

At the Lyceum to-night the Boston Symphony orchestra will give its annual concert before a large audience. Mme. Olga Samaroff will be the soloist. Many of the best known names in the world of instrumentalists are included among the players of this famous organization. In the strings are such famous violinists as Hess, Noack, Roth, Kuntz, Krafft, Theodorowicz and Barleben; Warnke, Keller, Belinski, Kautzenbach, among the 'cellos; Ferir, Gietzen and Rennert among the violas; Keller, Huber, Agnesy among the double basses; men all of them famous as virtuoso of their instruments aside from their work in the orchestra. In the wood-wind section is Longy, greatest master of the oboe in the world, and only less famous than he are Andre Maquarre, the first flute; Grisez, the first clarinet, and Sadony the first bassoon. In the horn sections are Max Hess and George Wendler, artists that are the envy of every other orchestra in this country, while in Kloepfel the orchestra possesses probably the finest trumpet in the world. Here is the programme:

Weber .....Overture to the opera "Der Freischutz."
Rimsky-Korsakoff....Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night") Op. 35.
Liszt.....Concerto in E-flat major for Pianoforte and Orchestra, No. 1.
Wagner....."Waldweben" from "Siegfried" Act II, Prelude to "The Mastersingers of Nuremberg."
Soloist, Mme. Olga Samaroff.

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Date FEB 5- 1910

AMUSEMENTS

Lyceum Theater ..... Boston Symphony Orchestra.

The concert by the Boston Symphony Orchestra, given in the Lyceum Theater last night, was distinguished by two features of more than ordinary interest. These were the introduction to a Rochester audience of Rimsky-Korsakoff through the medium of one of his symphonic compositions, and the appearance of Madame Olga Samaroff in circumstances befitting her merits as a pianist. One or two of Rimsky-Korsakoff's smaller works have been heard here before, and they whetted the appetite for his more pretentious musical structure built on tales from "The Arabian Nights." Madame Samaroff had already established herself in the favor of Rochester music lovers by two or three piano recitals, but last night she had an opportunity to give a more impressive demonstration of her artistic skill in that brilliant product of Liszt's collossal genius, the E-flat concerto for piano and orchestra.

The concert opened with von Weber's good old overture to "Der Freischutz" long a model of simple elegance and melodic grace, and given, of course, with the perfection of tone and technic for which this orchestra is world-famous. Its familiar strains, now ninety years old, seemed invested with new beauties under the interpretation of Mr. Fiedler and his men.

The Liszt concerto is one of the most difficult and imposing of piano compositions. Its construction is to a certain extent an adaptation of the symphonic poem to the concerto form, although there are two movements, each subdivided into two divisions with their own rhythmic and thematic characteristics. Upon this composition Liszt lavished the treasures of his musical knowledge and imagination, joined with his prodigious pianistic resources, with the result of producing a work which every virtuoso idolizes and deems worthy of his or her best efforts. Madame Samaroff's rendering was superb. It called into action her almost matchless perception of every large or small musical detail, her warmth and delicacy of temperament, her immense resources in execution, her power and breadth, her magic mastery of tonal effects, her blending of authority and persuasiveness in interpretation. Her support by the orchestra was, of course, all that could be desired and more than is often attained by even the best bodies of instrumentalists. Tremendous applause followed the performance, and it was so long continued that Madame Samaroff was compelled again and again to bow her acknowledgements, being prevented from granting an encore only by a rule that prevails at all concerts of the Boston symphony Orchestra.

Rimsky-Korsakoff ranked next to Tschaikowsky among modern Russian composers. The two were contemporaries and admirers of each other. Korsakoff, if less profound than Tsaikowsky, was equally bold, brilliant and original, and his works have contributed their share of sensations to the musical world. The "Scheherazade" suite is in four movements with the following titles: (1) "The Sea and Sinbad's Ship"; (2) "The Story of the Kalendar Prince"; (3) "The Young Prince and the Young Princess"; (4) "Festival at Bagdad; the sea; the ship goes to pieces on a rock surmounted by a bronze warrior; conclusion." Avowedly, this is "programme music." Actually, it is a series of free fantastics, the products (presumably) of moods induced by the four tales from "The Thousand and One Nights." That is the extent of their descriptive function. The work itself is a riot of melody, harmony and instrumentation. It amazes, dazzles and fascinates. Its variety is constant; its hold on the interest never relaxes; its grip on the listener is firm; its appeals are astonishing, impetuously eloquent, exciting and irresistible. The performance last night was a revelation of orchestral virtuosity.

The concluding numbers were "Waldweben" from "Siegfried," and the prelude to "The Mastersingers of Nuremberg." These two Wagnerian gems were given with immaculate purity and exaltation of spirit. The audience was large, cordial and enthusiastic. The concert was under the local management of J. E. Furlong.

Last night's programme announced the coming engagement of Mischa Elman, the violinist, for February 16th at the Hotel Seneca ball room. Since the programme was printed the date and place of the engagement have been changed to February 21st, at Convention Hall, the latter place having been engaged on account of its larger seating capacity.

ROCHESTER, N. Y.
FEB 5- 1910

The music lovers of this city were given the opportunity last evening of hearing what is generally conceded to be the best orchestra in this country, and they took full advantage of the opportunity. It is doubtful if the Boston orchestra ever played as well before, or was as enthusiastically received by a Rochester audience. Mr. Fiedler, the conductor, happily does not share the opinion of certain other visiting conductors that Rochester, being a provincial city, is satisfied, or should be, with the compositions of an earlier period. Haydn, Mozart and Beethoven were mighty men, but Rochester's own orchestra is able to cope quite successfully with a number of their works. So it was refreshing to have Mr. Fiedler bring a great modern work, the instrumental requirements of which are such as to preclude local production. May other conductors follow his example; they will profit by drawing good houses. There is hope of yet hearing some Strauss.

"Scheherazade," being a Symphonic Suite after "The Thousands Nights and a Night" by Rimsky-Korsakoff, who is regarded as the greatest representative of the Russian school since the death of Tschaikowsky, was the principal work o fthe evening—programme music of wondrous beauty—and Mr. Fiedler's interpretation of it was most poetical. If impulse were followed, one would say only: "I have lived in Arabia!" The suite is in four movements—"The Sea and Sinbad's Shop," "The Story of the Kalandar Prince," "The Young Prince and the Young Princess," the fourth movement depicting a festival at Bagdad, the sea and the wreck of Sinbad's ship on the magnetic rock. The composer has not treated his thematic material contrapuntally, but has chosen to paint his tone-pictures with transformations of melody, harmony and rythm, the rythmic effects being especially interesting. The orchestration is daring and in color, from flaming scarlet to soft, lustrous, Oriental hues. Gladly would the Lyceum audience have listened to it again.

Weber's ever fresh overture to "Der Trieschutz" was given a good reading although twice or thrice there was some scrambling and uncertainty of rythm at changes of tempi.

"Waldweben," from "Siegfried," was well played, but both conductor and orchestra were better in the prelude to "The Mastersingers." This great music—considered, in the advent of the more modern moderns, the test piece for conductors and men—was given with a breadth and mastery truly inspiring. Mr. Fiedler is more en rapport with his musicians this season than last.

Mme. Samaroff, the soloist, received such an ovation as is rarely accorded an artis in this city. She played the Liszt "Concerts in E-flat No. 1" with such beauty of tone and musicianship that at its concussion she was recalled many times but she laughingly refused to play again. Added to her fine ability as a pianst and musician is personal charm irresistible. Concert-goers will have a most hospitable welcome for Mme. Samaroff, Mr. Fiedler and his musicians whenever fortune may favor them with the opportunity of extending it.

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Boston Symphony Orchestra.

In Rimsky-Korsakoff's suite "Scheherazade," which is the principal orchestral number on the programme of the Boston Symphony Orchestra at its concert here on Friday evening in the Lyceum, the part of the narrator, that is of Scheherazade, the Sultan's wife, who saves her own neck and that of her sister by keeping her husband amused with stories for a thousand nights and a night, is taken as a solo [illegible] by Professor Willy Hess, the concert master of the orchestra. Professor Hess calls it "His Female Impersonation."

Last season Professor Hess and Mr. Fiedler, the conductor of the orchestra, saw a female impersonator on the stage. At the end of the performance Mr. Fiedler turned to Professor Hess and said solemnly: "My dear Hess, you are a great artist, but as a female impersonator this gentleman can shoy you something. He understands how to handle his back hair better." "Yes, my dear Mr. Fiedler," replied Hess, "but if I understand correctly Turkish ladies don't wear back hair."

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Date FEB 4-

BOSTON SYMPHONY.

The Boston Symphony Orchestra which will play at the Lyceum to-night, has been called in the past an "orchestra of virtuosi" and if this was true five years ago when the phrase was coined, it is true to-day. With the possible exception of the orchestra of the Paris Conservatoire, there is no organization of the kind in the world that contains so many acknowledged masters of the art and the Paris Conservatoire is hardly to be classed with the Boston Symphony because its concerts are only occasional and it lacks the opportunity for complete drilling that the Boston Symphony has. Mme. Olga Samaroff, the noted pianist, will be the soloist at to-night's concert. She will play the Liszt concerto in F-flat. There will be no symphony; in the place of this usual feature of an orchestra's programme, will be the extraordinary brilliant symphonic suit of Rimsky-Korsaffok—"Scheherazade." The other orchestral numbers will be Weber's overture to the opera "Der Freischutz" and two excerpts from Wagner. "Forest Murmurings" from the second act of "Siegfried" and the Prelude from "The Mastersingers of Nuremburg."

BOSTON SYMPHONY ORCHESTRA TO-NIGHT

Madame Olga Samaroff the Soloist.

A splend'd audience is assured for the concert to be given tonight at the Lyceum by the Boston Symphony Orchestra The noted organization of musicians arrives from the west this afternoon.

Only by adhering steadfastly to the highest ideals since its foundation has the Orchestra been able to hold its present position—without a superior in the world, and without a peer in this country. Commercial considerations have never been permitted to interfere with or to obstruct its artistic progress. It has existed as nearly for art's sake alone as is possible in such a great organization. The result of this wise policy is an orchestra which is famous in all countries where the art of music is practised, an orchestra which is accepted as a model to be followed by all others, an orchestra whose concerts are eagerly sought by all cities.

The programme in full is as follows:

I. Weber—Overture to the opera "Der Freischutz."
II. Rimsky-Korsakoff — Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night") op. 35.
III. Liszt—Concerto in E-flat major for Pianoforte and Orchestra, No. 1.
IV. Wagner — "Waldweben" from "Siegfried," Act II. Prelude to "The Mastersingers of Nuremberg.

Soloist—Madame Olga Samaroff.

ENQUIRER
BUFFALO, N. Y.
FEB 2 1910

BOSTON SYMPHONY SALE.

Once a year the Boston Symphony Orchestra forsakes its home city for an entire week and goes on a Western tour. The tour this winter opens in Buffalo, where next Monday night America's greatest orchestra will give its annual concert in Convention Hall, Max Fiedler conducting. The orchestra will also introduce to a Buffalo audience the musical sensation of the year, Sergei Rachmaninoff, composer, pianist and conductor, who will be the solist, playing his own concerto for pianoforte and orchestra.

Newspaper Cutting Bureau in the World
From TIMES
Address ROCHESTER, N. Y.
Date FEB 4- 1910

Conductorship of Boston Symphony.

In the hope of putting an end to the various reports and rumors which are being printed regarding the conductorship of the Boston Symphony Orchestra, the management of the orchestra states with utmost emphasis that the only musicians who have been considered for the post of conductor this year are Max Fiedler, who has just been engaged for a further term of two years, and Dr. Carl Muck, of Berlin. No other conductors have been approached, nor has the possibility of engaging any other than Mr. Fiedler or Dr. Muck been even coisidered.

...ing Daily in the world
HERALD
ROCHESTER, N. Y.
FEB 5 1910

FINE CONCERT AT LYCEUM

Boston Symphony and Mme. Samaroff Unite Forces.

PIANISTE SCORES TRIUMPH

Entire Programme of Interesting Numbers Superbly Played—Audience Fills the Theater.

Most offerings in the way of public entertainment are properly judged by standards of taste; some few are known to be of themselves standards by which other like offerings may be measured. In the latter category, a concert by the Boston Symphony Orchestra must be placed. For the musical rank of this body of players is unquestioned, and this is one of the great orchestras of the musical world. The hearer may be sure that the music which he hears is a superb rendering of the composer's score, as the orchestra's conductor understands and interprets it. The more complete the mastery of technical matters on the part of an orchestra, the more its personnel includes fine musicians, and only these, and the more its discipline approaches perfection, in like increasing ratio does the director become a soloist on the most wonderfully capable and composite of instruments.

Max Fiedler, under whose direction the Boston Symphony Orchestra was heard here last year, is a masterful individualist. The first evidence of his personality was seen in the programme, and to the last note of its rendition this personality was sounded by the players. The programme leaned markedly to the romantic in musical content. The traditional symphony was replaced by a symphonic suite, though this is rather a distinction in name than in form, for Dvorak's "New World" or Goldmark's "Country Wedding" might well be symphonic suites instead of symphonies.

Then the one classicist among the composers was Weber, who was a genuine romancer in music, though he was beautifully consistent in adherence to formal development, particularly in the splendid "Freischuetz Overture," with which the programme opened. This overture never loses its charm, though its many arrangements for band, small orchestra or piano are often far from charmingly played. Last night it came into its own again; the horns were never more deliciously heard in concert, and here and there were little instrumental episodes that sounded a new meaning in an old favorite.

The second number, the symphonic suite, "Scheherazade" of Rimsky-Korsakoff, was, in point of novelty, of unique interest in the programme's content. It is written on themal matter suggested by some of the narratives of the wonderful story teller of the "Arabian Nights" tales, and is frankly designed to suggest in musical expression the scenes of the text. The work is so full of melodic material, so resourceful in orchestral color, so fertile in instrumentation and so elusive in rhythmic content, that a number of hearings would be necessary to realize it in detail. But it appeals at once in the charm of its constant interest. The first movement, "The Sea and Sindbad's Ship," is introduced by a delightful minor melody, given to solo violin with harp accompaniment which typifies the narrator, Scheherazade, and constantly recurs as connecting link to the four movements. The entire first movement is bold in melodic outline and vivid in its instrumental suggestiveness. The Russian composer has written the sea into his music; the sharp breaking of his long surges of sound, interspersed with a delicate, frothy tracery of melody in flutes and woodwinds, is fine in conception and in its technical working out.

The second movement is a remarkable effort at making an orchestra suggest a narrative. The fertility with which the solo instruments and then the various ensembles were made to handle related musical ideas was wonderful and the effect almost bewildering. The third movement is more quietly formal, and its melodic and harmonic beauty was quickly recognized. The fourth movement is a prodigious riot of orchestral color, in which the composer has, with remarkable mastery, summed up his musical story. The effect of the whole composition was stimulative of great interest. Its technical requirements on orchestra and conductor are enormous, and they were superbly met.

Mme. Olga Samaroff, whom Rochester greets as one of its favorite pianistes, was the soloist, and elected Liszt's E-flat major concerto as her vehicle. It is always a pleasure to hear this concerto receive a fine rendition. It is brilliant in content, both for the solo instrument and for the orchestra. Liszt knew very well what can be done with delightful effect by both these mediums, and he used his knowledge in this concerto. It is always interesting, is not unduly discursive, and gives the soloist some splendid pianistic things to do. Mme. Samaroff did them charmingly. Her attitude is so sincere, her mechanical means so capable and her understanding so musical in every detail that the result is full satisfaction. In her playing there are poise and dignity, a beautiful suavity and an adherence to the melodic line that marks her work as distinctive among that of the many pianists whom we hear. The cordial recalls she received last night, she fully earned.

Two Wagner excerpts closed the programme, the forest music from "Siegfried" and the Prelude to "The Mastersingers of Nuremberg." There is no music of the woods like this of Wagner, and the strings last night were fairly alive with woodland atmosphere in tonal suggestiveness. The Prelude was superb; it was so splendidly statuesque without being rigid, and so robust without any hint of boistrousness, that it seemed a perfect realization of this most genial and most richly scored of all Wagner's programme numbers. The audience completely filled the theater and lingered at the end of the programme to convey its appreciation to conductor and orchestra.

EVENING NEWS
...ss Buffalo, N. Y. ...10

Boston Symphony to Play Novelties.

Next Thursday morning the sale of seats for the annual concert of the Boston Symphony Orchestra in Convention Hall on Monday evening, Jan. 31, will open at Denton, Cottier & Daniels. This year the orchestra will introduce as soloists, Sergei Rachmaninoff, who will play his own second piano concerto, appearing for the first time in Buffalo. Rachmaninoff, since the death of Rimsky-Korsakoff, is called the greatest of Russian composers and the direct successor to his master Tschaikowsky. Mr. Fiedler, conductor of the Boston Symphony Orchestra, has arranged a program in every way characteristic of the noble reputation of the organization. It includes Weber's Euryanthe overture; Rimsky-Korsakoff's suite, Scheherazade, based on familiar tales from the "Arabian Nights," heard here for the first time; Rachmaninoff's piano concerto, played by the composer; the final numbers will be Wagnerian, the Waldweben, from the second act of "Siegfried" and the Prelude and "Love Death" from "Tristan and Isolde."

Mail orders for seats, sent to the local manager, Mrs. Mai Davis Smith, 26 Irving Place, will be filed in the order of their receipt and in advance of the public sale, but to be honored, they must be accompanied by a check payable to her. The prices are: First 16 rows of Convention Hall $2; next 15 rows, $1.50; next 15, $1; the rest of the lower floor and the balcony, 75 cents.

TIMES
ROCHESTER, N. Y.
JAN 29 1910

THE REALM OF MUSIC

Boston Spmphony Orchestra and Mme. Samaroff—Popularity of of Mischa Ellman. Musical Notes of Interest.

The Boston Symphony Orchestra, with Max Fiedler as conductor and Olga Samaroff as soloist, will come to the Lyceum theater for a concert on next Friday evening. Seats will be placed on sale next Monday noon at the Lyceum. The very general interest felt in the concert is evidenced by the large number of applications for seats already received at the theater and it seems likely that an audience equaling in numbers the great crowd which heard the orchestra last season will be present for the coming engagement.

No conductor has made a more profound impression on Rochester's music lovers than Mr. Fiedler did a year ago. The obvious sincerity of the man, his unassuming simplicity, his masterful control of his forces and the splendid spirit which he put into all he did exercised a powerful fascination over the audience and he will be very warmly welcomed on his return. This year he has arranged a programme of unusual charm. The principal orchestral number will be Russian, a symphonic suite entitled "Scheherazade" by Rimsky-Korsakoff, who died a year and a half ago. As the title implies, the suite draws its inspiration from that huge collection of Arabian folk-tales entitled "The Thousand Nights and a Night" or more familiarly known to the reading public of this country as "The Arabian Nights." On the fly-leaf of the orchestral score the following programme is printed.

"The Sultan Schahriar persuaded of the falseness and faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, he put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sinbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion."

This programme is deliberately vague. To which one of Sinbad's voyages is reference made? The story which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The Young Prince and the Young Princess"—but there are so many in the "Thousand Nights and a Night." "The Ship goes to pieces on a rock surmounted by a Bronze Warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of the Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sinbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music; he endeavored to put the mood of the many tales into music."

Rimsky-Korsakoff, the composer, has been generally acknowledged after the death of Tschaikowsky to be the greatest among the Russians. His music is not characterized by the enormous emotional depths found in that of Tschaikowsky. Generally speaking it is of lighter quality, melodious and brilliant. He was a past-master in the art of orchestration and instrumentation and in this symphonic suite he gives full rein to his fancy which always influenced by the Orient, becomes very Oriental in the depiction of the episodes contained in the programme.

The other orchestral numbers will include Weber's overture to the opera "Der Freischutz" and two excerpts from Wagner, the splendid "Waldweben" from the second act of "Siegfried" and the animating prelude to the "Meistersinger."

The reputation of Mme. Olga Samaroff, the soloist for the concert, is so well known here that an extended review of that splendid artiste's ability would be almost superfluous. From the time of her first appearance in this city Mme. Samaroff has steadily advanced in her art and in reputation and she has received the warmest praise from critics wherever she has played. This programme will be given:

I. Weber—Overture to the opera "Der Freischutz."
II. Rimsky-Korsakoff Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night") op. 35.
III. Liszt—Concerto in E flat Major for Pianoforte and Orchestra, No. 1.
IV. Wagner—"Waldweben" from "Siegfried" Act II. Prelude to "The Mastersinger of Nuremberg."
Soloist—Madame Olga Samaroff.

High School next Tuesday evening. The programme includes the Hayden Clock Symphony, Mendelssohn's Molusina Overture, two numbers from Hoffman's Opus 19, Gounod's Cradle Song for strings, and Wagner's Huldigunsmarsch.

Arrangements have been made with the Street Railway Company to provide plenty of cars both before and after the concert, the ending of which, Mr. Schenck will time in such a way that the cars will be at the school about five minutes after the closing of the last number.

There is no charge for admission, but because of the limited seating capacity of the West High auditorium the admission will be by ticket only. Tickets can be had from members of the orchestra, also on Monday and Tuesday, at the orchestra office, 207 Beckley Building, from the librarian, as long as they last.

...ADVERTISER.
From
Address
Date FEB 5 1910

REMARKABLE CONCERT

Boston Symphony Orchestra Rouses Capacity Audience to Wild Enthusiasm at Lyceum.

There are many orchestras in the country and many good ones, but there is only one Boston Symphony under the direction of Max Fiedler, and Rochesterians had an opportunity of enjoying their concert last night at the Lyceum. The fact that people are becoming more fond of orchestra music was demonstrated by the size of the audience, which filled every available bit of space in the theater, while a few years ago, a mere handful would attend an orchestra concert. The opening number was "Der Freischutz" overture and it is safe to say that though most of us are familiar with it, it has never been played in Rochester as it was played last night under Mr. Fiedler's leadership.

The symphonic suite, "Thousand Nights and a Night," by Renisky-Korsakoff, was a revelation to the hearers. It is in four numbers, "The Sea and Sindbad's Ship" is descriptive to a degree, and gives opportunity for solos by various members of the orchestra, Mr. Willy Hess doing a great deal of the solo work and doing it well. The second movement, "The Story of the Kalandar Prince," and the third, "The Young Prince and the Young Princess," are both wonderfully beautiful with their simple form and yet the elaborate Oriental coloring, while the last movement introduces in the "Festival at Bagdad," all of the din and confusion attendant upon carnival time, then follows the voyage on the sea and the shipwreck, which brings the suite to a wild and tragic close.

The other two orchestra numbers were "Waldweben" from "Siegfried," and the "Prelude to the Meistersingers," and both received tumultuous applause. Mr. Fiedler has a wonderful magnetism about him and seems to get results by a mere look, and his musical interpretation is exceptional, while each player seems an artist in his line, making the orchestra the leading one of the country.

Mme. Olga Samaroff was the soloist of the evening and a happier combination could not have been arranged. She is already well known here and received an ovation last night, after playing Liszt's concerto in E flat. Her wonderful technic, musical feeling and simple, unaffected manner all join in making her one of the leading pianists of the day, and her audience showed their appreciation by insistent demands for an encore, but Mme. Samaroff returned four or five times and bowed her acknowledgment, after which the piano was moved back, plainly telling the audience that there was no hope of an extra number.

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FEB 5 - 1910
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In Musical Circles

Last night Rochester put off its old timorous conservatism and dared to be enthusiastic. Never during the last decade has there been so obviously delighted a musical audience as filled the Lyceum. The occasion justified its change of heart; for it was the annual visit of the Boston Symphony—an orchestra which has no equal in America and no superior in Europe. It is well enough to practice modesty; but it is low humility to permit fear of what may be said by foreigners to make us deny to Boston that recognition which is its due. The world's best instrumentalists are recruited for Boston's orchestra; Europe sends its greatest conductors and America supplies the initiative, the system, and the money to fit the separate units into a perfect whole.

It was a beautiful concert and criticism can only take the form of reverent approbation. Max Fiedler was the director, a musician whose manner suggests some military disciplinarian of the Fatherland with the unlooked for attributes of imagination and sensibility. His manner breathes authority and calm confidence. Yet he is no animated metronome. The way he conducted the "Meistersinger" overture proved that. When the orchestra was playing that quaintly rigid polyphony in which Wagner burlesques the schoolmen of music, his figure took on an angularity that suggested Dore's Don Quixote; when, on the other hand, the instruments were weaving the dulcet strands of the "Preislied," his movements were fluent and as graceful as the gestures of a man designed on so soldierly a plan could be.

Weber, that poet of German romanticism, gave us the first number on the programme. It was the "Freischutz" overture, a work which is as young today as it was when it was first listened to by an overjoyed Fatherland. There was no mistaking the Bostonians in the playing of this glorious number. Here is an orchestra whose members are one and all such competent artists, that together they become an instrument upon which a man like Fiedler can play with the assured mastery of a Liszt on the piano or an Ysaye on the violin. When the strings play in unison the tone has choral richness and individual purity. The reeds are the finest that France—that home of the oboe and clarinet—can furnish; the brass has the sonority and precision of Germany's best executants. The "Freischutz" overture acted upon players and audience like an elixir. The first number of a concert is always listened to—at the beginning, at least, rather coldly. But this initial frigidity disappeared like snow before the sunshine; the sympathy of the house reacted upon the orchestra and, from end to end, the concert was as pure a thing of joy as it is possible for an evening of music to be.

The second number was a novelty to most Rochesterians. It was the "Scheherazade" of Rimsky Korsakoff, a Russian who started out to be an ultra-Muscovite, but was saved for happier things by the virtue of an example. Your Russian, as Arminius Vambery warningly informed the English diplomats, is really an oriental; so it is natural to find Rimsky Korsakoff giving musical expression to the "Thousand and One Nights." As Philip Hale tells in the programme notes, which, by the way, are a veritable contribution to the story of music, the composer describes in theme and in tone coloring the story-telling princess, Sinbad, the wanderer, the Eastern monk, loves of golden prince and princess, and the picturesque circumstance of a festival at Bagdad. It is music in which the art of the West is informed by the spirit of the Orient, with its longings and its raptures, its strange rhythms and suggestions of exotic instruments. Limpid ripplings of the harp, the Arcadian note of the oboe, the subdued pathos of the bassoon contribute to produce an atmosphere gorgeously Eastern. Scheherazade's plaint, sung by the violin, was so beautifully played by Willy Hess that Mr. Fiedler made him rise to share the ovation which followed the close of the number.

In addition to the "Meistersinger" Overture, to which reference has already been made, the orchestra also played the "Waldweben" from "Siegfried." The performance was marked by that mixture of unobstrusive virtuosity and poetic sympathy which makes the performances of the Boston symphony the delight of amateurs and the despair of emulators.

Madame Samaroff was the soloist. She is a pianist in whom Rochester takes all the more kindly interest because it was in the Flower City that she won her earliest American triumphs. Since then she has virtually conquered the world. She played the Liszt E Flat Concerto—the one which Hanslick, blindly pedantic, temporarily blighted with the title of the "Triangle." Concerto. But the world has not ratified his depreciation. It is the work of a man through whom the piano spoke a language wonderfully eloquent. Madame Samaroff has gained in breadth and musicianship. She always had aplomb and impeccable technique. She now has the master's power to make the piano woo the orchestra, sympathize with it, not be in rivalry with it, as it is only too apt to be when a Concerto is played by an artist not overburdened with sensibility. The audience applauded her to the echo. They would fain have heard a solo; but that was not to be expected.

Rochester is not so far from Boston; why should we not have two concerts a year—or even three? Then we should get more of that divine discontent which leads municipalities, like individuals, to accomplish things.

m COURIER
ress Buffalo, N. Y.
te JAN 2 3 1910

MUSIC AND MUSICIANS

Manhattan Opera Comique Company at Teck Theater—Success of Buffalo Girl—What the Mendelssohn Choir will sing.

CONCERT BY BUFFALO ORPHEUS

On Thursday morning of this week the sale of seats for the annual concert of the Boston Symphony Orchestra, in Convention Hall on Monday evening, January 31st, will open at Denton, Cottier & Daniels. The visit of the Boston Symphony Orchestra has come to be the great feature of Buffalo's musical season, not only because the orchestra itself is so superior in every way to most orchestras in the whole world, but because it has always something interesting to offer to the Buffalo public, both in the way of programme and of soloists. Last year it brought to Buffalo the great Russian violinist, Mischa Elman, whose playing here caused nothing short of a tremendous sensation. This year the orchestra brings another Russian, but one of very different calibre, Sergei Rachmaninoff, who from all accounts is the most interesting personality that has come to American shores this year.

Rachmaninoff is today the leader of the Russian school of composers, although he denies himself that there is anything particularly national in his music, saying that the last of the true Russian composers died in Rimsky-Korsakoff. None the less as a composer, Rachmaninoff, by birth and training, must be reckoned among the Russians, and by his music also, for if it has not the peculiar folk-quality found in Rimsky-Korsakoff, the atmosphere of Russia is certainly evident.

Rachmaninoff comes here in the twofold capacity of pianist and composer, for he will play his own second Concerto for piano, a work with which he has had great success at his various appearances this year, with the Boston Symphony Orchestra.

Mr. Fiedler made a most favorable impression last year, not only by his conducting, but by the programme that he offered. This year his programme is of the same high quality. It begins with Weber's Euryanthe overture and then comes a Russian work, which, preceding the Concerto by Rachmaninoff, will bring into sharp contrast the methods pursued by the two greatest Russians since Tschaikowsky; Rimsky-Korsakoff's symphonic suite, Scheherazade, as a specimen of brilliantly glittering orchestration, stands almost without a peer in modern music. Rimsky-Korsakoff was a pastmaster in the art of instrumentation and this suite, based on familiar tales from the Arabian Nights, glows with Eastern color and demands of an orchestra, virtuosi of the highest quality.

The other two numbers will be Wagnerian—the Waldweben from the second act of Siegfried, and the Prelude and Love Death from Tristan and Isolde.

Up to noon on Wednesday, mail orders for seats, sent to the local manager, Mrs. Mai Davis Smith, No. 26 Irving place, and accompanied by check payable to her, will be filled in the order of their receipt prior to the opening of the public sale. The prices are: First sixteen rows of Convention Hall, $2; next fifteen rows, $1.50; next fifteen, $1; the rest of the lower floor and the balcony, 75 cents.

Address Buffalo, N. Y.
Date JAN 2 3 1910
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BOSTON ORCHESTRA

Finest in the World Will Present a Splendid Program at Convention Hall Next Monday Evening.

Once a year the Boston Symphony Orchestra forsakes its home city for an entire week and goes on a Western tour. The tour this winter opens in Buffalo, where next Monday night America's greatest orchestra will give its annual concert in Convention Hall, Max Fiedler conducting. The orchestra will also introduce to a Buffalo audience the musical sensation of the year, Sergei Rachmaninoff, composer, pianist and conductor, who will be the soloist, playing his own concerto for pianoforte and orchestra.

C. A. Ellis, manager of the Boston Symphony Orchestra, will be in Buffalo for the concert. He, Mr. Fiedler and Rachmaninoff will be here next Sunday and the orchestra will come in on Monday morning. W. E. Walter, representing the orchestra, is already in Buffalo. Mr. Walter is a prother of Eugene Walter, author of "Just a Wife," in which Charlotte Walker is playing the first half of this week at the Teck.

The seat sale for the Boston Symphony concert opens tomorrow morning at 9 o'clock at Denton, Cottier & Daniels'. Already there has been a heavy mail order sale. Prices are as follows: First 16 rows of Convention Hall, $2; next 15 rows, $1.50; next 15, $1; the rest of the lower floor and the balcony, 75 cents.

From COMMERCIAL
Address Buffalo, N. Y.
Date ...

Monday evening, January 31st, brings the annual concert in Convention Hall by the Boston Symphony Orchestra and the sale of seats for the concert will open at Denton, Cottier & Daniels on next Thursday morning, January 27th. This year it presents in Buffalo for the first time as soloist, Sergei Rachmaninoff, who, at least since Rimsky-Korsakoff's death, is the greatest of Russian composers, and, in the opinion of many, the mantle of Tschaikowsky has descended on his shoulders directly.

Again Mr. Fiedler, who made so favorable an impression on Buffalo last year, will lead Boston's Orchestra. Not a little of Mr. Fiedler's popularity is due to his extraordinary skill in the making of programs. The program that Mr. Fiedler has arranged for Buffalo is, with the excepton of the first number, entirely modern. The first number will be Weber's Euryanthe overture. Then will come Rimsky-Korsakoff's symphonic suite "Scheherazade, one of the most brilliant works in the literature of the orchestra and strongly in contrast with the other Russian work—Rachmaninoff's Concerto—which follows it. The last two numbers will be the "Waldweben," from the second act of "Siegfried," and the Prelude and "Love Death" from "Tristan and Isolde." Up to next Wednesday noon mail orders for seats, accompanied by check payable to her, will be filled by Mrs. Mai Davis Smith, No. 26 Irving place. Usual prices will prevail.

m EVENING NEWS
ress Buffalo, N. Y.
te JAN 2 = 1910

BOSTON SYMPHONY ORCHESTRA'S VISIT

Annual Concert is to Be Given at Convention Hall Next Monday Evening.

Once a year the Boston Symphony Orchestra forsakes its home city for an entire week and goes on a Western tour. The tour this winter opens in Buffalo, where next Monday night America's greatest orchestra will give its annual concert in Convention Hall, Max Fielder conducting. The orchestra will also introduce to a Buffalo audience the musical sensation of the year, Sergei Rachmaninoff, composer, pianist and conductor, who will be the soloist, playing his own concerto for pianforte and orchestra.

C. A. Ellis, manager of the Boston Symphony Orchestra, will be in Buffalo for the concert. He, Mr. Fielder, and Rachmaninoff, will be here next Sunday and the orchestra, is already in Buffalo. Mr. Walter is a brother of Eugene Walter, author of "Just a Wife," in which Charlotte Walker is playing the first half of this week at the Teck, and he came a day ahead of his schedule in order to witness a performance of his brother's play.

The seat sale for the Boston Symphony concert opens tomorrow morning at 9 o'clock at Denton, Cottier & Daniels'. Already there has been a heavy mail order sale. Prices are as follows: First 16 rows of Convention Hall, $2; next 15 rows, $1.50; next 15, $1; the rest of the lower floor and the balcony, 75 cents.

m COURIER
ress Buffalo, N. Y.
te JAN 2 1910

Mr. Fiedler has arranged a more than ordinarily attractive programme for the concert which the Boston Symphony Orchestra will give in Convention Hall on Monday evening, January 31st. There will be no symphony; in its place will be Rimsky-Korsakoff's symphonic suite "Scheherazade," which is one of the most attractive orchestral works that the Boston Symphony has ever played. The other orchestral numbers will be Weber's overture, "Euryanthe," and two works by Wagner—"Forest Murmurings," from "Siegfried," Act 2, and the prelude and "Love Death" from "Tristan and Isolde."

The soloist on this occasion will be Sergei Rachmanioff, the distinguished pianist and composer, who will play his own second concerto for pianoforte and orchestra.

The local manager, Mrs. Mai Davis Smith, announces that she will fill mail orders in the sequence of their receipt and in advance of the public sale. They must be accompanied by check payable to her and sent to No. 26 Irving Place. This is the scale of prices: First sixteen rows of Convention Hall, $2; next fifteen rows, $1.50; next fifteen, $1; the rest of the lower floor and balcony, 75 cents.

BIGGEST SEASON EVER FOR BOSTON SYMPHONY

Famous Star to Be Introduced at the Local Concert.

W. E. Walter of Boston, a brother of Eugene Walter, author of "Just a Wife," is in town in the interests of the Boston Symphony Orchestra, which gives its annual concert in Convention Hall next Monday night.

"Never in the history of the Boston orchestra have we had such a season," said Mr. Walter, enthusiastically, "and our road tour, which opens in Buffalo next Monday night, might have been for two months instead of a week.

"The Boston orchestra is not only coming to Buffalo in its entirety for next Monday night, but it will introduce to this city as soloist one of the season's biggest musical stars, Sergei Rachmaninoff, the Russian composer, conductor and pianist, who will play his own concerto for pianoforte and orchestra. Rachmaninoff is the musical sensation of the year in America.

"It is the custom of the Boston orchestra to present these great artists as soloists at its concerts. Rachmaninoff will, we expect, eclipse even the triumphs of Mischa Elman, the Russian violinist, whom we brought to Buffalo last year."

The seat sale for the Boston Symphony concert opens tomorrow morning at 9 o'clock at Denton, Cottier & Daniels.

[111]

COURIER

ess Buffalo, N. Y.

JAN 23 1910

On Thursday morning of this week the sale of seats for the annual concert of the Boston Symphony Orchestra in Convention Hall on Monday evening, January 31st, will open at Denton, Cottier & Daniels'. The visit of the Boston Symphony Orchestra has come to be the great feature of Buffalo's musical season, not only because the orchestra itself is so far superior in every way to any other in this country, but because it has always something interesting to offer to the Buffalo public both in the way of programme and of soloists. Last year the orchestra brought to Buffalo the great Russian violinist, Mischa Elman, whose playing here caused nothing short of a tremendous sensation. This year the orchestra brings another Russian, but one of very different calibre, Sergei Rachmaninoff, who from all accounts is the most interesting personality that has come to American shores this year.

Rachmaninoff is today the leader of the Russian school of composers, although he denies himself that there is anything particularly nationalistic in his music, saying that the last of the true Russian composers died in Rimsky-Korsakoff. None the less, as a composer, Rachmaninoff by his birth and training must be reckoned among the Russians, and by his music also, for if it has not the peculiar folk-quality found in Rimsky-Korsakoff and some of the traits, the atmosphere of Russia is certainly evident.

Rachmaninoff comes here in the two-fold capacity of pianist and composer, for he will play his own second concerto for pianoforte, a work with which he has had great success at his various appearances this year with the Boston Symphony Orchestra. As last year it was the privilege of the Boston Symphony to introduce Mischa Elman to the larger cities of the East, so this year it was its privilege to introduce Rachmaninoff in like manner.

Mr. Fiedler made a most favorable impression last year, not only by his conducting, but by the programme that he offered and this year his programme is of the same high quality. It begins with Weber's "Euryanthe" overture and then comes a Russian work, which, preceding the concerto by Rachmaninoff, will bring into sharp contrast the methods pursued by the two greatest Russians since Tschaikowsky. Rimsky-Korsakoff's symphonic suite, "Scheherazade," which will be heard here for the first time, as a specimen of brilliantly glittering orchestration stands almost without a peer in modern music. Rimsky-Korsakoff was a past master in the art of instrumentation and a genius in orchestration, and this suite, based on familiar tales from the "Arabian Nights," glows with Eastern color and demands of an orchestra virtuosi of the highest quality.

The other two numbers will be Wagnerian—the "Waldweben" from the second act of "Siegfried," and the Prelude and "Love Death" from "Tristan and Isolde."

Up to noon on Wednesday, mail orders for seats, sent to the local manager, Mrs. Mai Davis Smith, No. 26 Irving Place, accompanied by check payable to her, will be filled in the order of receipt in advance of the public sale. Prices are: First sixteen rows of Convention Hall, $2; next fifteen rows, $1.50; next fifteen, $1; the

r floor and the balcony,

DE...MIT

COMMERCIAL

Buffalo, N. Y.

JAN

ON ANNUAL TOUR.

Boston Symphony Orchestra Will Give a Concert in This City Next Monday Evening.

Once a year the Boston Symphony Orchestra forsakes its home city for an entire week and goes on a western tour. The tour this winter opens in Buffalo, where next Monday night America's greatest orchestra will give its annual concert in Convention Hall, Max Fiedler conducting. The orchestra will also introduce to a Buffalo audience the musical sensation of the year, Sergei Rachmaninoff, composer, pianist and conductor, who will be the soloist, playing his own concerto for pianoforte and orchestra.

The seat sale for the Boston Symphony concert opens tomorrow morning at 9 o'clock at the music store of Denton, Cottier & Daniels. Already there has been a heavy mail order sale. Prices are as follows: First sixteen rows of Convention Hall, $2; next fifteen rows, $1.50; next fifteen, $1; the rest of the lower floor and the balcony, 75 cents.

From MORNING EXPRESS

Address Buffalo, N. Y.

JAN 26 191

Date

GREAT CONCERT.

Boston Symphony Orchestra and Rachmaninoff on Monday Night.

W. E. Walter of Boston, a brother of Eugene Walter, author of Just a Wife, in which Charlotte Walker is playing the first half of this week at the Teck, is in town in the interests of the Boston Symphony Orchestra, which gives its annual concert in Convention Hall next Monday night. Mr. Walter came to Buffalo a day ahead of his time in order to witness a performance of his brother's new play.

"Never in the history of the Boston Orchestra have we had such a season," said Mr. Walter enthusiastically, "and our road tour, which opens in Buffalo next Monday night, might have been for two months instead of a week, yet we could not have filled all the dates for which we have had requests.

"The Boston Orchestra is not only coming to Buffalo in its entirety for next Monday night, but it will introduce to this city as soloist one of the season's biggest musical stars, Sergei Rachmaninoff, the Russian composer, conductor and pianist, who will play his own concerto for pianoforte and orchestra. Rachmaninoff is the musical sensation of the year in America. It is the custom of the Boston Orchestra to present these great artists as soloists at its concerts. Last year we brought to Buffalo Mischa Elman, the Russian violinist, and I do not need to remind anyone who attended that concert of the furore he created. Rachmaninoff will, we expect, eclipse even Elman's triumphs.

"Opening our tour in Buffalo next Monday night, we go on through the West for six concerts, returning to Boston a week from Sunday.

"Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, will be here. Max Fiedler, conductor of the orchestra, Rachmaninoff and Mr. Ellis will arrive on Sunday, and the orchestra will come in early next Monday morning."

The seat sale for the Boston Symphony concert opens tomorrow morning at 9 o'clock at Denton, Cottier & Daniels. Up to noon today mail orders, accompanied by check payable to her, sent to the local manager, Mrs. Mai Davis Smith, No. 26 Irving place, will be filled in the order of receipt prior to the opening of the public sale. Prices are as follows: First sixteen rows of Convention Hall, $2; next fifteen rows, $1.50; next fifteen, $1; the rest of the lower floor and the balcony, 75 cents.

COURIER

ess Buffalo, N. Y.

JAN

BOSTON SYMPHONY SEAT SALE WILL OPEN TODAY

Promptly at 9 o'clock this morning the seat sale will open at Denton, Cottier & Daniels' for the concert to be given next Monday night in Convention Hall by the Boston Symphony Orchestra, Max Fiedler conducting. The Boston Symphony's annual concert is always the musical event of the winter in Buffalo and this season the orchestra will introduce as soloist the musical sensation of the year, Sergei Rachmaninoff, the Russian composer, pianist and conductor, who will play his own concerto for pianforte and orchestra.

om MORNING EXPRESS

ldress Buffalo, N. Y.

ate JAN 27

Seat Sale Today for Boston Symphony and Rachmaninoff

Promptly at 9 o'clock this morning the seat sale opens at Denton, Cottier & Daniels for the concert to be given next Monday night in Convention Hall by the Boston Symphony Orchestra, Max Fiedler conducting.

The Boston Symphony's annual concert is always the musical event of the winter in Buffalo, and this season the orchestra will introduce as soloist the musical sensation of the year, Sergei Rachmaninoff, the Russian composer, pianist and conductor, who will play his own concerto for pianoforte and orchestra.

Prices for the concert are: First sixteen rows of Convention Hall, $2; next fifteen rows, $1.50; next fifteen, $1; the rest of the lower floor and the balcony, 75 cents.

om COURIER

ldress Buffalo, N. Y.

ate JAN 27

MUSICAL CAREER OF SERGEI RACHMANINOFF BRILLIANT

Soloist Who Will Appear With Boston Symphony Orchestra.

Sergei Rachmaninoff, who is to be the soloist with the Boston Symphony Orchestra at its annual concert here in Convention Hall next Monday evening, January 31st, is easily the greatest of living Russian composers, having succeeded to that place at the death of Rimsky-Korsakoff. Indeed, it is a question whether the mantle of the great Tschaikowsky has not descended immediately on the shoulders of this serious young man, who has made such a profound impression on the musical public of the United States during the present winter. If he lacks the glittering brilliancy of Rimsky-Korsakoff, it is because his mind is more serious and does not run in that direction. His works are more profound and it is fair to say, more musical, than those of any of the Russians that have flourished since Tschaikowsky. He is a big man and all the greater because of his sincerity, his simplicity, and his lack of pose.

He was born April 1, 1873, on an estate in the government of Novgorod. His musical instinct was discovered at an early age and carefully developed. When he was nine years old, he was sent to the Conservatory of St. Petersburg, and he studied the pianoforte there with Denyanski, but in 1885 he left the conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zvireff, a pupil of Liszt, and afterward with Alexander Siloti, a cousin of Rachmaninoff. His teachers in composition were Arenssky and Taneieff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera, "Eleko," in one act (with the libretto after Pushkin.) He then traveled for some years, and gave many concerts in Russia.

In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his fantasia, "The Cliff," based on Lermontoff's poem, and appeared as pianist at the Philharmonic concert, April 19th. In 1902 he appeared at Vienna as a pianist, and in 1907 he visited Paris. In 1897 he was appointed conductor of the Moscow Private Opera, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for Girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theater of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian opera. In 1906 he resigned the position to devote himself to composition and he left Moscow to make Dresden his dwelling place. He has visited St. Petersburg and Moscow to conduct concerts of the Philharmonic Association in the former city, and of the Imperial Musical Association of the latter.

m

dress BUFFALO, N. Y.

te JAN 27 1910

SALE OF SEATS FOR BOSTON SYMPHONY ORCHESTRA

Seldom in a lifetime does one have the opportunity to enjoy such a musical combination as Buffalo is promised at Convention Hall Next Monday night—the Boston Symphony Orchestra, Max Fielder conducting, with Rachmanioff, the Russian pianist, composer and conductor, as soloist, and the concert will be attended by music lovers from all over Western New York.

This will be Rachmaninoff's first appearance here. He has been in America only a month and is easily the musical sensation of the season. At Monday night's concern he will play his own concerto for pianoforte and orchestra. To hear him with America's great orchestra is the crowning triumph for Buffalo's musical season.

The seat sale opened with a rush this morning at Denton, Cottier & Daniels.' Prices are from $2 to 75c.

MORNING EXPRESS

ess Buffalo, N. Y,

JAN 28 191

RACHMANINOFF.

Sketch of Russian Artist who plays with the Boston Symphony.

Sergei Rachmaninoff, who is to be the soloist with the Boston Symphony Orchestra at its concert here in Convention Hall next Monday evening, is easily the greatest of living Russian composers, having succeeded to that place at the death of Rimsky-Korsakoff. Indeed, it is a question whether the mantle of the great Tschaikowsky has not descended immediately on the shoulders of this serious young man who has made such a profound impression on the musical public of the United States during the present winter. If he lacks the glittering brilliancy of Rimsky-Korsakoff, it is because his mind is more serious and does not run in that direction. His works are more profound, and, it is fair to say, more musical than those of any of the Russians that have flourished since Tschaikowsky. He is a big man, and all the greater because of his sincerity, his simplicity and his lack of pose.

He was born on April 1, 1873, on an estate in the Government of Novgorod. His musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of Saint Petersburg, and he studied the pianoforte there with Denyanski, but in 1885 he left the conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zviereff, a pupil of Liszt, and afterward with Alexander Siloti, a cousin of Rachmaninoff. His teachers in composition were Arensky and Taneieff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera Aleko in one act (with the libretto after Pushkin). He then traveled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, The Cliff, based on Lermontoff's poem, and appeared as pianist at the Philharmonic concert on April 19th. In 1902 he appeared at Vienna as a pianist, and in 1907 he visited Paris. In 1897 he was appointed conductor of the Moscow Private Opera, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theater of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian opera. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. He has visited Saint Petersburg and Moscow to conduct concerts of the Philharmonic Association in the former city, and of the Imperial Musical Association of the latter.

COURIER

ess Buffalo, N. Y.

JAN

RACHMANINOFF HERE WITH BOSTON SYMPHONY

Rachmaninoff, with the Boston Symphony Orchestra at Convention Hall next Monday night is the biggest musical combination that Buffalo has been promised in several seasons and interest in the event is widespread. Once a year, America's greatest orchestra makes a week's tour of the West, which, this season, opens in Buffalo.

Rachmaninoff, composer, pianist and conductor, is the musical sensation of the year in America and he will play with the Boston Symphony his own concerto for pianoforte and orchestra. This will be Rachmaninoff's first appearance in Buffalo.

ewspaper Cutting Bureau in the World

NEWS

PROVIDENCE, R.

JAN 29 191

Boston Symphony Orchestra

The third Boston Symphony concert, Max Fiedler, conductor, will be given in Infantry hall on Tuesday evening, Feb. 15. The soloist on this occasion will be Mr. Ernest Hutcheson, who is one of the best resident pianists we have in this country. He is chief instructor of the piano at the Peabody institute in Baltimore and has done a great deal of solo work throughout this country and Europe. The program will be announced later.

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COMMERCIAL

Buffalo, N. Y.

JAN 29 1910

[illegible] program has been arranged [illegible] Fiedler, conductor of the Boston [illegible] Orchestra, for its concert next [illegible] night in Convention Hall, introducing as soloist Sergei Rachmaninoff, the Russian composer, pianist and conductor. With the exception of the old romantic "Euryanthe" overture, by Weber, the works belong decidedly to the modern school. The program is as follows:

Overture to the opera "Euryanthe"..Weber
Symphonic Suite "Scheherazade" after "The Thousand Nights and a Night" ..... Rimsky-Korsakoff
Second Concerto for Pianoforte and Orchestra, op. 18 .....Rachmaninoff
a. "Waldweben" from "Siegfried," Act II .....Wagner
b. Prelude and "Love Death" from "Tristan and Isolde" .....Wagner

The two Russian works have never been played in Buffalo and they are important not merely because they represent two of the greatest names in Russian music, but because in themselves they are regarded as the best examples of Russian music.

"Scheherazade," a suite in four parts with solo violin—the violin characterizing Scheherazade, the narrator—is the most brilliant legacy left to us by Tschaikowsky's greatest successor. The first movement is entitled "The Sea and Sinbad's Ship"—our old friend, Sindbad, the sailor. The second is from one of the most amusing episodes in the whole collection, "The Story of the Kalandar-Prince." The third has to do with "The Young Prince and the Young Princess." The fourth movement and finale is made up of several stories beginning with the Festival at Bagdad and including one of Sindbad"s adventures, "The Ship," which went to pieces on a rock which is surmounted by a Bronze Warrior.

Sharply contrasted with this is Rachmaninoff's Concerto, which has the seriousness and the gray, gloomy colors which seem inevitably to characterize Russian music. Rachmaninoff, the composer, who by great good fortune has been secured as the soloist for the evening, is generally regarded today as the foremost of Russian composers and there are many who believe that the mantle of Tschaikowsky has fallen directly on his shoulders.

The concluding numbers on the program will be the "Waldweben" from the second act of "Siegfried" and the Prelude and "Love Death" from "Tristan and Isolde."

The First Established Newspaper Cutting Bureau

From

Address BUFFALO

Date JAN 29

Boston Symphony Orchestra

A beautiful programme has been arranged by Max Fiedler, conductor of the Boston Symphony Orchestra, for its concert next Monday night in Convention Hall, introducing as soloist Sergi Rachmaninoff, the Russian composer, pianist and conductor. With the exception of the old romantic "Euryanthe" overture, by Weber, the works belong decidedly to the modern school. The programme is as follows:

Overture to the opera "Euryanthe" ..... Weber
Symphonic suite "Scheherazade" after "The Thousand Nights and a Night".....Rimsky-Korsakoff
Second concerto for pianoforte and orchestra, op. 18.....Rachmaninoff
(a) "Waldweben" from Siegfried" Act II.....Wagner
(b) Prelude and "Love Death," from "Tristan and Isolde"....Wagner

Busoni, who comes to Convention Hall on Friday evening, February 11th, gave his first New York recital in Carnegie Hall this week and the demonstration was overpowering, the audience refusing to leave the hall until the piano had been closed and moved away and Busoni's manager, Mr. Hanson, had announced that Busoni was no longer in the building. The New York Sun said of the recital:

"Mr. Busoni's technical equipment is something to throw the average pianist into despair and the student into a fervor of ambition."

Busoni's Buffalo recital is under the local management of Mrs. Mai Davis Smith, No. 26 Irving Place, to whom mail orders for seats may be sent, accompanied by check payable to her. They will be filled in advance of the public sale. The customary scale of prices will prevail.

EVENING NEWS

Buffalo, N. Y.

JAN 29 1910

COMING GREAT WEEK OF MUSIC IN BUFFALO

Boston Symphony Orchestra on Monday —Saengerbund Concert on Wednesday —Busoni Recital on Friday—Fetrazzini at Shea's on Sunday.

Mendelssoln Choir of Toronto and Thomas Orchestra Have Superb Program. Concerts By Buffalo Artists and Plans for Church Music.

No greater event will occur in Buffalo's present musical season than the annual concert of the Boston Symphony Orchestra, which will be given in Convention Hall on Monday evening. The reputation of this great organization has grown far beyond national to being international, and none are more tireless in singing its praises than the most famous artists who have been associated with it, some of the most famous of the world's greatest conductors.

Max Fiedler, the present conductor, has arranged a program of extraordinary interest, only one number of which will be familiar to the audience. The principal orchestral work will be "Scheherazade," a symphonic suite by Rimsky-Korsakoff, one of the last of that mighty group, among which was Tschaikowsky, that placed Russia in the foremost rank of modern music.

Many conneisseurs give to the soloist of the evening, Rachmaninoff, the place held in turn by Tschaikowski and Rimsky-Korsakoff as the greatest of living Russian composers. His visit to Buffalo is one of the red letter events in local musical history. He will play his own second concerto for piano and orchestra. Orchestral numbers by Weber, overture to "Euranthe," and Wagner: "Waldweben, from "Siegfried," and prelude and "Love Death" from "Tristan and Isolde," complete the beautiful program.

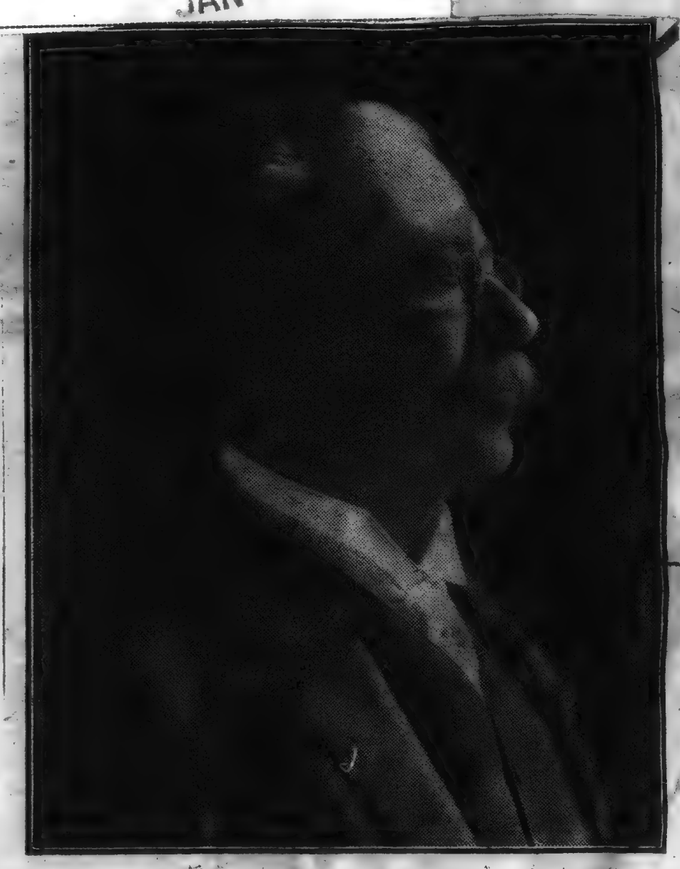
TETRAZZINI TO SING

The same violin was formerly used by Remenyi at his last concert prior to his death in San Francisco.

MORNING EXPRESS

Buffalo, N. Y.

JAN 30 1910



MAX FIEDLER.

Conductor of Boston Symphony Orchestra, which will give a concert in Convention Hall on January 31st.

TRUTH

From

Address BUFFALO, N. Y.

Date JAN 28 1910

Next Monday evening, January 31st, brings the annual concert in Convention Hall by the Boston Symphony Orchestra and the sale of seats for the concert is now in progress at Denton, Cottier & Daniels. Again this wonderful orchestra of Boston brings to Buffalo something unusual. Last year it presented as soloist Mischa Elman, the wonderful young Russian violinist, and this year it will present in Buffalo for the first time as soloist, Sergei Rachmaninoff, who, at least since Rimsky-Korsakoff's death, is the greatest of the Russian composers and in the opinion of many, the mantle of Tschaikowsky has descended on his shoulders directly.

Rachmaninoff who has made so profound an impression throughout the East this year as a pianist, composer and conductor, will appear here as pianist, playing his own Second Concerto with which he has had such success with the Boston Symphony Orchestra in various cities earlier in the winter.

Again Mr. Fiedler, who made so favorable an impression on Buffalo last year, will lead Boston's Orchestra. The growth of his popularity in the East has been remarkable and today with the concert-going public of Boston, New York, Philadelphia, Baltimore and Washington, he has no rival. Never has the patronage given to the orchestra been so great as in this second year of his dispensation.

Not a little of Mr. Fiedler's popularity is due to his extraordinary skill in the making of programs. It is generally conceded that the only man who could be compared with him in this respect is the lamented Theodore Thomas who was a genius in program making. The program that Mr. Fiedler has arranged for Buffalo is, with the exception of the first number, entirely modern. The first number will be Weber's "Euryanthe" overture. Then will come Rimsky-Korsakoff's symphonic suite "Scheherazade," one of the most brilliant works in the literature of the orchestra and strongly in contrast with the other Russian work—Rachmaninoff's Concerto—which follows it. The last two numbers will be the "Waldweben" from the second act of "Siegfried" and the prelude and "Love Death" from "Tristan and Isolde."

MORNING EXPRESS

[illegible]ress Buffalo, N. Y.

[illegible]e JAN 30 19

The concert of the Boston Symphony Orchestra in Convention Hall tomorrow evening is one of the gala events in Buffalo's entire musical season. The coming of this splendid organization is always something to anticipate with keenest pleasure, not only because of the wonderful work of the orchestra itself, but because the orchestra always offers something of particular fascination, either in programme or soloist or in both. This year the latter is the case. Max Fiedler, the conductor who made so profound an impression a year ago, when he first visited Buffalo, has arranged a programme of extraordinary interest, mainly composed of novelties. The programme is distinctly Russian in tone and this Russian element will be increased by the presence as soloist pianist, as well as a composer, of Sergei Rachmaninoff, who has been so conspicuous a figure in the world of music since his arrival in the United States last fall.

The principal orchestral work will be Scheherazade, a symphonic suite by Rimsky-Korsakoff. Rimsky-Korsakoff died a year and a half ago and with him disappeared the last of that mighty group of men who placed Russia in the forerank of modern music.

Rimsky-Korsakoff's orchestral work is characterized by brilliancy of color and colossal skill of orchestration. If he does not sound the depths of emotion that Tschaikowsky did before him and Rachmaninoff has done since, he dazzles with the glitter of his orchestral effects and charms by his lovely melodies. His symphonic suite, as the name implies, is inspired by certain stories in that wonderful collection of Arabian folktales familiarly known as The Arabian Nights. It is in four parts; the first is entitled, The Sea and Sindbad's Ship; the second, The Story of the Kalendar-Prince; the third, The Young Prince and the Young Princess; and the fourth is a mosiac, made up of excerpts from various stories.

Rachmaninoff, the soloist of the evening, was introduced to the larger cities of this country by means of the Boston Symphony Orchestra. Perhaps no musician has ever visited this country who has made a deeper inpression on the musical public than this tall, unassuming Russian, who as a matter of fact looks more like a New England Yankee than he does like a typical Russian.

The full programme for tomorrow evening reads:

Overture to the opera Euryanthe.....Weber
Symphonic Suite Scheherazade, after The Thousand Nights and a Night..... Rimsky-Korsakoff
Second Concerto for pianoforte and orchestra, opus 18 ..... Rachmaninoff
(a) Waldweben, from Siegfried, act II..... Wagner
(b) Prelude and Love Death, from Tristan and Isolde ..... Wagner

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ress BUFFALO, N. Y.

JAN 31 1910

FAMOUS ORCHESTRA HERE

Manager Ellis Accompanies the Boston Symphony Organization.

The 2 o'clock train from Boston this afternoon brought in the three extra sleepers loaded with a precious burden, 80 members of the Boston Symphony Orchestra, the most famous organization of its kind in the world. Its annual concert in Buffalo is to take place in Convention Hall this evening and as soloist the orchestra brought with it Serger Rachmaninoff, the Russian pianist and composer, who has been the sensation of the present musical season in Boston, New York, Philadelphia and Chicago. Mr. Fiedler, conductor of the orchestra, came on yesterday, arriving last evening. With him were Mrs. Fiedler, the charming Englishwoman, who made so many friends here last year; Willy Hess, the great concertmaster of the orchestra, and Mr. Sauerquelle, the librarian.

The orchestra came in charge of Mr. William H. Brennan, its new assistant manager, who succeeded to the post last spring after the death of Mr. Comee, who had charge of the orchestra's tours for so many years. Moreover, for the first time in nearly 20 years C. A. Ellis, the manager, accompanies the orchestra on its Western trip. His name is one of the best known in the musical world.

The orchestra leaves Buffalo tomorrow morning for Detroit, where it plays tomorrow night. It brings with it all the famous artists who have done so much to make its name famous throughout the world. Mr. and Mrs. Fiedler and Mr. Hess, Mr. Ellis and Mr. Brennan, are stopping at the Iroquois; the rest of the orchestra is at the Lafayette.

COMMERCIAL

[illegible]dress Buffalo, N. Y.

[illegible]te FEB 8 - 1910

Max Fiedler, conductor of the Boston Symphony Orchestra for the past two seasons, has been re-engaged for the seasons of 1910 and 1911. This announcement follows Herr Fiedler's recent denial of a report that he was to conduct a symphony orchestra at Liverpool, England.

COMMERCIAL

[illegible]ress Buffalo, N. Y.

[illegible]e JAN 31 1910

BOSTON SYMPHONY ORCHESTRA HERE.

Annual Concert Will Be Held This Evening in Convention Hall at 8.15 O'Clock.

Tonight brings the principal musical event of the year, the annual concert in Convention Hall of the Boston Symphony Orchestra. Max Fielder, conconductor of the orchestra, accompanied by his wife and by Willy Hess, the concertmaster, arrived in Buffalo last evening, having made the day trip from Boston. The orchestra, some 80 strong, in charge of W. H. Brennan, the new assistant manager, arrived from Boston this afternoon at 2 o'clock.

With the orchestra also comes C. A. Ellis of Boston, who has been its manager since it was organized in 1881. The Russian composer and pianist, Sergei Rachmaninoff, who is not only making his first appearance in Buffalo, but his last appearance in America tonight, accompanied the orchestra. Rachmaninoff is a tall man, considerably over six feet, gaunt and rough hewn and looks much more like a typical down east Yankee than a Russian. He has been the sensation of the present musical season. Arriving in America early in November he made his debut in the principal cities of the east as soloist with the Boston Symphony Orchestra, and no musician coming to America in recent years has received more enthusiastic and general praise from the critical press of the east. His music has been accepted as fine and sincere, and as a pianist he has easily been ranked with the greatest known.

This evening's concert will begin promptly at 8.15 o'clock, and the audience is asked to assemble early, for no one will be seated during the performance of a number.

MORNING EXPRESS

[illegible]m Buffalo, N. Y.

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[illegible]as been re-engaged for [illegible]years as conductor of the

[113]

COMMERCIAL

Buffalo, N. Y.

JAN 29 1910

A beautiful program has been arranged by Max Fiedler, conductor of the Boston Symphony Orchestra, for its concert next Monday night in Convention Hall, introducing as soloist Sergei Rachmaninoff, the Russian composer, pianist and conductor. With the exception of the old romantic "Euryanthe" overture, by Weber, the works belong decidedly to the modern school. The program is as follows:

Overture to the opera "Euryanthe"..Weber
Symphonic Suite "Scheherazade" after "The Thousand Nights and a Night" ..... Rimsky-Korsakoff
Second Concerto for Pianoforte and Orchestra, op. 18 .....Rachmaninoff
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b. Prelude and "Love Death" from "Tristan and Isolde" .....Wagner

The two Russian works have never been played in Buffalo and they are important not merely because they represent two of the greatest names in Russian music, but because in themselves they are regarded as the best examples of Russian music.

"Scheherazade," a suite in four parts with solo violin—the violin characterizing Scheherazade, the narrator—is the most brilliant legacy left to us by Tschaikowsky's greatest successor. The first movement is entitled "The Sea and Sinbad's Ship"—our old friend, Sindbad, the sailor. The second is from one of the most amusing episodes in the whole collection, "The Story of the Kalandar-Prince." The third has to do with "The Young Prince and the Young Princess." The fourth movement and finale is made up of several stories beginning with the Festival at Bagdad and including one of Sindbad"s adventures, "The Ship," which went to pieces on a rock which is surmounted by a Bronze Warrior.

Sharply contrasted with this is Rachmaninoff's Concerto, which has the seriousness and the gray, gloomy colors which seem inevitably to characterize Russian music. Rachmaninoff, the composer, who by great good fortune has been secured as the soloist for the evening, is generally regarded today as the foremost of Russian composers and there are many who believe that the mantle of Tschaikowsky has fallen directly on his shoulders.

The concluding numbers on the program will be the "Waldweben" from the second act of "Siegfried" and the Prelude and "Love Death" from "Tristan and Isolde."

The First Established and Most Co... Newspaper Cutting Bureau in the...

From ..... BUFFALO, N. Y.

Address .....

Date ..... JAN 29

Boston Symphony Orchestra

A beautiful programme has been arranged by Max Fiedler, conductor of the Boston Symphony Orchestra, for its concert next Monday night in Convention Hall, introducing as soloist Sergi Rachmaninoff, the Russian composer, pianist and conductor. With the exception of the old romantic "Euryanthe" overture, by Weber, the works belong decidedly to the modern school. The programme is as follows:

Overture to the opera "Euryanthe" ..... Weber
Symphonic suite "Scheherazade" after "The Thousand Nights and a Night".....Rimsky-Korsakoff
Second concerto for pianoforte and orchestra, op. 18.....Rachmaninoff
(a) "Waldweben" from Siegfried" Act II.....Wagner
(b) Prelude and "Love Death," from "Tristan and Isolde".....Wagner

Busoni, who comes to Convention Hall on Friday evening, February 11th, gave his first New York recital in Carnegie Hall this week and the demonstration was overpowering, the audience refusing to leave the hall until the piano had been closed and moved away and Busoni's manager, Mr. Hanson, had announced that Busoni was no longer in the building. The New York Sun said of the recital:

"Mr. Busoni's technical equipment is something to throw the average pianist into despair and the student into a fervor of ambition."

Busoni's Buffalo recital is under the local management of Mrs. Mai Davis Smith, No. 26 Irving Place, to whom mail orders for seats may be sent, accompanied by check payable to her. They will be filled in advance of the public sale. The customary scale of prices will prevail.

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1 ..... MORNING EXPRESS

ess ..... Buffalo, N. Y.

EVENING NEWS

Buffalo, N. Y.

JAN 29 1910

COMING GREAT WEEK OF MUSIC IN BUFFALO

Boston Symphony Orchestra on Monday —Saengerbund Concert on Wednesday —Busoni Recital on Friday—Fetrazzini at Shea's on Sunday.

Mendelssoln Choir of Toronto and Thomas Orchestra Have Superb Program. Concerts By Buffalo Artists and Plans for Church Music.

No greater event will occur in Buffalo's present musical season than the annual concert of the Boston Symphony Orchestra, which will be given in Convention Hall on Monday evening. The reputation of this great organization has grown far beyond national to being international, and none are more tireless in singing its praises than the most famous artists who have been associated with it, some of the most famous of the world's greatest conductors.

Max Fiedler, the present conductor, has arranged a program of extraordinary interest, only one number of which will be familiar to the audience. The principal orchestral work will be "Scheherazade," a symphonic suite by Rimsky-Korsakoff, one of the last of that mighty group, among which was Tschaikowsky, that placed Russia in the forerank of modern music.

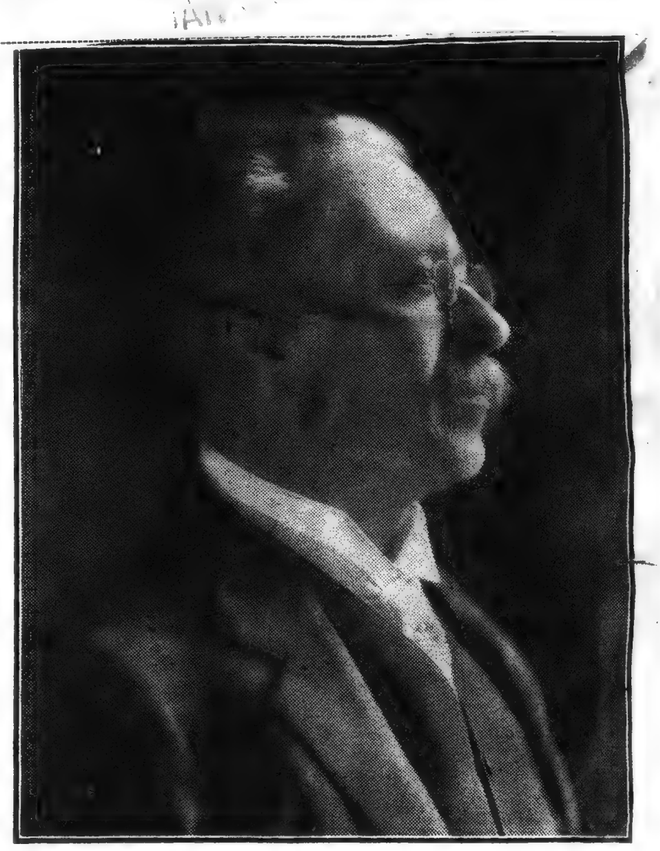
Many conneiseurs give to the soloist of the evening, Rachmaninoff, the place held in turn by Tschaikowski and Rimsky-Korsakoff as the greatest of living Russian composers. His visit to Buffalo is one of the red letter events in local musical history. He will play his own second concerto for piano and orchestra. Orchestral numbers by Weber, overture to "Euranthe," and Wagner; "Waldweben, from "Siegfried," and prelude and "Love Death" from "Tristan and Isolde," complete the beautiful program.

TETRAZZINI TO SING

The same violin was formerly used by Remenyi at his last concert prior to his death in San Francisco.

MORNING EXPRESS

Buffalo, N. Y.



MAX FIEDLER.

Conductor of Boston Symphony Orchestra, which will give a concert in Convention Hall on January 31st.

TRUTH

From .....

Address .....

Date .....

Next Monday evening, January 31st, brings the annual concert in Convention Hall by the Boston Symphony Orchestra and the sale of seats for the concert is now in progress at Denton, Cottier & Daniels. Again this wonderful orchestra of Boston brings to Buffalo something unusual. Last year it presented as soloist Mischa Elman, the wonderful young Russian violinist, and this year it will present in Buffalo for the first time as soloist, Sergei Rachmaninoff, who, at least since Rimsky-Korsakoff's death, is the greatest of the Russian composers and in the opinion of many, the mantle of Tschaikowsky has descended on his shoulders directly.

Rachmaninoff who has made so profound an impression throughout the East this year as a pianist, composer and conductor, will appear here as pianist, playing his own Second Concerto with which he has had such success with the Boston Symphony Orchestra in various cities earlier in the winter.

Again Mr. Fiedler, who made so favorable an impression on Buffalo last year, will lead Boston's Orchestra. The growth of his popularity in the East has been remarkable and today with the concert-going public of Boston, New York, Philadelphia, Baltimore and Washington, he has no rival. Never has the patronage given to the orchestra been so great as in this second year of his dispensation.

Not a little of Mr. Fiedler's popularity is due to his extraordinary skill in the making of programs. It is generally conceded that the only man who could be compared with him in this respect is the lamented Theodore Thomas who was a genius in program making. The program that Mr. Fiedler has arranged for Buffalo is, with the exception of the first number, entirely modern. The first number will be Weber's "Euryanthe" overture. Then will come Rimsky-Korsakoff's symphonic suite "Scheherazade," one of the most brilliant works in the literature of the orchestra and strongly in contrast with the other Russian work—Rachmaninoff's Concerto—which follows it. The last two numbers will be the "Waldweben" from the second act of "Siegfried" and the prelude and "Love Death" from "Tristan and Isolde."

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The concert of the Boston Symphony Orchestra in Convention Hall tomorrow evening is one of the gala events in Buffalo's entire musical season. The coming of this splendid organization is always something to anticipate with keenest pleasure, not only because of the wonderful work of the orchestra itself, but because the orchestra always offers something of particular fascination, either in programme or soloist or in both. This year the latter is the case. Max Fiedler, the conductor who made so profound an impression a year ago, when he first visited Buffalo, has arranged a programme of extraordinary interest, mainly composed of novelties. The programme is distinctly Russian in tone and this Russian element will be increased by the presence as soloist pianist, as well as a composer, of Sergei Rachmaninoff, who has been so conspicuous a figure in the world of music since his arrival in the United States last fall.

The principal orchestral work will be Scheherazade, a symphonic suite by Rimsky-Korsakoff. Rimsky-Korsakoff died a year and a half ago and with him disappeared the last of that mighty group of men who placed Russia in the forerank of modern music.

Rimsky-Korsakoff's orchestral work is characterized by brilliancy of color and colossal skill of orchestration. If he does not sound the depths of emotion that Tschaikowsky did before him and Rachmaninoff has done since, he dazzles with the glitter of his orchestral effects and charms by his lovely melodies. His symphonic suite, as the name implies, is inspired by certain stories in that wonderful collection of Arabian folktales familiarly known as The Arabian Nights. It is in four parts; the first is entitled, The Sea and Sindbad's Ship; the second, The Story of the Kalendar-Prince; the third, The Young Prince and the Young Princess; and the fourth is a mosiac, made up of excerpts from various stories.

Rachmaninoff, the soloist of the evening, was introduced to the larger cities of this country by means of the Boston Symphony Orchestra. Perhaps no musician has ever visited this country who has made a deeper inpression on the musical public than this tall, unassuming Russian, who as a matter of fact looks more like a New England Yankee than he does like a typical Russian.

The full programme for tomorrow evening reads:

Overture to the opera Euryanthe.....Weber
Symphonic Suite Scheherazade, after The Thousand Nights and a Night..... Rimsky-Korsakoff
Second Concerto for pianoforte and orchestra, opus 18 ..... Rachmaninoff
(a) Waldweben, from Siegfried, act II.... Wagner
(b) Prelude and Love Death, from Tristan and Isolde ..... Wagner

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FAMOUS ORCHESTRA HERE

Manager Ellis Accompanies the Boston Symphony Organization.

The 2 o'clock train from Boston this afternoon brought in the three extra sleepers loaded with a precious burden, 80 members of the Boston Symphony Orchestra, the most famous organization of its kind in the world. Its annual concert in Buffalo is to take place in Convention Hall this evening and as soloist the orchestra brought with it Serger Rachmaninoff, the Russian pianist and composer, who has been the sensation of the present musical season in Boston, New York, Philadelphia and Chicago. Mr. Fiedler, conductor of the orchestra, came on yesterday, arriving last evening. With him were Mrs. Fiedler, the charming Englishwoman, who made so many friends here last year; Willy Hess, the great concertmaster of the orchestra, and Mr. Sauerquelle, the librarian.

The orchestra came in charge of Mr. William H. Brennan, its new assistant manager, who succeeded to the post last spring after the death of Mr. Comee, who had charge of the orchestra's tours for so many years. Moreover, for the first time in nearly 20 years C. A. Ellis, the manager, accompanies the orchestra on its Western trip. His name is one of the best known in the musical world.

The orchestra leaves Buffalo tomorrow morning for Detroit, where it plays tomorrow night. It brings with it all the famous artists who have done so much to make its name famous throughout the world. Mr. and Mrs. Fiedler and Mr. Hess, Mr. Ellis and Mr. Brennan, are stopping at the Iroquois; the rest of the orchestra is at the Lafayette.

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m ..... COMMERCIAL

dress ..... Buffalo, N. Y.

te ..... FEB 8 - 1910

Max Fiedler, conductor of the Boston Symphony Orchestra for the past two seasons, has been re-engaged for the seasons of 1910 and 1911. This announcement follows Herr Fiedler's recent denial of a report that he was to conduct a symphony orchestra at Liverpool, England.

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m ..... COMMERCIAL

lress ..... Buffalo, N. Y.

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BOSTON SYMPHONY ORCHESTRA HERE.

Annual Concert Will Be Held This Evening in Convention Hall at 8.15 O'Clock.

Tonight brings the principal musical event of the year, the annual concert in Convention Hall of the Boston Symphony Orchestra. Max Fielder, conconductor of the orchestra, accompanied by his wife and by Willy Hess, the concertmaster, arrived in Buffalo last evening, having made the day trip from Boston. The orchestra, some 80 strong, in charge of W. H. Brennan, the new assistant manager, arrived from Boston this afternoon at 2 o'clock.

With the orchestra also comes C. A. Ellis of Boston, who has been its manager since it was organized in 1881. The Russian composer and pianist, Sergei Rachmaninoff, who is not only making his first appearance in Buffalo, but his last appearance in America tonight, accompanied the orchestra. Rachmaninoff is a tall man, considerably over six feet, gaunt and rough hewn and looks much more like a typical down east Yankee than a Russian. He has been the sensation of the present musical season. Arriving in America early in November he made his debut in the principal cities of the east as soloist with the Boston Symphony Orchestra, and no musician coming to America in recent years has received more enthusiastic and general praise from the critical press of the east. His music has been accepted as fine and sincere, and as a pianist he has easily been ranked with the greatest known.

This evening's concert will begin promptly at 8.15 o'clock, and the audience is asked to assemble early, for no one will be seated during the performance of a number.

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m ..... MORNING EXPRESS

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...er has been re-engaged for ...wo years as conductor of the ...Orchestra.

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[113]

COURIER

Buffalo, N. Y.

Tomorrow night brings the culminating point of Buffalo's musical career, the annual concert of the Boston Symphony Orchestra in Convention Hall at 8:15 o'clock. The coming of this splendid organization is always an event worth waiting twelve months for, not only because it gives one the opportunity of hearing the wondrously beautiful tone quality which seems to be its unique possession, but something is always offered to Buffalo by the orchestra beyond itself, either in programme or soloist or in both, and this year the latter is the case. Max Fiedler, the conductor, who made so profound an impression a year ago when he first visited Buffalo, has arranged a programme of extraordinary interest for this concert, for it may be said that there is only one number on it which will be familiar to the audience. The programme, so far as its two principal works are concerned, is distinctly Russian in tone, and this Russian element will be increased by the presence as solo pianist, as well as composer, of Sergei Rachmaninoff, who has been cutting so much of a figure in the American world of music since his arrival in the United States early last November.

The principal orchestral work will be "Scheherazade," a symphonic suite by Rimsky-Korsakoff. Rimsky-Korsakoff died a year and a half ago and with him disappeared the last of that mighty group of men that placed Russia in the forerank of modern music. Of these the greatest was Tschaikowsky, but close after him followed Rimsky-Korsakoff, and it is an interesting fact that connoisseurs in particular and the world in general give to the soloist of the evening, Rachmaninoff, the place held in turn by Tschaikowsky and Rimsky-Korsakoff as the greatest of living Russian composers.

Rimsky-Korsakoff's orchestral work is characterized by brilliancy of color and colossal skill of orchestration. If he does not sound the depths of emotion that Tschaikowsky did before him and Rachmaninoff has done since, he dazzles with the glitter of his orchestral effects and charms by the melodiousness of his tunes. His symphonic suite, as the name implies, is inspired by certain stories in that wonderful collection of Arabian folk-tales entitled "The Thousand Nights and a Night," more familiarly known as "The Arabian Nights." It is in four parts; the first is entitled "The Sea and Sindbad's Ship;" the second "The Story of the Kalandar-Prince;" the third, "The Young Prince and the Young Princess." and the fourth is a Mosaic, made up of excerpts from various stories.

Rachmaninoff, the soloist of the evening, was introduced to the larger cities of this country by means of the Boston Symphony Orchestra and one need not exaggerate by saying that no musician has ever visited this country who has made a deeper impression on the musical public than this tall, simple-mannered, unassuming Russian, who as a matter of fact looks much more like a New England Yankee than he does like a typical Russian. Rachmaninoff is a great composer; he has shown himself to be a great conductor; and unlike most great composers, he is a truly great pianist. He has an enormous technique of which he is so thoroughly a master that one forgets the wonders he performs with his fingers and wrists. He is the possessor of a tone of luscious quality and he has a personality which fascinates an audience immediately. At least, that has been true wherever he has played so far. He will play his own Second Concerto for piano and orchestra.

The other numbers on the programme will be the ever welcome "Euryanthe" overture, by Weber; the "Waldweben," from the second act of "Siegfried" and the Prelude and "Love Death," from "Tristan and Isolde." The programme in its proper order is as follows:

Overture to the opera "Euryanthe" ..... Weber
Symphonic Suite "Scheherazade" after "The Thousand Nights and a Night"....Rimsky-Korsakoff
Second Concerto for pianoforte and orchestra, op 18 .....Rachmaninoff
(a) "Waldweben," from "Siegfried," Act II. .....Wagner
(b) Prelude and "Love-Death," from "Tristan and Isolde".....Wagner
Soloist—Sergei Rachmaninoff.

—Photo by Garo.

MAX FIEDLER.

Conductor of Boston Symphony Orchestra. This peerless organization will be heard at Convention Hall tomorrow evening.

Newspaper Cutting Bureau in the World

JAN 31 1910

BOSTON SYMPHONY CONCERT TONIGHT

The famous Boston Symphony Orchestra, eighty strong, arrived in Buffalo today in three special Pullmans from Boston. Tonight it gives its annual concert in Convention Hall, and the event will be more than ordinarily notable in that it will introduce as soloist the great Russian composer and pianist, Sergei Rachmaninoff, who arrived in the city on the same train.

Bostons great orchestra devotes but one week out of the thirty of its season to its Western trip. With the orchestra came all of its famous members, Willy Hess, the concert master; Sylvian Noack, its second concert master; Emil Ferir, its leading viola; Heinrich Warnke, its leading 'cello; Longy, the greatest oboe; Maquarre, its first flute; Grisez, its leading clarionette; Sadony, its first bassoone; Max Hess and George Wendler, its wonderful horns.

COURIER

Buffalo, N. Y.

BOSTON SYMPHONY CONCERT IS ON TONIGHT

Advance Guard Arrives—Rest Coming Today.

The first installment of the Boston Symphony Orchestra arrived at the Iroquois last evening in Mr. and Mrs. Max Fiedler, the conductor of the orchestra; Willy Hess, the concert master, and John Sauerquell, the librarian. They left Boston yesterday morning ahead of the orchestra, which does not arrive until this afternoon at 2 o'clock. They came this early for two reasons: Mr. Fiedler does not like to travel at night, and, moreover, he wishes never to lose an opportunity to see Niagara Falls. Last year he visited the falls and this year he is sorely disappointed that the soft weather of the last week or so has destroyed hope of seeing an ice bridge.

Speaking of the programme for the concert this evening, Mr. Fiedler called attention to the fact that the two principal works are Russian. They are also representative of the greatest Russian composers since Tschaikowsky. Rimsky-Korsakoff, whose Symphonic Suite Scherherazade is the principal orchestral work on the programme, was, in Mr. Fiedler's opinion, one of the greatest masters of orchestration the world has ever known.

Mr. Fiedler said that he was greatly interested in Rachmanioff, the composer, who is to appear this evening with the orchestra in the dual capacity of composer and pianist, for he is to play his own concerto for piano. Mr. Fiedler regards him as one of the greatest of living composers, and as an executive artist he has a magnetism which wins for him the sympathy of an audience at once.

The rest of the orchestra, eighty strong, are due to arrive from Boston this afternoon at two o'clock, and with them will come Charles A. Ellis, who has been the manager of the orchestra since its organization, twenty-nine years ago. With it also will come its new assistant manager, William H. Heinman, who is an old Buffalonian. The orchestra will leave tomorrow morning over the Michigan Central for Detroit.

Tonight's concert at Convention Hall begins at 8:15 o'clock.

COMMERCIAL

Buffalo, N. Y.

FEB 1 - 1910

ENTHRALLING MUSIC.

Boston Symphony Orchestra Gave Excellent Program at Convention Hall.

RACHMANINOFF FINE.

Created an Exceptional Furore With His Masterful Performance—Fiedler is a Great Conductor.

The annual concert in Buffalo of the Boston Symphony Orchestra was given at Convention Hall last evening, and a large audience was on hand to greet Max Fiedler and his fine body of musicians. The music-loving people of Buffalo were aware that the Boston Symphony Orchestra concert is one of the most enjoyable musical treats of the season, and the appreciation of the efforts of these well-drilled musicians was amply demonstrated by hearty applause after each number.

In flight of fancy, in poetry of conception, Fiedler is among the foremost of orchestra conductors. His subtle magnetism appeals alike to orchestra and audience. He has absolute control of the orchestra at all times, and his fine artistic reading and intellectual treatment of the different works afforded the deepest pleasure to all who were present.

The program contained two new Russian compositions, "Scheherazade," by Rimsky-Korsakoff, and a pianoforte concerto by Rachmaninoff.

The symphonic suite, "Scheherazade," is a composition of intrinsic worth; it reveals decided creative talent, structural excellence and a high degree of skill in manipulating the orchestra. Fiedler gave an ideal performance of the novelty and helped it to a very fair success.

The first movement contains original melodies for the solo violin and 'cello, which in turn are taken up by the flute, oboe and clarinet. In the second movement the melody goes from the strings to the wood-wind and soon it is taken up by the trombones and trumpets. The third movement is a beautiful singing melody of folk-song character. The orchestra played this movement with a wealth of feeling and the pathos of the sad, heavenly melody made a deep impression. The last part of the suite is highly original and the daringly effective orchestration is characteristic of this great Russian tone-poet. Never will the swash and sonorous heaving of waves be painted in tone with a greater sympathy than Rimsky-Korsakoff has attained in his "Scheherezade."

The program was opened with an admirable reading of Weber's overture, "Euryanthe." The other numbers were "Waldweben," from "Siegfried," and Prelude and "Love Death" from "Tristan and Isolde." Both were magnificently played.

Rachmaninoff, the distinguished Russian composer-pianist, was the soloist at this concert and he played his own concerto in C minor with great aplomb and verve, magnificent tone, and abundant technical finish. His success was immense. Rachmaninoff is a complete master of the piano; he combines a beautiful and big tone with a brilliant technique, thus ranking him as a virtuoso among the most prominent pianists of the present age. He has great impressive power and his charming personality added greatly to his success. No soloist of the present season has achieved anything that approaches his success. He had to acknowledge the overwhelming applause many times.

Rachmaninoff's concerto, heard for the first time in Buffalo last night, is decided in originality, and it possesses elements of real musical power. The composer-pianist gave a fine rendering of the work and he was excellently well supported by the orchestra.

Newspaper Cutting Bureau in the World

FEB 1- 1910

GRAND TRIUMPH BY BOSTON SYMPHONY AND RACHMANIOFI

Marvelous Musical Splendor and Mastery of Voice Thrilled Great Audience at Convention Hall—Mr Fiedler's Direction Masterful.

Max Fiedler and the Boston Symphony Orchestra at once received their welcome, a warmly appreciative one, when they appeared last night at Convention Hall, under the local management of Mrs. Mae Davis Smith. Clearly both conductor and orchestra were in the mood to respond, for the brilliantly sonorous and finely balanced performance of Weber's highly dramatic overture to the opera "Euryanthe," which opened the program, was ample reason for a renewal of the thunderous applause which came from a vast crowd. The marvelous symphonic suite "Scheherazade" (after "The Thousand Nights and a Night"), by Rimsky-Korsakoff, gave no less pleasure.

Throughout this masterpiece of flaming instrumental splendor, Mr. Fiedler was in his most characteristic vigorous form. His gestures made visible all the eager impulses that were the composer's as well as his own. Just as surely was the orchestra alert to his energetic precision in the sustained and sensuous prelude through to the final tonal tragedy of the wreck of the ship against the rock. This was so vivid, so full of passion, that the audience leaned forward, breathless, to catch every tone, stirring perceptibly to the temperament of the conductor.

The soloist was Sergei Rachnamioff. He mastered the composer, the orchestra, the instrument and his audience by a dynamo of power seldom witnessed.

The program closed with Wagner's "Life and Stir of the Forest" and "Love Death," from Tristan and Isolde. The music of this last blazes with pictorial fires.

om COURIER

dress Buffalo, N. Y.

ite 1910

In the hope of putting an end to the various reports and rumors which are being printed regarding the conductorship of the Boston Symphony Orchestra, the management of the orchestra desires to state with utmost emphasis that the only musicians who have been considered for the post of conductor this year are Mr. Max Fiedler, who has just been engaged for a further term of two years, and Dr. Karl Muck of Berlin. No other conductors have been approached nor has the possibility of engaging any other than Mr. Fiedler or Dr. Muck been even considered.

MORNING EXPRESS

Buffalo, N. Y.

FEB 1- 191

RUSSIAN AIRS PLEASED ALL

Boston Symphony Orchestra scores gratifying Success.

RACHMANINOFF, TOO

Pianist of great Virtuosity and artistic Ability.

One of the gala musical events to which Buffalo looks forward each season, a concert by the Boston Symphony Orchestra, Max Fiedler, conductor, took place last evening in Convention Hall. That Buffalonians appreciated and enjoyed the rare musical treat was proved by the very large audience present and the ovations with which the achievements of Mr. Fiedler, his players and the assisting soloist were greeted.

The programme contained Weber's Euryanthe, the overture; Rimsky-Korsakoff's symphonic suite, Scheherazade; Waldweben, from Siegfried, and the Prelude and Love Death from Tristan and Isolde. Of special interest was the Russian suite, founded upon stories from the Arabian Nights. It was given last evening for the first time in its entirety in this city, although the third movement of the suite was played a few seasons ago by the Pittsburg Orchestra, under Mr. Paur.

The first three numbers in the Scheherazade suite are named, respectively, The Sea and Sindbad's Ship, Story of the Calendar Prince, The Young Prince and Princess; the fourth is a mosaic, describing especially the wreck of the ship. Rimsky-Korsakoff, was in his later life music inspector of the Russian fleet, with the rank of admiral, and he knew every phase of the sea. It is not strange, therefore, that his tone picture of the waves and the vessel gliding over its surface should be one of particular beauty and effectiveness. The rippling of the harp and the beautiful motive of the woodwind and 'cellos above it formed one of the most lovely passages of a series of beautiful phrases.

The audience showed especial appreciation of the third movement, one of greater simplicity than the other numbers. The entire suite was marked by a gorgeousness of orchestration and a richness of harmony that gave it irresistible fascination. Both the intrisic beauty of the music and the manner of its performance held the absorbed attention of the listeners, and Mr. Fiedler was male to boy his acknowledgments many times at its close before the applause subsided.

The tonal quality of the Boston Symphony Orchestra is so lovely that whatever the orchestra plays is delightful. Mr. Fiedler's readings are always sane, conservative and thoroughly musical. He does not raise into distinct prominence the inner melodic voices, as do some of his colleagues in the field of directing, and sometimes the musical listener longs for greater stress on the unyielding melodies, but all the essentials of beautiful orchestral work are present in the playing of the men under Mr. Fiedler's baton.

Sergei Rachmaninoff, the great Russian composer, conductor and pianist, was the soloist. He appeared as the player of his own second concerto for piano, in C minor. His manly, strong and unaffected personality won the favor of the audiance at once, and his artistic ability aroused heartiest admiration. He proved to be a pianist of solid attainments, with fine depth and beauty of tone, and a technique adequate to all demands upon it.

His concerto showed that he has greater instinct for harmony than for melody, at least, that was the impression made at first hearing. Though the work is very rich and full in its harmonies and orchestral scoring, the themes of the concerto do not impress one as being particularly spontaneous or beautiful. In the last movement, a tremendous exhibition of virtuosity was given by the player, and he was recalled many times at its close. Mr. Fiedler provided a finely balanced and discreet accompaniment for the soloist.

M. M. H.

COURIER

Buffalo, N. Y.

FEB 1-

BOSTON SYMPHONY AND RACHMANINOFF

Marvelous Beauty and Clarity of Tone Too Heavenly for Words.

DYNAMIC POWER OF RUSSIAN PIANIST EXCELS ROSENTHAL

The Boston Symphony Orchestra, with the distinguished Russian composer and pianist, Sergei Rachmaninoff, furnished the greatest treat of the musical season at Convention Hall last evening before an audience that filled the building to the doors and which sat spellbound under the influence of the glorious programme rendered by both orchestra and soloist. Under the able direction of Max Fiedler, the orchestra played with splendid nobility and poise, and his reading of every number was that of the great musician whose reverance for his art was the dominant feature in his conducting.

The opening number was the brilliant overture to the opera "Euryanthe," by Weber, which was characterized by a splendid distinctness of detail and outline. The extraordinary demands made upon the different instruments produced effects that stood forth with marvelous beauty and clarity of tone, and the exquisite harmonies arranged for the strings alone were heavenly beyond description.

The Symphonic Suite "Scheherazade," by Rimsky-Korsakoff, served to bring out the full resources of the orchestra, and this oriental work, almost barbaric at times, riotous with color and sensuous melody, and again, delicate and poetic, offered in its four movements a series of tonal pictures of infinite beauty. The applause that greeted its close was so long that Mr. Fiedler and the members of his orchestra were obliged to bow their acknowledgements before the audience could be quieted.

Two Wagner numbers were a fitting close to the magnificent programme, Waldweben, from "Siegfried," Act II, being superbly played, while the haunting music of the Prelude and "Love Death," from "Tristan and Isolde," was given a matchless interpretation.

Widespread interest was felt in the first appearance in Buffalo of the famous Russian pianist, Rachmaninoff, who took his audience by storm, playing with the orchestra his own Concerto Op. 18. This wonderfully endowed young artist is a veritable Titan at the piano. He possesses all the dynamic power of Rosenthal and seems to excel all others who have gone before him. His is a talent so stupendous that he carries in him resources that respond readily to all the varying moods of the music, while he reveals the most dazzling technic and threads the amazing difficulties of a work with the utmost ease.

The sounding of the first clarion note in the first movement chained the attention of his audience, and the dramatic intensity of the entire movement carried his hearers along with him, leaving them breathless with amazement at the mastery of his instrument. Equally compelling was he in the Adagio, a ravishing melody, while the mighty, insurpassable brilliancy of his genius illumined the charming Allegro Scherzando of the last movement. At its close he was given an ovation seldom accorded any artist in Buffalo. The hall rang with applause and the eminent pianist was compelled to return innumerable times to bow his acknowledgments. Last evening marked the close of Rachmaninoff's American tour. He sails at once for Russia.

Newspaper Cutting Bureau in the Ko

From TIMES

Address ALBANY, N. Y.

Date FEB

BOSTON SYMPHONY ORCHESTRA

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From TRUTH.

Address BUFFALO, N. Y.

Date FEB 5- 1910

It would seem that everything had been said of Max Fiedler and the Boston Symphony concert given under his direction at Convention Hall on Monday night, but of the wonderful creative genius and mastering of the piano, Rachmaninoff, the soloist on that occasion, the half has not been told. The audience was completely overwhelmed by the tremendous strength and brilliancy of his performance and his reappearance in concert is certain to draw a full house as he left a hungry audience when he bowed his farewell acknowledgements on Monday night.

Buffalo-[illegible]

FEB 1- 1910

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One of the treats of the musical season was furnished at Convention Hall last night by the Boston Symphony Orchestra, with the Russian composer and pianist, Sergei Rachmaninoff. The vast audience filled the building to the doors. The concert was under the direction of Max Fiedler who revealed the great musician's artistic reverence for his art. The brilliant overture to the opera "Euryanthe" by Weber, was the opening number, followed by the Symphonic Suite "Scheherazade" by Rimsky-Korsakoff.

Two Wagner numbers were a fitting close to the magnificent programme, Waldweben, from "Siegfried," Act II, being superbly played, while the haunting music of the Prelude and "Love Death," from "Tristan and Isolde," was given a matchless interpretation.

Much interest was felt in the first appearance in Buffalo of the Russian pianist Rachmaninoff who played his own concerto op. 18 with the orchestra.

The sounding of the first clarion note in the first movement chained the attention of his audience, and the dramatic intensity of the entire movement carried his hearers along with him, leaving them breathless with amazement at the mastery of his instrument. Equally compelling was he in the Adagio, a ravishing melody, while the mighty, insurpassable brilliancy of his genius illumined the charming Allegro Scherzando of the last movement. At its close he was given an ovation seldom accorded any artist in Buffalo. The hall rang with applause and the eminent pianist was compelled to return innumerable times to bow his acknowledgments. Last evening marked the close of Rachmaninoff's American tour. He sails at once for Russia.

From TIMES

Address TROY, N. Y.

Date JAN 22

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From TIMES

Address TROY, N.

Date FEB 5

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TROY, N. Y.

FEB 7- 1910

The Boston Symphony orchestra will appear in concert at Music hall to-night with Olga Samaroff, the pianist, as soloist. The demand for seats has been so large that to-day reservations are being made in the gallery. The concert will be the star event of the musical season in this section of the country, and a rare treat. The orchestra is simply incomparable, while Mme. Samaroff occupies a place among the greatest pianists of the world.

EVENING NEWS

Buffalo, N. Y.

FEB 1- 1910

BOSTON SYMPHONY'S SUPERB PROGRAM

Famous Orchestra Led by Max Fiedler Evokes Storm of Applause from Vast Audience

ROCHMANINOFF IS ACCORDED OVATION

The Boston Symphony Orchestra gave its annual Buffalo concert last night in Convention Hall before an audience which in point of size and appreciation did full honor to the notable event.

Conductor Fiedler's program was most delightful, offering as it did such variety of composition, each so compelling and individual in its interest. It began with Weber's overture to Euryanthe, a work that glows with poetry and enchantment and in which the wonderful powers of the composer in imaginative insight and supremely beautiful orchestral writing are found to an unsurpassed degree. Mr. Fiedler conducted this with a warmth of feeling and enthusiasm for the music that communicated itself to his audience and brought immense applause for the performance.

Vivid Scheherazade.

Scheherazade, a symphonic suite after "The Thousand Nights and a Night," by Rimsky-Korsakoff, was a work that showed the virtuosity of the orchestra and the masterly qualities of Mr. Fiedler. It is program music of the most vivid type, nowhere deeply emotional but of intense interest and might be an exposition of the powers of an orchestra, so abounding is it in searching, poignant and effectual expression.

The Scheherazado motive, which is played by solo violin, opens the first movement which is full of the wave motion of the sea and is heard again in the second, the "Story of the Kalandar-Prince," where there are passages for wood-wind instruments that are as definite and vivid as speech. The third movement is simple, easily followed, being built on a broad melodic strain. The last movement, "Festival at Bagdad," and destruction at sea, is the climax of the composer's remarkable genius for orchestral resource and power of rythmic and thematic elaboration. A brilliant, incisive and colorful performance was given this work that aroused a storm of applause.

A great event of the evening was the first appearance of Sergei Rachmaninoff, who played his own second concerto for piano.

Rachmaninoff Triumphed.

Mr. Rachmaninoff is today one of the most distinguished of the modern Russian school, which is associated the world over with Tschaikowsky. He has written in all the larger forms and while his writing is permeated with the common Russian characteristic of melancholy, he has a style of musical speech that are individual and unique. His second concerto is a most genial work, full of dignity and an impressive quality of earnestness.

The pianist's manner of performance bears the stamp of sincerity and loftiness of spirit absorbed to self-forgetfulness in his task as interpreter. Such qualities are too rare and powerful not to irresistibly impress, and the reception given Mr. Rachmaninoff last night was a repetition of every other since his appearance in America. Numberless recalls brought the famous composer forward.

The concert closed with performances of the "Waldweben," from Siegfried, and the prelude and "Love Death," from Tristan and Isolde, of which the latter was a revelation of Mr. Fiedler's qualities of expressiveness, illumination of poetic beauty and large field of sympathy, all of which were reflected in the delicacy and splendor of tone and sensitiveness of response of the orchestra on which he played as an instrument.

The beautiful concert was under the local management of Mrs. Mal Davis Smith.

The First Established and Most Complete Newspaper Cutting Bureau in the World

CLEVELAND, O.

JAN 28 1910

The Boston Symphony Orchestra comes to Cleveland with Max Fiedler, its conductor, Wednesday, February 2, for its only appearance this season. This orchestra is the first and most successfully subsidized organization of its kind in this country.

[115]

MORNING EXPRESS
Buffalo, N. Y.
FEB 1- 191

RUSSIAN AIRS PLEASED ALL

Boston Symphony Orchestra scores gratifying Success.

RACHMANINOFF, TOO

Pianist of great Virtuosity and artistic Ability.

One of the gala musical events to which Buffalo looks forward each season, a concert by the Boston Symphony Orchestra, Max Fiedler, conductor, took place last evening in Convention Hall. That Buffalonians appreciated and enjoyed the rare musical treat was proved by the very large audience present and the ovations with which the achievements of Mr. Fiedler, his players and the assisting soloist were greeted.

The programme contained Weber's Euryanthe, the overture; Rimsky-Korsakoff's symphonic suite, Scheherazade; Waldweben, from Siegfried, and the Prelude and Love Death from Tristan and Isolde. Of special interest was the Russian suite, founded upon stories from the Arabian Nights. It was given last evening for the first time in its entirety in this city, although the third movement of the suite was played a few seasons ago by the Pittsburg Orchestra, under Mr. Paur.

The first three numbers in the Scheherazade suite are named, respectively, The Sea and Sindbad's Ship, Story of the Calendar Prince, The Young Prince and Princess; the fourth is a mosaic, describing especially the wreck of the ship. Rimsky-Korsakoff, was in his later life music inspector of the Russian fleet, with the rank of admiral, and he knew every phase of the sea. It is not strange, therefore, that his tone picture of the waves and the vessel gliding over its surface should be one of particular beauty and effectiveness. The rippling of the harp and the beautiful motive of the woodwind and 'cellos above it formed one of the most lovely passages of a series of beautiful phrases.

The audience showed especial appreciation of the third movement, one of greater simplicity than the other numbers. The entire suite was marked by a gorgeousness of orchestration and a richness of harmony that gave it irresistible fascination. Both the intrisic beauty of the music and the manner of its performance held the absorobed attention of the listeners, and Mr. Fiedler was male to boy his acknowledgments many times at its close before the applause subsided.

The tonal quality of the Boston Symphony Orchestra is so lovely that whatever the orchestra plays is delightful. Mr. Fiedler's readings are always sane, conservative and thoroughly musical. He does not raise into distinct prominence the inner melodic voices, as do some of his colleagues in the field of directing, and sometimes the musical listener longs for greater stress on the underlying melodies, but all the essentials of beautiful orchestral work are present in the playing of the men under Mr. Fiedler's baton.

Sergei Rachmaninoff, the great Russian composer, conductor and pianist, was the soloist. He appeared as the player of his own second concerto for piano, in C minor. His manly, strong and unaffected personality won the favor of the audience at once, and his artistic ability aroused heartiest admiration. He proved to be a pianist of solid attainments, with fine depth and beauty of tone, and a technique adequate to all demands upon it.

His concerto showed that he has greater instinct for harmony than for melody, at least, that was the impression made at first hearing. Though the work is very rich and full in its harmonies and orchestral scoring, the themes of the concerto do not impress one as being particularly spontaneous or beautiful. In the last movement, a tremendous exhibition of virtuosity was given by the player, and he was recalled many times at its close. Mr. Fiedler provided a finely balanced and discreet accompaniment for the soloist.

M. M. H.

From ....

Address ....

Date ....

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COURIER
Buffalo, N. Y.
FEB 1-

BOSTON SYMPHONY AND RACHMANINOFF

Marvelous Beauty and Clarity of Tone Too Heavenly for Words.

DYNAMIC POWER OF RUSSIAN PIANIST EXCELS ROSENTHAL

The Boston Symphony Orchestra, with the distinguished Russian composer and pianist, Sergei Rachmaninoff, furnished the greatest treat of the musical season at Convention Hall last evening before an audience that filled the building to the doors and which sat spellbound under the influence of the glorious programme rendered by both orchestra and soloist. Under the able direction of Max Fiedler, the orchestra played with splendid nobility and poise, and his reading of every number was that of the great musician whose reverence for his art was the dominant feature in his conducting.

The opening number was the brilliant overture to the opera "Euryanthe," by Weber, which was characterized by a splendid distinctness of detail and outline. The extraordinary demands made upon the different instruments produced effects that stood forth with marvelous beauty and clarity of tone, and the exquisite harmonies arranged for the strings alone were heavenly beyond description.

The Symphonic Suite "Scheherazade," by Rimsky-Korsakoff, served to bring out the full resources of the orchestra, and this oriental work, almost barbaric at times, riotous with color and sensuous melody, and again, delicate and poetic, offered in its four movements a series of tonal pictures of infinite beauty. The applause that greeted its close was so long that Mr. Fiedler and the members of his orchestra were obliged to bow their acknowledgements before the audience could be quieted.

Two Wagner numbers were a fitting close to the magnificent programme, Waldweben, from "Siegfried," Act II, being superbly played, while the haunting music of the Prelude and "Love Death," from "Tristan and Isolde," was given a matchless interpretation.

Widespread interest was felt in the first appearance in Buffalo of the famous Russian pianist, Rachmaninoff, who took his audience by storm, playing with the orchestra his own Concerto Op. 18. This wonderfully endowed young artist is a veritable Titan at the piano. He possesses all the dynamic power of Rosenthal and seems to excel all others who have gone before him. His is a talent so stupendous that he carries in him resources that respond readily to all the varying moods of the music, while he reveals the most dazzling technic and threads the amazing difficulties of a work with the utmost ease.

The sounding of the first clarion note in the first movement chained the attention of his audience, and the dramatic intensity of the entire movement carried his hearers along with him, leaving them breathless with amazement at the mastery of his instrument. Equally compelling was he in the Adagio, a ravishing melody, while the mighty, insurpassable brilliancy of his genius illumined the charming Allegro Scherzando of the last movement. At its close he was given an ovation seldom accorded any artist in Buffalo. The hall rang with applause and the eminent pianist was compelled to return innumerable times to bow his acknowledgements. Last evening marked the close of Rachmaninoff's American tour. He sails at once for Russia.

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EVENING NEWS
Buffalo, N. Y.
FEB 1- 1910

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The First Established and Most Complete Newspaper Cutting Bureau in the World

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[115]

EVENING NEWS
Buffalo, N. Y.
JAN 30 1910

SUNDAY NEWS MUSIC PAGE.

COMING GREAT WEEK OF MUSIC IN BUFFALO

Boston Symphony Orchestra Tomorrow —Sangerbund Concert on Wednesday —Busoni Recital on Friday—Tetrazzini at Shea's on Sunday.

No greater event will occur in Buffalo's present musical season than the annual concert of the Boston Symphony Orchestra, which will be given in Convention Hall tomorrow evening. The reputation of this great organization has grown far beyond national to being international, and none are more tireless in singing its praises than the most famous artists who have been associated with it, some of the most famous of the world's greatest conductors.

Max Fiedler, the present conductor, has arranged a program of extraordinary interest, only one number of which will be familiar to the audience. The principal orchestral work will be "Scheherazade," a symphonic suite by Rimsky-Korsakoff, one of the last of that mighty group, among which was Tschaikowsky, that placed Russia in the fore rank of modern music.

Many conneiseurs give to the soloist of the evening, Rachmaninoff, the place held in turn by Tschaikowski and Rimsky-Korsakoff as the greatest of living Russian composers. His visit to Buffalo is one of the red letter events in local musical history. He will play his own second concerto for piano and orchestra. Orchestral numbers by Weber, overture to "Euranthe," and Wagner; "Waldweben, from "Siegfried," and prelude and "Love Death" from "Tristan and Isolde," complete the beautiful program.

Rachmaninoff, the soloist of the evening, was introduced to the larger cities of this country by means of the Boston Symphony Orchestra, and one need not exaggerate by saying that no musician has ever visited this country who has made a deeper impression on the musical public than this tall, simple-mannered, unassuming Russian. Rachmaninoff is a great composer; he has shown himself to be a great conductor; and unlike most composers, he is a truly great pianist. He has an enormous technique, of which he is so thoroughy a master that one forgets the wonders he performs with his fingers and wrists. He is the possessor of a tone of luscious quality, and he has a personality which fascinates an audience immediately. At least, that has been true wherever he has played so far.

The program in its proper order is as follows:

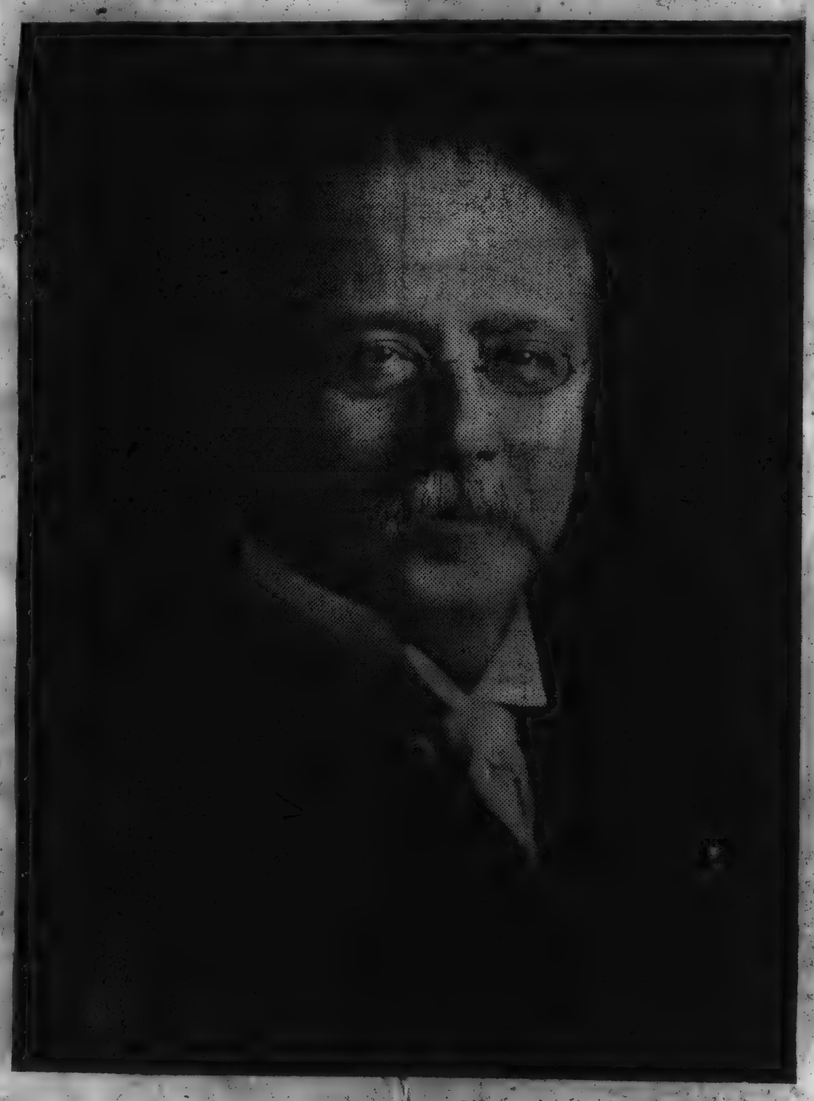
Overture to the opera "Euryanthe" ..... Weber
Symphonic Suite, "Scheherazade," (after "The Thousand Nights and a Night") .. Rimsky-Korsakoff
Second Concerto for pianoforte and orchestra, op. 18 ..... Rachmaninoff
(a) "Waldweben," from "Siegfried," Act II ..... Wagner
(b) Prelude and "Love Death," from "Tristan and Isolde" Wagner
Soloist, Sergei Rachmaninoff.

"Bells of St. Michael's Tower" Stewart
Epilogue from "Caractacus" ..... Sir Edward Elgar

TETRAZZINI TO SING CELEBRATED ARIAS.

Mme. Tetrazzini, who is regarded as the most eminent exponent of the Italian art of singing, is to be heard at Shea's Theater, Sunday afternoon, February 6. Mme. Tetrazzini is called the "Queen of Coloratura Sopranos," and she has achieved such triumphs as none since the days of Adelina Patti. Not only is she the greatest technician, possessing absolute mastery over her vocal

MAX FIEDLER.



Conductor of the famous Boston Symphony Orchestra to be heard at Convention Hall tomorrow evening. —Photo by Garo.

From TOWN TOPICS
Address CLEVELAND, OHIO
Date JAN 22 1910

The Boston Symphony Orchestra comes to Cleveland on February second for its annual concert in the symphony series.

The Boston Symphony Orchestra has been called in the past an "orchestra of virtusoi," and if this was true five years ago when the phrase was coined, it is true today. With the possible exception of the orchestra of the Paris Conservatoire, there is no organization of the kind in the world that contains so many acknowledged masters of the art, and the Paris Conservatoire is hardly to be classed with the Boston Symphony because its concerts are only occasional, and it lacks the opportunity for complete drilling that the Boston Symphony has.

It would be difficult to say which section of the orchestra excels. Its strings are wonderful in their plangent brilliancy and in the ease with which they overcome technical difficulties of the greatest magnitude. The wood-wind section is celebrated wherever the fame of the orchestra has penetrated, while the brass section with its horns and trumpets and trombones is on a par with the others. In the strings are such famous violinists as Hess, Noack, Roth, Kuntz, Krafft, Theodorowicz and Barbleben; Warnke, Keller, Belinski, Kautzenbach among the 'cellos; Ferir, Gietzen and Rennert among the violas; Keller, Huber and Agnesy among the double basses; men, all of them, famous as virtuosi of their instruments aside from their work in the orchestra. In the wood-wind section is Longy, unquestionably the greatest master of the oboe in the world, and only less famous than he are Andre Maquarre, the first flute, Grisez, the first clarinet, and Sadony, the first bassoon. In the horn sections are Max Hess and Georg Wendler, artists that are the envy of every other orchestra in this country, while in Kloepfel the orchestra possesses probably the finest trumpet in the world. These names are simply picked out at random, for what is said of them is true probably of every other member of the orchestra, for the orchestra has been organized regardless of expense, the sole purpose being to make it better than any other in the world, and in twenty-nine years of existence it has held undisputed place among the bands of America, and now is unquestionably the greatest orchestra in the world.

PLAIN DEALER
CLEVELAND, OHIO
JAN 28 1910

Boston Sympohny Orchestra.

The pre-eminence of the Boston Symphony orchestra, which is to give a concert in Grays' armory, Cleveland, on Wednesday evening, Feb. 2, at 8 o'clock, is recognized by all musicians who visit this country. In fact, it is a very serious handicap for a musician—that is to say, a pianist, violinist or cellist—who comes to make a tour of America if he does not get an engagement with this orchestra. The orchestra does not use many soloists and there is a hard and fast rule that it never engages any soloists but those of foremost rank.

Moreover, unlike every other orchestra in this country, and one may say with equal truth every other orchestra in the world, the Boston Symphony, as such, can never be engaged. It exists solely for the purpose of giving its own concerts, and while smaller orchestras are often made up of men belonging to the Boston Symphony, at such times the leading members of the orchestra do not play and, naturally, its conductor does not conduct. It is practically a "sine qua non" of a successful tour in this country that an artist be able to advertise that he has been engaged by the Boston Symphony. This state of affairs rules with no other orchestra in the country.

Newspaper Cutting Bureau in the World
From CATHOLIC UNIVERSE
Address CLEVELAND, OHIO
Date FEB 4 1910

Mischa Elman.

The most astonishing musical talent that the world has known for many years and perhaps the most remarkable violinistic talent that the world has known since the great Italian Paganini, is what is asserted of Mischa Elman, the young Russian lad who will be heard at the Grays' Armory on next Tuesday evening. Mischa Elman came out of Russia four years ago, a boy of fourteen, and conquered Germany. Three years ago he went to London and conquered that great city. Last month he came to New York and it was the same story, and within the last few weeks he has made a tour with the Boston Symphony Orchestra playing in Philadelphia, Baltimore, Brooklyn, Washington, Rochester and Buffalo, and in Chicago with the Thomas orchestra, and received receptions the like of which have not been seen since Paderewski first began to play before the American public.

CLEVELAND, OHIO
JAN 28 1910

One of the interesting personalities of the Boston Symphony Orchestra, which will give a concert in the Grays' Armory on Wednesday evening, February 2, is Willy Hess, the concert master. He spent some years in this country at the end of the '60s, when he became famous as a "boy wonder." At that time his father, as well as Theodore Thomas and Morris Steinert, were first violins in an orchestra together. Young Hess returned to Holland when he was a lad of twelve, and there pursued the career of a virtuoso until he came to Boston four years ago to take his present position.

If Hess wished to follow the wandering life of a solo artist he would hold a position among the great violinists. Not a small part of the beauty of the string section of the Boston Symphony is due to his remarkable authority as concert master.

Newspaper Cutting Bureau in the World
TOWN TOPICS
CLEVELAND, OHIO
JAN 29 1910

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Overture to the opera "The Sold Bride" ..... Smetana
Symphony No. 2 in D major op. 73 ..... Brahms
Symphonic Suite "Scheherazade" ..... Rimsky-Korsakoff
Symphonic Poem "Les Preludes" ..... Liszt

The works chosen are well calculated to please a wide variety of tastes. The symphony is one of the most beautiful of Brahms' compositions. It is interesting to read the comment of the famous German critic Hanslick on the work after its first hearing in 1877: "The character of this symphony may be described concisely as peaceful, tender, but not of effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditated seriousness." And again: "Mozartian blood flows in its veins—it possesses a sunny clearness."

Les Preludes, of Liszt, is one of the familiar things that some one is sure to request each season. It has a poignant beauty and it will be more than delightful to hear it given by the Boston men.

EVENING NEWS
Buffalo, N. Y.
JAN 30 1910

SUNDAY NEWS MUSIC PAGE.

COMING GREAT WEEK OF MUSIC IN BUFFALO

Boston Symphony Orchestra Tomorrow —Sangerbund Concert on Wednesday —Busoni Recital on Friday—Tetrazzini at Shea's on Sunday.

No greater event will occur in Buffalo's present musical season than the annual concert of the Boston Symphony Orchestra, which will be given in Convention Hall tomorrow evening. The reputation of this great organization has grown far beyond national to being international, and none are more tireless in singing its praises than the most famous artists who have been associated with it, some of the most famous of the world's greatest conductors.

Max Fiedler, the present conductor, has arranged a program of extraordinary interest, only one number of which will be familiar to the audience. The principal orchestral work will be "Scheherazade," a symphonic suite by Rimsky-Korsakoff, one of the last of that mighty group, among which was Tschaikowsky, that placed Russia in the forerank of modern music.

Many conneiseurs give to the soloist of the evening, Rachmaninoff, the place held in turn by Tschaikowski and Rimsky-Korsakoff as the greatest of living Russian composers. His visit to Buffalo is one of the red letter events in local musical history. He will play his own second concerto for piano and orchestra. Orchestral numbers by Weber, overture to "Euranthe," and Wagner; "Waldweben, from "Siegfried," and prelude and "Love Death" from "Tristan and Isolde," complete the beautiful program.

Rachmaninoff, the soloist of the evening, was introduced to the larger cities of this country by means of the Boston Symphony Orchestra, and one need not exaggerate by saying that no musician has ever visited this country who has made a deeper impression on the musical public than this tall, simple-mannered, unassuming Russian. Rachmaninoff is a great composer; he has shown himself to be a great conductor; and unlike most composers, he is a truly great pianist. He has an enormous technique, of which he is so thoroughy a master that one forgets the wonders he performs with his fingers and wrists. He is the possessor of a tone of luscious quality, and he has a personality which fascinates an audience immediately. At least, that has been true wherever he has played so far.

The program in its proper order is as follows:

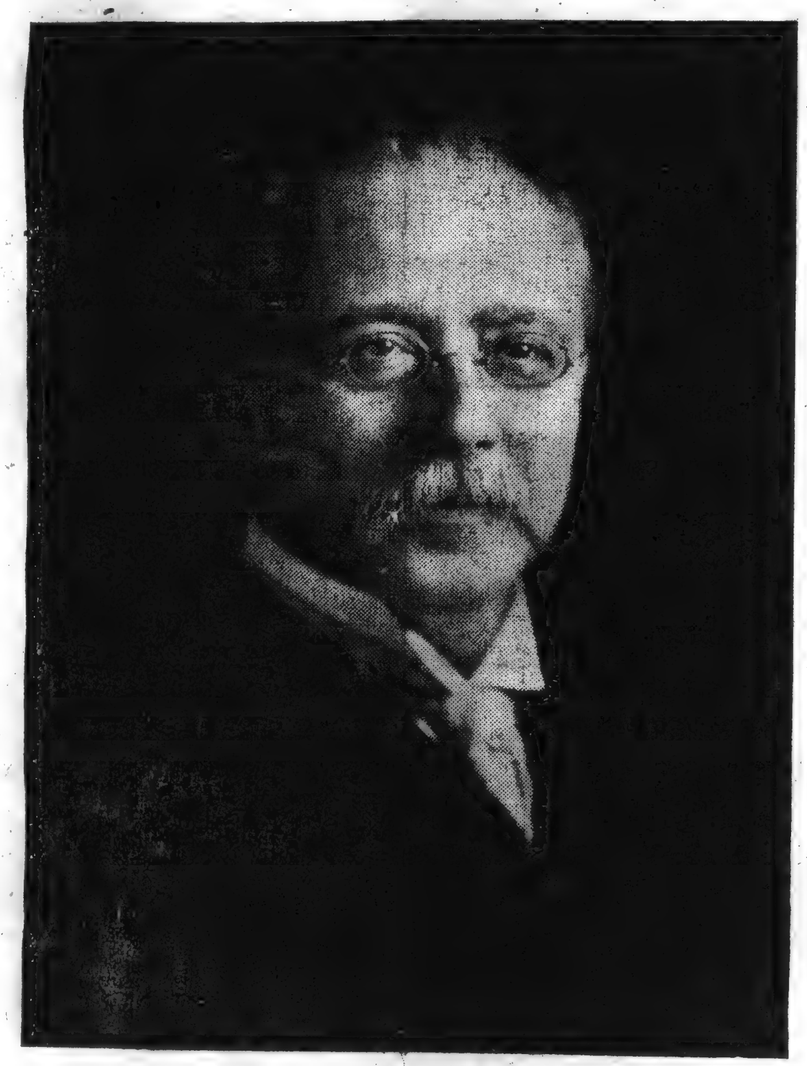
Overture to the opera "Euryanthe" ..... Weber
Symphonic Suite, "Scheherazade," (after "The Thousand Nights and a Night").. Rimsky-Korsakoff
Second Concerto for pianoforte and orchestra, op. 18..... Rachmaninoff
(a) "Waldweben," from "Siegfried," Act II..... Wagner
(b) Prelude and "Love Death," from "Tristan and Isolde". Wagner
Soloist, Sergei Rachmaninoff.

"Bells of St. Michael's Tower". Stewart
Epilogue from "Caractacus"..... Sir Edward Elgar

TETRAZZINI TO SING CELEBRATED ARIAS.

Mme. Tetrazzini, who is regarded as the most eminent exponent of the Italian art of singing, is to be heard at Shea's Theater, Sunday afternoon, February 6. Mme. Tetrazzini is called the "Queen of Coloratura Sopranos," and she has achieved such triumphs as none since the days of Adelina Patti. Not only is she the greatest technician, possessing absolute mastery over her vocal

MAX FIEDLER.



—Photo by Garo.

Conductor of the famous Boston Symphony Orchestra to be heard at Convention Hall tomorrow evening.

Newspaper Cutting Bureau in the World
From ..... OPIC
Address ..... CLEVELAND, OHIO
Date ..... JAN 22 1910

The Boston Symphony Orchestra comes to Cleveland on February second for its annual concert in the symphony series.

The Boston Symphony Orchestra has been called in the past an "orchestra of virtusoi," and if this was true five years ago when the phrase was coined, it is true today. With the possible exception of the orchestra of the Paris Conservatoire, there is no organization of the kind in the world that contains so many acknowledged masters of the art, and the Paris Conservatoire is hardly to be classed with the Boston Symphony because its concerts are only occasional, and it lacks the opportunity for complete drilling that the Boston Symphony has.

It would be difficult to say which section of the orchestra excels. Its strings are wonderful in their plangent brilliancy and in the ease with which they overcome technical difficulties of the greatest magnitude. The woodwind section is celebrated wherever the fame of the orchestra has penetrated, while the brass section with its horns and trumpets and trombones is on a par with the others. In the strings are such famous violinists as Hess, Noack, Roth, Kuntz, Krafft, Theodorowicz and Barbleben; Warnke, Keller, Belinski, Kautzenbach among the 'cellos; Ferir, Gietzen and Rennert among the violas; Keller, Huber and Agnesy among the double basses; men, all of them, famous as virtuosi of their instruments aside from their work in the orchestra. In the wood-wind section is Longy, unquestionably the greatest master of the oboe in the world, and only less famous than he are Andre Maquarre, the first flute, Grisez, the first clarinet, and Sadony, the first bassoon. In the horn sections are Max Hess and Georg Wendler, artists that are the envy of every other orchestra in this country, while in Kloepfel the orchestra possesses probably the finest trumpet in the world. These names are simply picked out at random, for what is said of them is true probably of every other member of the orchestra, for the orchestra has been organized regardless of expense, the sole purpose being to make it better than any other in the world, and in twenty-nine years of existence it has held undisputed place among the bands of America, and now is unquestionably the greatest orchestra in the world.

...ess ..... CLEVELAND, OHIO
...e .....

Boston Sympohny Orchestra.

The pre-eminence of the Boston Symphony orchestra, which is to give a concert in Grays' armory, Cleveland, on Wednesday evening, Feb. 2, at 8 o'clock, is recognized by all musicians who visit this country. In fact, it is a very serious handicap for a musician—that is to say, a pianist, violinist or cellist—who comes to make a tour of America if he does not get an engagement with this orchestra. The orchestra does not use many soloists and there is a hard and fast rule that it never engages any soloists but those of foremost rank.

Moreover, unlike every other orchestra in this country, and one may say with equal truth every other orchestra in the world, the Boston Symphony, as such, can never be engaged. It exists solely for the purpose of giving its own concerts, and while smaller orchestras are often made up of men belonging to the Boston Symphony, at such times the leading members of the orchestra do not play and, naturally, its conductor does not conduct. It is practically a "sine qua non" of a successful tour in this country that an artist be able to advertise that he has been engaged by the Boston Symphony. This state of affairs rules with no other orchestra in the country.

Newspaper Cutting Bureau in the World
From ..... CATHOLIC UNIVERSE
Address ..... CLEVELAND, OHIO
Date ..... FEB 4 1910

Mischa Elman.

The most astonishing musical talent that the world has known for many years and perhaps the most remarkable violinistic talent that the world has known since the great Italian Paganini, is what is asserted of Mischa Elman, the young Russian lad who will be heard at the Grays' Armory on next Tuesday evening. Mischa Elman came out of Russia four years ago, a boy of fourteen, and conquered Germany. Three years ago he went to London and conquered that great city. Last month he came to New York and it was the same story, and within the last few weeks he has made a tour with the Boston Symphony Orchestra playing in Philadelphia, Baltimore, Brooklyn, Washington, Rochester and Buffalo, and in Chicago with the Thomas orchestra, and received receptions the like of which have not been seen since Paderewski first began to play before the American public.

...ess ..... CLEVELAND, OHIO
...e ..... JAN 3 1910

One of the interesting personalities in the Boston Symphony Orchestra, which will give a concert in the Grays' Armory on Wednesday evening, February 2, is Willy Hess, the concert master. He spent some years in this country at the end of the '60s, when he became famous as a "boy wonder." At that time his father, as well as Theodore Thomas and Morris Steinert, were first violins in an orchestra together. Young Hess returned to Holland when he was a lad of twelve, and there pursued the career of a virtuoso until he came to Boston four years ago to take his present position.

If Hess wished to follow the wandering life of a solo artist he would hold a position among the great violinists. Not a small part of the beauty of the string section of the Boston Symphony is due to his remarkable authority as concert master.

Newspaper Cutting Bureau in the World
...m ..... TOWN TOPICS
...dress ..... CLEVELAND, OHIO
...e ..... JAN 29 1910

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Symphonic Poem "Les Preludes" ..... Liszt

The works chosen are well calculated to please a wide variety of tastes. The symphony is one of the most beautiful of Brahms' compositions. It is interesting to read the comment of the famous German critic Hanslick on the work after its first hearing in 1877: "The character of this symphony may be described concisely as peaceful, tender, but not of effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditated seriousness." And again: "Mozartian blood flows in its veins—it possesses a sunny clearness."

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Newspaper Cutting Bureau in the World
JAN 29 1910

The most astonishing musical talent that the world has known for many years, and, perhaps, the most remarkable violinistic talent since the days of Paganini, are the priceless possessions of Mischa Elman, the young Russian, whose colossal playing captured Cleveland last year, and who is to make his re-appearance Tuesday evening, February eighth, at the Grays' Armory.

The public here has shown an extraordinary interest in this greatest of the younger violinists of the present day, as last week's announcement

MAX FIEDLER
Director of the Boston Symphony Orchestra

—Photo by Garo

of the opening of the ticket sale at Burrows Brothers, resulted in over two hundred advance orders for seats to Elman's concert. His present American tour is booked to the end of the season. The local management finds it impossible to secure another date for Cleveland.

Elman came out of Russia five years ago, a little Jewish boy of fourteen, and conquered Germany. A year later he captured London. Last season he started on his first American tour and was immediately engaged as soloist with the Boston Symphony Orchestra, playing in Philadelphia, Baltimore, New York, Washington, Rochester and Buffalo. In Chicago he played with the Theodore Thomas Orchestra and received receptions of sensational character in every city in which he appeared.

The advance orders already received demonstrate that Cleveland has not forgotten Elman's sensational playing last year. At the second concert people stood three deep, filling the rear of Grays' Armory to the fire limit. The closing scenes of both of his concerts were as sensational as his playing. People stood up and cheered for several minutes, forcing Elman to three or four encores, until the janitor turned out the lights.

A very important part of the equipment of a symphony orchestra is its library. Under the present system of publishing music, the scores as a rule are very expensive. Many of the modern scores can not be sold, they can only be rented.

In Symphony Hall, Boston, there is a room which excites the envy and enthusiasm of musicians—the library room of the Boston Symphony Orchestra, now in existence for twenty-nine years. Naturally the orchestra has a tremendous collection. Under the supervision of John Sauerquell, who has been librarian for over twenty years, the library comprises several thousand titles and represents a total investment of close to a quarter of a million dollars.

At the same time, these scores could not be replaced for the same amount of money, as most of them are not to be had in the open market today at any price. This library, supplemented by the famous Brown collection in the Boston Public Library, gives Boston the finest collection

11

of music in the country, not even excepting that in the Congressional Library at Washington. The Boston orchestra comes only once a year, and its concert next Wednesday night will again demonstrate the great hold it has upon the admiration and affection of its friends.

The Tuesday Morning Musical Club

Newspaper Cutting Bureau in the World
POST
SYRACUSE, N.Y.
FEB 1 - 19

NEWS OF THE RAILROADS.

The members of the Boston Symphony Orchestra passed through Syracuse on a [illegible] train on the way to Buf- [illegible] orchestra returns to Syra- [illegible] a concert next Saturday night [illegible] Wieting Opera House. Their train [illegible] yesterday as a section of [illegible]

Newspaper Cutting Bureau in the World
From
Address CLEVELAND, OHIO
Date JAN 30 1910

BY PAUL H. TEICHERT.

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Symphonic Poem, "Les Preludes" ..... Liszt

The Boston Symphony Oschestra is no doubt the greatest orchestra in the world today. Its annual visits to certain cities of the Middle West are not made for monetary purposes. These visits serve in the nature to widen musical education rather than offering the public musical entertainment. Curiously enough, the great public is much interested in these concerts of the Boston Symphony Orchestra. But there is a reason for this.

The orchestra has been in existence for over twenty-five years. It was organized for educational purposes with a $1,000,000 endowment fund. Its financial basis practically secure from the beginning, the different conductors engaged during the past quarter of a century felt at liberty to offer an independent opinion. They made programs regardless of public taste. No concessions were made. This freedom and independence gave the orchestra the power to wield its influence over the public, musically less educated than today. There was no choice. Gradually the Boston people realized the importance of musical education over musical entertainment, and it accepted the situation.

Twenty-five years of the Boston orchestra's monetary independence resulted in a wonderful change of public opinion regarding matters musical all over the East. The orchestra visited every large city of importance east of Washington. Slowly its name and its purpose spread over the cities of the West. Today these cities, Cleveland included, fill the concert auditoriums to the last seat at the annual appearance of the Boston Symphony Orchestra. It has the respect of the people.

Newspaper Cutting Bureau in the World
PLAIN DEALER
ress CLEVELAND, OHIO
e JAN 30 1910

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There is no question as to the fact that the Boston Symphony orchestra, which is to give its annual concert in Cleveland next Wednesday evening at the Grays' armory under the direction of Max Fiedler, retained as conductor for another year is at the head of all the orchestras of the country. It is now in its twenty-ninth season, and several of its players have been associated with it from the beginning. It has often been called the "Orchestra of Virtuosi" because of the quality of musicianship of each of its members. It is composed of 100 men each an expert in his own particular line.

One of its chief glories is its wood wind choir which, by good judges, is regarded as the best in the world. This choir holds an important position in the following program of modern works to be presented by the orchestra next Wednesday evening:

Overture to the opera, "The Sold Bride" (Smetana); symphony No. 2 in D major op. 73 (Brahms); symphonic suite, "Scheherazade" (Rimsky-Korsakoff); symphonic poem, "Les Preludes" (Liszt).

The wood-wind department is the most important section of an orchestra because of the scarcity of really good players. The different conductors of the Boston Symphony orchestra have watched this section most carefully. Today it includes some of the greatest artists in the world.

George Longy, the first oboe player, came to the orchestra in 1898 from Paris, where he won the first prize in the conservatory in 1886 and was successively first oboeist of the Lamoureaux orchestra, the Opera Comique orchestra and the Colonne orchestra. Andre Maquarre, the first flutist, succeeded Jaquet, one of the La Bourgogne victims. He was a winner of the first prize in solfeggio in the conservatoire in 1892 and for the flute in 1893 and came to Boston from the Lamoureaux orchestra.

George Grisez, the first clarinetist, is a comparatively late comer, having succeeded Lebailly in the fall of 1904. His father was Leon Grisez, one of the greatest clarinetists of France and a winner of first prizes. When he was engaged for Boston he played first clarinet in the famous Conservatoire orchestra, the finest orchestra in France. Peter Sadony, the first bassoonist, came to Boston in the fall of 1905, from Cologne, where he taught in the conservatory and was first bassoonist of the celebrated Guerzenich orchestra. He brought with him a reputation of being the best bassoonist in Germany which he has fully sustained in this country.

The Press Clipping Bureau of the World and most Complete
Newspaper Cutting Bureau in the World
NEWS
CLEVELAND, OHIO.
FEB 5- 1910

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Newspaper Cutting Bureau in the World
POST
SYRACUSE, N.Y.
JAN 1 1910

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Max Fiedler, conductor of Boston Symphony orchestra at Grays' armory Wednesday.

Newspaper Cutting Bureau of the World
om POST
ddress SYRACUSE, N.Y.
JAN 8 - 1910

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The soloist, Madame Olga Samaroff, will play Rubinstein's concerto for pianoforte and orchestra in D minor.

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The Tuesday Morning Musical Club

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SYRACUSE, N.Y.
FEB 1 - 19

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From
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The First Established and most Complete Newspaper Cutting Bureau in the World
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The soloist, Madame Olga Samaroff, will play Rubinstein's concerto for pianoforte and orchestra in D minor.

Newspaper Cutting Bureau in the World
LEADER
CLEVELAND, OHIO
FEB 3 - 1910

BOSTON SYMPHONY VISITS CLEVELAND

Plays Before Large and Fashionable Audience at Armory.

The Boston Symphony Orchestra's annual visit to Cleveland last night drew a capacity house to the Grays' Armory. It brought the familiar lines of hundreds of carriages and automobiles and the familiar bad condition of the streets around the armory. Over two thousand people were forced to wade through slush and water before they reached the street cars waiting on Prospect avenue.

Max Fiedler, the successor of Dr. Muck, stood before the conductor's desk here for the second time last night as leader of that most perfect body of players, the Boston Symphony Orchestra. Again his manner and method forced upon the audience the impression that he is a strict disciplinarian; that he is a man of energetic and direct attitude; a leader who drives his will into the orchestra with sledge hammer force. From the moment he lifts his baton he is tense with alertness, merciless in his vigor, even melodramatic in his accomplishment of absolute precision.

A new side of his directorial character—one that stood more or less in the background at his first appearance here—came to the front last night, the emotional, and, strangely enough, during the Brahms Symphony, when it was not expected at all. Brahms, the conservator of classical form in modern dress, was expected to receive a strictly conventional reading. Instead Mr. Fiedler made the symphony a graphic picture of emotional solemnity, with lucid and transparent clarity of intellectual formality as the underlying drawing. The elegiac nature of the slow movement was intensely and insistently emphasized in thought, contents and expression. Rhetorical pauses were less noticeable last night. But his tendency of taking a slow tempo very slow was more perceptible than last year. He seeks, so to speak, a large, precise and kind beauty rather than a grin, gray and powerful persistency in his Brahms.

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PAUL E. TEICHERT.

CLEVELAND, OHIO
FEB 3 - 1910

BOSTON SYMPHONY CONCERT

BY WILSON G. SMITH.

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Fiedler's baton is working visible improvement. Banzai the baton and the bean!

POST
SYRACUSE, N.Y.
FEB 4 - 1910

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Newspaper Cutting Bureau in the World
POST
SYRACUSE, N.Y.
JAN 22 1910

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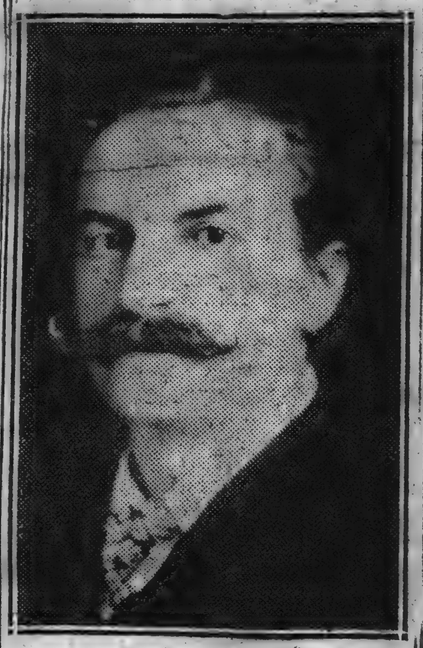
Messrs. Strube, Marquarre and Lenom are now regular members of the orchestra and will be in Syracuse on Saturday evening, February 5, in the Wieting Opera House.

The First Established and most Complete
Newspaper Cutting Bureau in the World
POST STANDARD
SYRACUSE, N.Y.

POPULAR SOLOIST WITH ORCHESTRA



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Newspaper Cutting Bureau in the World
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SYRACUSE, N.Y.
FEB 4 - 1910

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HERALD
SYRACUSE, N.Y.
JAN 24

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POST
SYRACUSE, N.Y.
FEB 3 - 1910

ENTERTAINMENTS

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JAN 28 19

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Newspaper Cutting Bureau in the World
SATURDAY NIGHT
DETROIT, MI
JAN 29 19

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Newspaper Cutting Bureau in the World
LEADER
CLEVELAND, OHIO
FEB 3 1910

BOSTON SYMPHONY VISITS CLEVELAND

Plays Before Large and Fashionable Audience at Armory.

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SYRACUSE, N. Y.
JAN 2 1910

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SYRACUSE, N. Y.
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CLEVELAND, O.
FEB 3 - 1910

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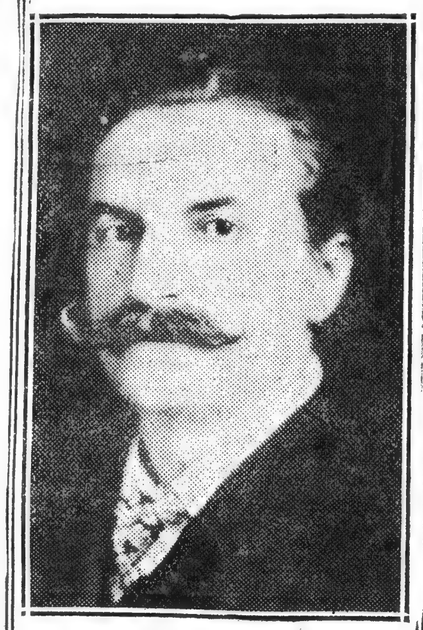
JAN 2 1910

POPULAR SOLOIST WITH ORCHESTRA



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ate ..... FEB 7
Newspaper Cutting Bureau in the World

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Newspaper Cutting Bureau in the World
SATURDAY NIGH
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Newspaper Cutting Bureau in the World
From POST
Address
Date

Entertainments

An Evening of Music

The concert of the Boston Symphony Orchestra last Saturday night was in all respects a conspicuous event in the musical history of this city. Every available seat in our most spacious auditorium had been claimed long before, and at a low estimate 500 persons who wanted to hear the concert were disappointed. Seldom if ever has a programme of first-class music been given in Syracuse amid such enthusiastic signs of appreciation; and this appreciation was for the music itself, no personal or local feeling entering the situation.

The audience made repeated and almost frantic efforts to get Olga Samaroff to play again, and to get Mr. Fiedler and his men to repeat part of the delightful "Arabian Nights" music. It was in vain. The Boston orchestra sticks to its austere and admirable rule. It refuses to break the continuity of a carefully constructed programme by responding to encores. While the roar of applause was still sounding Mme. Samaroff's piano was being trundled toward the wings.

Comment upon the musical features of such a programme tests not the programme but the commentator. There is no greater musical organization than the Boston Symphony Orchestra, and the pieces it performed from the four composers, Beethoven, Wagner, Rubenstein and Rimsky-Korsakoff, made up an adequately rounded selection of the best there is in the classic as well as the romantic schools. It was a relief to a good many of the audience to be excused for the moment from being tested further as to their power to assimilate such refreshments as Strauss and Debussy provide. It was a positive and rare delight to many more to be permitted to hear Beethoven's famous overture to "Fidelio" and the familiar "Tannhaeuser" music. These concessions to the natural desire of persons not proficient in music to hear again works that they may have heard before might well be imitated in programme making in this city hereafter, as well as the thoughtfulness which was shown in providing copious explanatory notes for all the pieces on the programme, and the great advantage afforded by Mr. Brockway's preparatory lecture of last Thursday night. Equal provision has never before been made for the understanding and enjoyment of a musical entertainment in this city.

The exquisite color and romance of the Russian music and the perfect confidence and effectiveness of Mme. Samaroff in her rendering of the gigantic difficulties of the Rubenstein concerto, as well as her wholly satisfying appeal to the eye of the beholder had much to do with the success of the programme; but the chief feature, of course, was the leadership of Mr. Fiedler and virtuosity of Mr. Fiedler's players. The merest tyro could not fail to perceive the perfection of tone and execution with which their work was done, and the graceful recognition the conductor made in first calling upon the concert meister, Willy Hess, and then the whole orchestra to rise in response to the applause after the second number, was fully appreciated.

CABLE ADDRESS, "TRIBUNE" NEW YORK
NEW YORK TRIBUNE
The First Established and Most Complete Newspaper Cutting Bureau in the World
NEWS
DETROIT, MICH.
JAN 16 1910

Unusual Program to Be Played by Boston Symphony Orchestra

Rimsky-Korsakoff's symphonic suite "Scheherazade" (after the Arabian Nights); Schumann's symphony in C major; Beethoven's "Egmont" overture—this is only part of the program to be given in the Light Guard armory Tuesday, Feb. 1, by the Boston Symphony orchestra under the baton of Max Fiedler.

Detroit is showing great interest in Russian music. The program of the Thomas orchestra introduced Borodin's "Sketch of the Steppes of Central Asia" and Liadow's "Tableau Musical," descriptive of the witch Baba-Yaga. Then the Detroit String quartet played a Borodin quartet. Now comes the Boston Symphony with a composition of the greatest of the new Russians, Rimsky-Korsakoff. Its rendition should demonstrate the high point of achievement that the latest Russian school has reached.

In playing a number such as this, the Boston Symphony orchestra again shows the independence for which it is noted. It is so much sui generis that it refuses to choose as its soloists any who are not of the first rank in musical ability. Therefore it is much sought after, for to play with the Boston orchestra is to receive at once the mark of excellence that spells success on a concert tour. But the Boston orchestra cannot be engaged [illegible] to furnish him a trial [illegible] of the orchestra may [illegible] organization's [illegible] Fiedler's leader-

DETROIT, MICH.
JAN 16 19

FIEDLER AND BOSTON SYMPHONY, THE NEXT

Rachmaninoff, Schumann and Beethoven to be Represented in Concert February 1.

Tuesday evening, February 1, the Boston Symphony orchestra under Max Fiedler, comes to the Light Guard armory, to give the fourth in the series of concerts provided this year by the Detroit Orchestral association. Several music critics have noted this season, that the orchestra never has been in finer condition, that it is playing with unusual brilliancy, elasticity and refinement of temper, and that the interpretations of its conductor, surpass even those that he offered last season.

In this city the orchestra will play a program selected by Mr. Fiedler and Frederick K. Stearns, president of the Detroit Orchestral association. It is not always easy to persuade the heads of big orchestras to carry extra music on tour for the benefit of a single city, but in this instance some notable concessions have been obtained, and it is probable, though not absolutely certain, that one of the Rachmaninoff compositions may be included in the program. Rachmaninoff's high standing has secured for him some unusual consideration since he came to America last autumn, for a winter's stay. Among other things he has been given the very rare honor of conducting the Boston orchestra. He ranks as the successor of Tschaikowsky among the Russian composers. The Boston Symphony orchestra will also play Schumann's G major symphony, Beethoven's "Egmont" overture and the Rimsky Korsakoff suite.

To those who were impressed by the quality of the strings in the New York Symphony orchestra it may be satisfying to recall that the string choir of the Boston orchestra has been world famous for very many years, and that no trouble or expense has been spared in making it the very best.

Newspaper Cutting Bureau in the World
TIMES
DETROIT, MICH.
JAN 22 19

The Boston Symphony orchestra, which is to give its only concert in Detroit this year in the Light Guard armory Tuesday evening, Feb. 1, is now in its twenty-ninth year, having given its first concert on Oct. 22, 1881. The concert in Detroit will be the two thousand seven hundred and eighty-fourth that it has given in that time. There are orchestras in Europe which are older, notably the Gewandhaus of Leipsic, the Philharmonic of London, and the Royal Court orchestra of Berlin, but with the exception of the Gewandhaus orchestra, these others are "occasional," gathering a few times each season to give concerts. The Boston Symphony nowadays gives from 105 to 112 concerts in the seven months that constitutes its season, and this is greater activity than is shown by any similar organization in the world. It is an unwritten law that the orchestra shall not play two concerts in one day, and it is very seldom that a concert and a rehearsal take place on the same day. Little things like this count mightily in the efficiency of an orchestra. The sale of seats for the Detroit concert will open at Grinnell's Saturday morning, Jan. 29.

From
Address
Date JAN 23. 1910

NOTHING LIKE THE BOSTON SYMPHONY

To Play With It "Makes" a Soloist; It is an Orchestra Composed of Virtuosi.

It is very seldom indeed that any one ventures to dispute the claims of the backers of the Boston Symphony orchestra, which appears here February 1, when they assert that it is the best organization of the sort in America if not in the world. It is a serious handicap for any pianist, 'cellist or violinist to fail to get an engagement with it, upon coming to America from Europe for the first time. The orchestra cannot be engaged by any soloist.

With the possible exception of the orchestra of the Paris conservatorie no organization in the world contains as many acknowledged masters of their art. The Paris conservatorie orchestra cannot be classed with the Boston Symphony, because its concerts are only occasional and it lacks opportunity for complete drill.

It is difficult to say which section of the Boston orchestra excels.

Its strings are wonderful in their brilliancy and in the ease with which they overcome technical difficulties of greatest magnitude. The wood-wind section is celebrated wherever the fame of the orchestra has penetrated, while the brass section with its horns and trombones is on a par with the others. In the strings are such famous violinists as Hess, Noack, Roth, Kuntz, Krafft, Theodorowicz and Barleben; among the 'cellists are Warnke, Keller, Belinski, Kautzenbach; among the violas, Ferir, Gietzen and Rennert; among the double basses, Keller, Huber and Agnesy. In the wood-wind section is Longy, unquestionably the greatest master of the oboe in the world, and only less famous than he are Andre Maquarre, the first flute; Grisez, the first clarinet, and Sadony, the first bassoon. In the horn sections are Max Hess and George Wendler, artists that are the envy of every other orchestra in this country, while in Kloepfel the orchestra possesses probably the finest trumpet in the world.

Newspaper Cutting Bureau in the World
TIMES
DETROIT, MICH.
JAN 30 1910

BOSTON SYMPHONY TUESDAY EVENING

Orchestral Association Will Take Usual Good Care of Those Who Attend Concert.

Director Max Fiedler has selected for the final number that his Boston Symphony orchestra is to give at the Light Guard armory Tuesday evening, Richard Strauss's poem, "Don Juan." Those who know Fiedler agree that though he is a master of Beethoven, he is at his best with Strauss, and critics generally have been enthusiastic over his interpretation of this particular composition.

This season the orchestra came into direct competition in its home city with a newly established permanent opera. Its management makes no secret of the fact that it feared the outcome. As a matter of fact, tickets for the symphony concerts were in greater demand than ever before.

Tuesday evening the Orchestra association will as usual make every effort to properly care for their patrons. The entrance at the west end of the armory, and the Brush street entrance, will be thrown open. The Brush street entrance will be for the exclusive use of those who arrive in carriages. Women in evening costume and light shoes who have endangered their health by standing indefinitely in the crowd before the main entrance, on wet nights may obtain immediate access to the hall by driving to the Brush street door. Footmen will be in attendance to assign carriage numbers and there will be proper police supervision at the close of the concert.

Newspaper Cutting Bureau in the World
TIMES
DETROIT, MICH.
JAN 31 19

That the Boston Symphony orchestra will be greeted by a capacity audience in the Light Guard armory, Tuesday evening, seems assured from the large sale of seats now going on at Grinnell's. This magnificent organization has always drawn the largest audience of any of the big orchestras brought to Detroit by the Detroit Orchestral association. Its full complement of men under Conductor Max Fiedler will play an attractive program Tuesday evening.

Newspaper Cutting Bureau in the World
TIMES
DETROIT, MICH.
FEB 1 - 1

BOSTON SYMPHONY HERE

Orchestra of High Reputation Plays at Armory Tonight.

The Boston Symphony orchestra will give a concert tonight in the Light Guard armory under the auspices of the Detroit Orchestral association. This is the only concert this sterling organization will give in Detroit ths season and the sale of seats thus far assures one of the biggest audiences of the year. Every arrangement has been made for the comfort of those attending. Carriages will go to the Brush street entrance and both doors on the Larned street side will be open.

Newspaper Cutting Bureau in the World
JOURNAL
DETROIT, MICH.
FEB 1- 1910

The most important of the concerts given under the direction of the Detroit Orchestral association will occur in the Light Guard armory this evening, when the program will be given by the Boston Symphony orchestra. Willy Hess, the concert master, who has often been heard here in solo work, will be found at his usual desk. It is an interesting fact that in its history of more than 25 years the Boston orchestra has had only five concert masters. Bernhard Listeman, now in Chicago, held the post during the first four seasons. Franz Kneisel succeeded him and remained concert master till 1903. E. Fernandez-Abos held the position in 1903 and 1904. Mr. Hess succeeded Mr. Fernandez-Abos, and he was relieved, while in Europe two years on leave of absence, by Carl Wendling.

Newspaper Cutting Bureau in the World
TIMES
DETROIT, MICH.
FEB 1- 19
FEB 1-

BOSTON SYMPHONY TONIGHT.

Splendid Program Arranged for Concert in Light Guard Armory.

The Boston Symphony orchestra will play the following splendid program in Light Guard armory, Tuesday evening: Overture to "Egmont" (Beethoven); symphony in C major (Schumann); symphonic suite (Rimsky-Korsakoff); symphonic poem, "Don Juan" (Strauss). The concert will commence promptly at 8:15 o'clock.

To obviate any delay in entering or leaving the building, the Brush-st. entrance will be used exclusively for carriages, and both Larned-st. entrances will be open. Such precautions are a necessity because of the fact that the Boston Symphony always draws a very large audience in Detroit.

From
Address DETROIT, MICH.
Date FEB 1-

Boston Symphony Tonight.

The Boston Symphony orchestra will play tonight in the Light Guard armory under the auspices of the Detroit Orchestral association. This is the only chance Detroit people will have this year to hear Max Fiedler and his organization, as this city is the extreme western point reached by the orchestra, which makes only one western trip a year. It will play this time in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse. Chicago is left out.

TIMES
Washington, D. C.

BOSTON SYMPHONY IS HERE TOMORROW

For First Time This Year There Will Be No Soloist on Program.

The fourth Boston Symphony Concert will be given in the National Theater tomorrow afternoon at 4:30 o'clock.

For the first time this year there will be no soloist and this fact has enabled Mr. Fiedler to give a complete and symmetrical program. The chief interest will center on the first performance in Washington of Rachmaninoff's symphonic poem, "The Isle of the Dead." The presence in America of this distinguished Russian pianist and conductor is considered one of the most notable incidents in the current musical season. Mr. Rachmaninoff distinguished himself as a pianist and as a conductor and composer, and this symphonic poem is the last of his orchestral works. Under his direction it has been played in Boston, New York, and Chicago, and everywhere it has enjoyed the most extraordinary success.

The symphony will be Schubert's "Unfinished," and the opening number will be Weber's overture, "Euryanthe." Two Wagnerian works bring the program to an end—the "Waldweben" from "Siegfried," and the overture "Rienzi." The program in full is as follows:

Weber, overture, "Euryanthe;" Schubert, symphony in B minor, "Unfinished;" Rachmaninoff, symphonic poem, "The Isle of the Dead;" Wagner, "Waldweben," from "Siegfried," Act II; Wagner, overture, "Rienzi."

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Entertainments

An Evening of Music.

The concert of the Boston Symphony Orchestra last Saturday night was in all respects a conspicuous event in the musical history of this city. Every available seat in our most spacious auditorium had been claimed long before, and at a low estimate 500 persons who wanted to hear the concert were disappointed. Seldom if ever has a programme of first-class music been given in Syracuse amid such enthusiastic signs of appreciation; and this appreciation was for the music itself, no personal or local feeling entering the situation.

The audience made repeated and almost frantic efforts to get Olga Samaroff to play again, and to get Mr. Fiedler and his men to repeat part of the delightful "Arabian Nights" music. It was in vain. The Boston orchestra sticks to its austere and admirable rule. It refuses to break the continuity of a carefully constructed programme by responding to encores. While the roar of applause was still sounding Mme. Samaroff's piano was being trundled toward the wings.

Comment upon the musical features of such a programme tests not the programme but the commentator. There is no greater musical organization than the Boston Symphony Orchestra, and the pieces it performed from the four composers, Beethoven, Wagner, Rubenstein and Rimsky-Korsakoff, made up an adequately rounded selection of the best there is in the classic as well as the romantic schools. It was a relief to a good many of the audience to be excused for the moment from being tested further as to their power to assimilate such refreshments as Strauss and Debussy provide. It was a positive and rare delight to many more to be permitted to hear Beethoven's famous overture to "Fidelio" and the familiar "Tannhaeuser" music. These concessions to the natural desire of persons not proficient in music to hear again works that they may have heard before might well be imitated in programme making in this city hereafter, as well as the thoughtfulness which was shown in providing copious explanatory notes for all the pieces on the programme, and the great advantage afforded by Mr. Brockway's preparatory lecture of last Thursday night. Equal provision has never before been made for the understanding and enjoyment of a musical entertainment in this city.

The exquisite color and romance of the Russian music and the perfect confidence and effectiveness of Mme. Samaroff in her rendering of the gigantic difficulties of the Rubenstein concerto, as well as her wholly satisfying appeal to the eye of the beholder had much to do with the success of the programme; but the chief feature, of course, was the leadership of Mr. Fiedler and virtuosity of Mr. Fiedler's players. The merest tyro could not fail to perceive the perfection of tone and execution with which their work was done, and the graceful recognition the conductor made in first calling upon the concert meister, Willy Hess, and then the whole orchestra to rise in response to the applause after the second number, was fully appreciated.

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NEWS
... DETROIT, MI...
JAN 16 1910

Unusual Program to Be Played by Boston Symphony Orchestra

Rimsky-Korsakoff's symphonic suite "Scheherazade" (after the Arabian Nights); Schumann's symphony in C major; Beethoven's "Egmont" overture—this is only part of the program to be given in the Light Guard armory Tuesday, Feb. 1, by the Boston Symphony orchestra, under the baton of Max Fiedler.

Detroit is showing great interest in Russian music. The program of the Thomas orchestra introduced Borodin's "Sketch of the Steppes of Central Asia" and Liadow's "Tableau Musical," descriptive of the witch Baba-Yaga. Then the Detroit String quartet played a Borodin quartet. Now comes the Boston Symphony with a composition of the greatest of the new Russians, Rimsky-Korsakoff. Its rendition should demonstrate the high point of achievement that the latest Russian school has reached.

In playing a number such as this, the Boston Symphony orchestra again shows the independence for which it is noted. It is so much sui generis that it refuses to choose as its soloists any who are not of the first rank in musical ability. Therefore it is much sought after, for to play with the Boston orchestra is to receive at once the mark of excellence that spells success on a concert tour. But the Boston orchestra cannot be engaged [illegible] musicians to furnish him a tri[illegible]. Members of the orchestra may [illegible] under the organization's [illegible] under Fiedler's leader-

FREE PRESS
DETROIT, MICH.
JAN 16 19

FIEDLER AND BOSTON SYMPHONY, THE NEXT

Rachmaninoff, Schumann and Beethoven to be Represented in Concert February 1.

Tuesday evening, February 1, the Boston Symphony orchestra under Max Fiedler, comes to the Light Guard armory, to give the fourth in the series of concerts provided this year by the Detroit Orchestral association. Several music critics have noted this season, that the orchestra never has been in finer condition, that it is playing with unusual brilliancy, elasticity and refinement of temper, and that the interpretations of its conductor, surpass even those that he offered last season.

In this city the orchestra will play a program selected by Mr. Fiedler and Frederick K. Stearns, president of the Detroit Orchestral association. It is not always easy to persuade the heads of big orchestras to carry extra music on tour for the benefit of a single city, but in this instance some notable concessions have been obtained, and it is probable, though not absolutely certain, that one of the Rachmaninoff compositions may be included in the program. Rachmaninoff's high standing has secured for him some unusual consideration since he came to America last autumn, for a winter's stay. Among other things he has been given the very rare honor of conducting the Boston orchestra. He ranks as the successor of Tschaikowsky among the Russian composers. The Boston Symphony orchestra will also play Schumann's G major symphony, Beethoven's "Egmont" overture and the Rimsky Korsakoff suite.

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Newspaper Cutting Bureau in the World
TIMES
... DETROIT, MICH.
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Newspaper Cutting Bureau in the World
TIMES
... DETROIT, MICH.
JAN 30 1910

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Newspaper Cutting Bureau in the World
JOURNAL
... DETROIT, MICH.
FEB 1 - 1910

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Newspaper Cutting Bureau in the World
TIMES
... DETROIT, MICH.
FEB 1 - 19

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TIMES
Washington, D. C.

BOSTON SYMPHONY IS HERE TOMORROW

For First Time This Year There Will Be No Soloist on Program.

The fourth Boston Symphony Concert will be given in the National Theater tomorrow afternoon at 4:30 o'clock.

For the first time this year there will be no soloist and this fact has enabled Mr. Fiedler to give a complete and symmetrical program. The chief interest will center on the first performance in Washington of Rachmaninoff's symphonic poem, "The Isle of the Dead." The presence in America of this distinguished Russian pianist and conductor is considered one of the most notable incidents in the current musical season. Mr. Rachmaninoff distinguished himself as a pianist and as a conductor and composer, and this symphonic poem is the last of his orchestral works. Under his direction it has been played in Boston, New York, and Chicago, and everywhere it has enjoyed the most extraordinary success.

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... DETROIT, M...
FEB 1 - 1

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Newspaper Cutting Bureau in the World
DETROIT, MICH.
FEB 2- 1910

BOSTON SYMPHONY DELIGHTS DETROITERS

The Boston Symphony orchestra has come and gone, but in the splendid program, splendidly given in the Light Guard armory Tuesday evening, the remarkable organization left even a greater impress than usual on musical Detroit. An audience that crowded every seat and corner, arrayed in its finest raiment, did honor to Max Fiedler and his men.

A more genuine capitulation to the classic muse of music has rarely been witnessed in Detroit than in the attitude of the audience. Perfect silence reigned during the numbers—an almost unknown thing at a concert—coughing, shuffling of feet and rustling of programs, to say nothing of the chatter of ushers and banging of doors in the rear, being the usual condition. The applause came as it should, after the last note of the composition had died away and not whenever and wherever some misguided enthusiast decided to vent superfluous energy. In fact it was a Detroit audience on its best behavior. Real music-lovers were there by the score, society in all its finery and a large contingent of the city's foreign citizens, German, French and Italian being heard on all sides. The attendance of the latter is no small indication of the fame of the Boston Symphony, for your true European is very loyal to the great orchestras of the old world and it is not easy for him to acknowledge the supremacy of the American organization.

At each hearing of the Boston Symphony it seems that the playing of the organization is so absolutely perfect that there remains nothing more to be attained, and yet, the next time, new beauty of tone is revealed, greater depth of dramatic effect, more appealing delicacy of expression and greater artistry must be accorded the players. The rank and file of the orchestra is made up of artists, each and every one a master of his individual instrument, the instrument itself the finest to be procured, the whole, trained to a perfection of ensemble almost incredible. Dr. Fiedler is a great conductor and he wields his baton over a group of great men, hence his graceful manner of pointing to the left and to the right of the players in acknowledging applause is but one demonstration of that greatness. At the close of the third number the applause was so insistent that the men rose in a body to bow their thanks.

The program was of a tremendous caliber. It included two of the older classics and two of the modern—the Beethoven "Egmont" overture and Schumann's symphony in C major for the former; Rimsky-Korsakoff's symphonic suite "Scheherazade" and Richard Strauss' tone poem "Don Juan" for the latter. The interpretation and the performance of all four were beyond criticism, and if greater art is possible, it is hardly likely the present generation of mortals will meet with it. Not only Boston but the whole of America should bow at the shrine of the Boston Symphony orchestra and be glad that Uncle Sam can claim it as one of the great institutions of the world.

The Detroit Orchestral association had seen to it that the material comfort of the audience was as well provided for as the armory permits. Every entrance was open for the coming and going of the large crowd, the carriages were handled with dispatch and both the seating and exit was accomplished with unusual smoothness.

ELLA MAE HAWTHORNE.

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NEW TRIBUNE
DETROIT, MICH.
FEB 13

MAX FIEDLER RE-ENGAGED

Will Conduct Boston Symphony Orchestra for Two Seasons More.

Detroiters will be interested in the fact that Max Fiedler has been re-engaged as conductor of the Boston Symphony orchestra for two more seasons. This is Mr. Fiedler's second year in Boston, and during that time he has adapted himself, not only to the labors of the position, but also to the life of the city. He stands unusually high in the affections and esteem of his men. The coming of Fiedler and his organization to Detroit is one of the events of the season, and it is a pleasure to know that he will have the leadership of this famous organization at least two seasons more.

DETROIT, MICH.
FEB 2- 19

Concert by the Boston Symphony Orchestra of Exceeding Beauty

Max Fiedler and his Boston Symphony orchestra played for a big audience at the Light Guard armory last evening, a program that has not been equaled this season so far as pure musical interest is concerned. They played it with a beauty of tone, a depth and breadth of expression, a fire and a pathos which is peculiarly the possession of the Boston organization.

The program was divided equally between the classics and the works of the modern composers. It opened with Beethoven's overture to Goethe's "Egmont," a work that contains some of the finest measures the master ever put into an orchestral score. This led up to the Schumann symphony No. 2. Schumann is not credited with many wanderings from the beaten paths of orthodoxy, but under the magic of the Fiedler baton, the strings and the woodwind, and the horns spun strange mysteries and painted unsuspected hues. Schumann is never spectacular in his beauty, which is perhaps the reason why it takes a violin choir of the quality possessed by the Boston orchestra to reveal all his coloring. The symphony is full of the constitutional sadness of its maker, even the lively scherzo is half mournful in its humor.

The second part of the program began with Rimsky-Korsakoff's symphonic suite, "Scheherazade." Here one is tossed headlong into the brassy skies and gaudy hues, the blare and mystery of the Arabian Nights. First one rocks with the ship upon which Sinbad sails into the unknown, then he listens to the cross-legged Kalender prince's tale of love and misfortune and hears the toots of his horn. He sees Bagdad in its glory, he beholds the ship of the wanderers as it crashes to pieces on the magnetic rock.

Max Fiedler stamped with his foot, his whole body seemed to quiver, and the orchestra plunged headlong into the Strauss tone poem, "Don Juan," which concluded the program. "Don Juan" is an unholy thing as Satin is unholy. The bacchanale from Tannhauser sounds in contrast like a church anthem. Yet it is so intense, so marvelous in its conception and portrayal of the vicissitudes of human love and passion that it compels almost unmeasured admiration and astonishment at the power of characterization revealed.

The orchestra and the conductor both appeared to be in love with the genius of the thing. Their interpretation was simply tremendous.

JOURNAL
DETROIT, MICH.
FEB 2- 1910

Musical Topics

Slavic temperament and the erotic fancies of a revolutionist gave color and piquancy to the program of the Boston Symphony orchestra magnificently played by that great organization in the Light Guard armory Tuesday evening. There were Beethoven, Schumann, Rimsky-Korsakoff and Strauss (Richard II.) represented in the excellent melodic fare offered by Director Fiedler and the last two composers proved to be the ones to provide the most enjoyable and interesting music.

The concert will long remain in the memory as one of the greatest delights that Detroit has been fortunate enough to enjoy in many seasons, for it was not only given by an organization that is excelled by none even abroad, but the selections were most alluring. The foundation stone of the program structure was the Schumann symphony, No. 2, C major. To many, possibly perverse, minds, this was the least enjoyable, the least interesting and the least valuable of any of the works played. The first two movements seem without beauty or inspiration and the fare rather thin musical provender. Of the four movements the Adagion expressivio revealed the greatest beauty and the greatest freedom of melodic invention. But the unresponsive auditor could not help entertaining the suggestion that Schumann's illness, suffered during the composition of the symphony, was the cause of weakness rather than of melancholy. The "Egmont" overture was the Beethoven number, a great work that appeals strongly, but one which does not offer such a minute description of text as some commentators would have one believe. The novelty of the evening was the Rimsky-Korsakoff symphonic suite, "Scheherazade" (after "The Thousand Nights and a Night") and divided into four incidents with titles vaguely suggesting incidents in the famous narrative. The composition is most curious in its rythms, its color, and its characteristic orchestral effects. It is difficult for a novice to determine sometimes whether the peculiarities are Russian or oriental; but the work becomes most appealing in its exotic beauty, a beauty that suggest mysticism and which is in its novelty and originality exceedingly piquant. The Strauss tone-poem, "Don Juan," made a remarkably effective climax to this splendid program and it was not the least valued and interesting of the numbers offered by any means. In spite of the unworthy source of his inspiration the composer has built up a wondrously beautiful and moving tone picture that takes possession of all one's senses. The great orchestra was given an ovation and an abundance of the appreciation went to Willy Hess, the concert master, who played finely the solo parts of the Rimsky-Korsakoff number. The crowd was better handled than at recent concerts and there was no difficulty in securing carriages.

NEW
DETROIT, MICH.
FEB 2-

Detroit Music Lovers Hear Grand Recital at Boston Symphony Concert

The Boston Symphony orchestra, an organization to which all American musicians and music lovers point with pride as having no peer in this country and probably not in the world, gave its only concert of the season in Detroit last night. The concert was one of the Detroit Orchestral association series and naturally a big audience greeted Max Fiedler and his musicians, for to miss this concert is to be deprived of one of the treats of the season.

The program opened with the overture to Goethe's "Egmont," by Beethoven, with its lamentation, the voices of the angry people and at the close a tumult of rejoicing, all exemplified and clearly defined in this masterpiece.

The real novelty of the program was the Rimsky-Korsakoff symphonic suite, "Scheherazade," after the "Thousand Nights and a Night," and the story of the music is to the effect that the Sultan Schahriar, persuaded by the falseness of women, had sworn to put to death each one of his wives after the first night. But the Sultana Scheherazda saved her life by interesting him in tales which she told him during one thousand and one nights. Through his curiosity the sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

The tales she strung together were depicted in a most realistic manner by the orchestra, the notes given with the program aiding materially in interpreting the music.

"Don Juan," a tone poem by Richard Strauss, full of color, was the closing number of the evening. The whole orchestral scheme is bizarre and unusual. This Don is in love with the whole feminine world, rather than the pursuit of the individual. At last he becomes pessimistic. The pursuit of beauty palls and at last he is satisfied to give up life itself. Before he does so, however, in desperation he indulges in a general carnival, the revels being depicted by bacchanalian music.

The individual selections were not only works of merit and given a flawless interpretation at the hands of the orchestra, but the program as a whole was a splendid arrangement of works of the masters. In the art of program making the director is pastmaster.

Newspaper Cutting Bureau in the World
SATURDAY NIGHT
DETROIT, MICH.
FEB 5 - 1910

Boston Symphony Orchestra

SAID Mrs. Max Fiedler, at the close of the Schumann Symphony, at the concert of the Boston Symphony Orchestra on Tuesday evening: "I am so glad the audience liked it, and that so hearty an expression of enthusiasm was shown, for it encourages the orchestra, and the men always play so much better when the appreciation is so marked."

Mrs. Fiedler expressed a universal truth in this remark, for all performers and singers put more heart in their work in an atmosphere of appreciation. It hardly seemed possible that the orchestra could have played better than it did in the Schumann Symphony. Schumann, as compared to some of the more brilliant symphony writers, is a little austere for the average musical listener. The spontaneous outburst of applause that followed each movement, and which was prolonged after the last until Mr. Fiedler had to acknowledge it several times, demonstrated that the taste for orchestral music of a higher order is growing among the patrons of the Detroit Orchestral Association. So much visible good is indeed apparent. The familiar measures of the great *Egmont* overture of Beethoven served admirably to prepare the attention for the wonderful beauties of the Schumann Symphony, which was never before played in Detroit.

The second part of the program was made up of music of a much lighter quality. The four pieces constituting the *Scheherazade Suite* of Rimsky-Korsakoff were not only delightful to listen to, but served to display the virtuosity of the various choirs of the orchestra as well as individual players. The violin solos that run through several movements were played with most exquisite finish by Willy Hess, the concertmeister. Each one seemed more beautiful as the composition progressed, culminating in the difficult harmonics at the close of the last movement, which Mr. Hess played with absolute purity of pitch and sweetness of tone. At the close of this composition, after the conductor and concertmeister had several times acknowledged the prolonged applause, Mr. Fiedler finally motioned to the entire orchestra to rise and accept the appreciation. Strauss' brilliant and thrilling *Don Juan* closed the program.

Mr. Fiedler expressed himself as greatly pleased with his Detroit reception, and said he should look forward with pleasure to playing before so responsive and appreciative an audience next season. Detroit can certainly return the compliment. A number of the members of the orchestra were expressing their satisfaction before the concert, that they were to play again in Detroit, as they had in past seasons found in this city one of the pleasantest audiences outside of Boston. Mr. C. A. Ellis, manager of the orchestra, who has been Col. Higginson's right-hand man ever since the orchestra was organized, who has never before accompanied the organization on its western tours, honored the occasion with his presence on this trip, and was so pleased with the reception the orchestra was accorded, and his impressions of Detroit were so pleasant, that he expressed his determination to come again on next season's visit.

All things considered, in point of attendance, and in the artistic success of the program, the concert was one of the most successful ever given by the Detroit Orchestral Association.

FREE PRESS
DETROIT, MICH.
FEB 6 19

WEST DEMANDS THE NEW MUSIC

Detroit Progressive in Choice of Program—Four Stars Here in Next Seven Days.

Before the Boston Symphony orchestra began the recent western tour, in which it included Detroit, the Boston Transcript published this comment: "The public of orchestral concerts in the middle west seems more eager to hear novel and ultra modern music than is the similar public in the east. Next week the symphony orchestra will pay its annual visit to two or three cities in the middle west, and in due course the local managers of the projected concerts sent to Mr. Fiedler their suggestions about programs. Apparently it was not the classics or the semi-classics that their public desire, but the music of their own time, even to Mr. d'Indy's symphony, for which Detroit in particular asked. As a matter of fact, the stronghold in America of hidebound and purblind conservatism is the New York that professes to be our music capital."

N. B.—Detroit did not land that d'Indy symphony.

[120]

Newspaper Cutting Bureau in the World
DETROIT, MICH.
FEB 2- 1910

BOSTON SYMPHONY DELIGHTS DETROITERS

The Boston Symphony orchestra has come and gone, but in the splendid program, splendidly given, in the Light Guard armory Tuesday evening, this remarkable organization left even a greater impress than usual on musical Detroit. An audience that crowded every seat and corner, arrayed in its finest raiment, did honor to Max Fiedler and his men.

A more genuine capitulation to the classic muse of music has rarely been witnessed in Detroit than in the attitude of the audience. Perfect silence reigned during the numbers—an almost unknown thing at a concert—coughing, shuffling of feet and rustling of programs, to say nothing of the chatter of ushers and banging of doors in the rear, being the usual condition. The applause came as it should, after the last note of the composition had died away and not whenever and wherever some misguided enthusiast decided to vent superfluous energy. In fact it was a Detroit audience on its best behavior. Real music-lovers were there by the score, society in all its finery and a large contingent of the city's foreign citizens, German, French and Italian being heard on all sides. The attendance of the latter is no small indication of the fame of the Boston Symphony, for your true European is very loyal to the great orchestras of the old world and it is not easy for him to acknowledge the supremacy of the American organization.

At each hearing of the Boston Symphony it seems that the playing of the organization is so absolutely perfect that there remains nothing more to be attained, and yet, the next time, new beauty of tone is revealed, greater depth of dramatic effect, more appealing delicacy of expression and greater artistry must be accorded the players. The rank and file of the orchestra is made up of artists, each and every one a master of his individual instrument, the instrument itself the finest to be procured, the whole, trained to a perfection of ensemble almost incredible. Dr. Fiedler is a great conductor and he wields his baton over a group of great men, hence his graceful manner of pointing to the left and to the right of the players in acknowledging applause is but one demonstration of that greatness. At the close of the third number the applause was so insistent that the men rose in a body to bow their thanks.

The program was of a tremendous caliber. It included two of the older classics and two of the modern—the Beethoven "Egmont" overture and Schumann's symphony in C major for the former; Rimsky-Korsakoff's symphonic suite "Scheherazade" and Richard Strauss' tone poem "Don Juan" for the latter. The interpretation and the performance of all four were beyond criticism, and if greater art is possible, it is hardly likely the present generation of mortals will meet with it. Not only Boston but the whole of America should bow at the shrine of the Boston Symphony orchestra and be glad that Uncle Sam can claim it as one of the great institutions of the world.

The Detroit Orchestral association had seen to it that the material comfort of the audience was as well provided for as the armory permits. Every entrance was open for the coming and going of the large crowd, the carriages were handled with dispatch and both the seating and exit was accomplished with unusual smoothness.

ELLA MAE HAWTHORNE.

Newspaper Cutting Bureau in the World
DETROIT, MICH.
FEB 2- 19

Concert by the Boston Symphony Orchestra of Exceeding Beauty

Max Fiedler and his Boston Symphony orchestra played for a big audience at the Light Guard armory last evening, a program that has not been equaled this season so far as pure musical interest is concerned. They played it with a beauty of tone, a depth and breadth of expression, a fire and a pathos which is peculiarly the possession of the Boston organization.

The program was divided equally between the classics and the works of the modern composers. It opened with Beethoven's overture to Goethe's "Egmont," a work that contains some of the finest measures the master ever put into an orchestral score. This led up to the Schumann symphony No. 2. Schumann is not credited with many wanderings from the beaten paths of orthodoxy, but under the magic of the Fiedler baton, the strings, and the woodwind, and the horns spun strange mysteries and painted unsuspected hues. Schumann is never spectacular in his beauty, which is perhaps the reason why it takes a violin choir of the quality possessed by the Boston orchestra to reveal all his coloring. The symphony is full of the constitutional sadness of its maker, even the lively scherzo is half mournful in its humor.

The second part of the program began with Rimsky-Korsakoff's symphonic suite, "Scheherazade." Here one is tossed headlong into the brassy skies and gaudy hues, the blare and mystery of the Arabian Nights. First one rocks with the ship upon which Sinbad sails into the unknown, then he listens to the cross-legged Kalender prince's tale of love and misfortune and hears the toots of his horn. He sees Bagdad in its glory, he beholds the ship of the wanderers as it crashes to pieces on the magnetic rock.

Max Fiedler stamped with his foot, his whole body seemed to quiver, and the orchestra plunged headlong into the Strauss tone poem, "Don Juan," which concluded the program. "Don Juan" is an unholy thing as Satin is unholy. The bacchanale from Tannhauser sounds in contrast like a church anthem. Yet it is so intense, so marvelous in its conception and portrayal of the vicissitudes of human love and passion that it compels almost unmeasured admiration and astonishment at the power of characterization revealed.

The orchestra and the conductor both appeared to be in love with the genius of the thing. Their interpretation was simply tremendous.

JOURNAL
DETROIT, MICH.
FEB 2- 1910

Musical Topics

Slavic temperament and the erotic fancies of a revolutionist gave color and piquancy to the program of the Boston Symphony orchestra, magnificently played by that great organization in the Light Guard armory Tuesday evening. There were Beethoven, Schumann, Rimsky-Korsakoff and Strauss (Richard II.) represented in the excellent melodic fare offered by Director Fiedler and the last two composers proved to be the ones to provide the most enjoyable and interesting music.

The concert will long remain in the memory as one of the greatest delights that Detroit has been fortunate enough to enjoy in many seasons, for it was not only given by an organization that is excelled by none even abroad, but the selections were most alluring. The foundation stone of the program structure was the Schumann symphony, No. 2, C major. To many, possibly perverse, minds, this was the least enjoyable, the least interesting and the least valuable of any of the works played. The first two movements seem without beauty or inspiration and the fare rather thin musical provender. Of the four movements the Adagion expressivio revealed the greatest beauty and the greatest freedom of melodic invention. But the unresponsive auditor could not help entertaining the suggestion that Schumann's illness, suffered during the composition of the symphony, was the cause of weakness rather than of melancholy. The "Egmont" overture was the Beethoven number, a great work that appeals strongly, but one which does not offer such a minute description of text as some commentators would have one believe. The novelty of the evening was the Rimsky-Korsakoff symphonic suite, "Scheherazade" (after "The Thousand Nights and a Night") and divided into four incidents with titles vaguely suggesting incidents in the famous narrative. The composition is most curious in its rythms, its color, and its characteristic orchestral effects. It is difficult for a novice to determine sometimes whether the peculiarities are Russian or oriental; but the work becomes most appealing in its exotic beauty, a beauty that suggest mysticism and which is in its novelty and originality exceedingly piquant. The Strauss tone-poem, "Don Juan," made a remarkably effective climax to this splendid program and it was not the least valued and interesting of the numbers offered by any means. In spite of the unworthy source of his inspiration the composer has built up a wondrously beautiful and moving tone picture that takes possession of all one's senses. The great orchestra was given an ovation and an abundance of the appreciation went to Willy Hess, the concert master, who played finely the solo parts of the Rimsky-Korsakoff number. The crowd was better handled than at recent concerts and there was no difficulty in securing carriages.

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DETROIT, MICH.
FEB 2-

Detroit Music Lovers Hear Grand Recital at Boston Symphony Concert

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The program opened with the overture to Goethe's "Egmont," by Beethoven, with its lamentation, the voices of the angry people and at the close a tumult of rejoicing, all exemplified and clearly defined in this masterpiece.

The real novelty of the program was the Rimsky-Korsakoff symphonic suite, "Scheherazade," after the "Thousand Nights and a Night," and the story of the music is to the effect that the Sultan Schahriar, persuaded by the falseness of women, had sworn to put to death each one of his wives after the first night. But the Sultana Scheherazda saved her life by interesting him in tales which she told him during one thousand and one nights. Through his curiosity the sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

The tales she strung together were depicted in a most realistic manner by the orchestra, the notes given with the program aiding materially in interpreting the music.

"Don Juan," a tone poem by Richard Strauss, full of color, was the closing number of the evening. The whole orchestral scheme is bizarre and unusual. This Don is in love with the whole feminine world, rather than the pursuit of the individual. At last he becomes pessimistic. The pursuit of beauty palls and at last he is satisfied to give up life itself. Before he does so, however, in desperation he indulges in a general carnival, the revels being depicted by bacchanalian music.

The individual selections were not only works of merit and given a flawless interpretation at the hands of the orchestra, but the program as a whole was a splendid arrangement of works of the masters. In the art of program making the director is pastmaster.

Newspaper Cutting Bureau in the World
NEWS TRIBUNE
DETROIT, MICH.
FEB 13

MAX FIEDLER RE-ENGAGED

Will Conduct Boston Symphony Orchestra for Two Seasons More.

Detroiters will be interested in the fact that Max Fiedler has been re-engaged as conductor of the Boston Symphony orchestra for two more seasons. This is Mr. Fiedler's second year in Boston, and during that time he has adapted himself, not only to the labors of the position, but also to the life of the city. He stands unusually high in the affections and esteem of his men. The coming of Fiedler and his organization to Detroit is one of the events of the season, and it is a pleasure to know that he will have the leadership of this famous organization at least two seasons more.

Newspaper Cutting Bureau in the World
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NIGHT
DETROIT, MICH.
FEB 5 - 1910

Boston Symphony Orchestra

SAID Mrs. Max Fiedler, at the close of the Schumann Symphony, at the concert of the Boston Symphony Orchestra on Tuesday evening: "I am so glad the audience liked it, and that so hearty an expression of enthusiasm was shown, for it encourages the orchestra, and the men always play so much better when the appreciation is so marked."

Mrs. Fiedler expressed a universal truth in this remark, for all performers and singers put more heart in their work in an atmosphere of appreciation. It hardly seemed possible that the orchestra could have played better than it did in the Schumann Symphony. Schumann, as compared to some of the more brilliant symphony writers, is a little austere for the average musical listener. The spontaneous outburst of applause that followed each movement, and which was prolonged after the last, until Mr. Fiedler had to acknowledge it several times, demonstrated that the taste for orchestral music of a higher order is growing among the patrons of the Detroit Orchestral Association. So much visible good is indeed apparent. The familiar measures of the great *Egmont* overture of Beethoven served admirably to prepare the attention for the wonderful beauties of the Schumann Symphony, which was never before played in Detroit.

The second part of the program was made up of music of a much lighter quality. The four pieces constituting the *Scheherazade Suite* of Rimsky-Korsakoff were not only delightful to listen to, but served to display the virtuosity of the various choirs of the orchestra as well as individual players. The violin solos that run through several movements were played with most exquisite finish by Willy Hess, the concertmeister. Each one seemed more beautiful as the composition progressed, culminating in the difficult harmonics at the close of the last movement, which Mr. Hess played with absolute purity of pitch and sweetness of tone. At the close of this composition, after the conductor and concertmeister had several times acknowledged the prolonged applause, Mr. Fiedler finally motioned to the entire orchestra to rise and accept the appreciation. Strauss' brilliant and thrilling *Don Juan* closed the program.

Mr. Fiedler expressed himself as greatly pleased with his Detroit reception, and said he should look forward with pleasure to playing before so responsive and appreciative an audience next season. Detroit can certainly return the compliment. A number of the members of the orchestra were expressing their satisfaction before the concert, that they were to play again in Detroit, as they had in past seasons found in this city one of the pleasantest audiences outside of Boston. Mr. C. A. Ellis, manager of the orchestra, who has been Col. Higginson's right-hand man ever since the orchestra was organized, who has never before accompanied the organization on its western tours, honored the occasion with his presence on this trip, and was so pleased with the reception the orchestra was accorded, and his impressions of Detroit were so pleasant, that he expressed his determination to come again on next season's visit.

All things considered, in point of attendance, and in the artistic success of the program, the concert was one of the most successful ever given by the Detroit Orchestral Association.

MICH
FEB 6 19

WEST DEMANDS THE NEW MUSIC

Detroit Progressive in Choice of Program—Four Stars Here in Next Seven Days.

Before the Boston Symphony orchestra began the recent western tour, in which it included Detroit, the Boston Transcript published this comment: "The public of orchestral concerts in the middle west seems more eager to hear novel and ultra modern music than is the similar public in the east. Next week the symphony orchestra will pay its annual visit to two or three cities in the middle west, and in due course the local managers of the projected concerts sent to Mr. Fiedler their suggestions about programs. Apparently it was not the classics or the semi-classics that their public desire, but the music of their own time, even to Mr. d'Indy's symphony, for which Detroit in particular asked. As a matter of fact, the stronghold in America of hidebound and purblind conservatism is the New York that professes to be our music capital."

N. B.—Detroit did not land that d'Indy symphony.

[120]

HERALD
Washington, D. C.
FEB 20 1910

SPECIAL ANNOUNCEMENTS.

Boston Symphony Orchestra.

The fourth Boston Symphony concert will be given in the New National Theater to-morrow afternoon at 4:30 o'clock. Owing to Washington's Birthday falling on Tuesday, the day on which the Boston Symphony concerts are usually given, the theater will be used for a matinee of its regular dramatic attraction, and the orchestra has had to make this change. The March concert will be given on Tuesday, as usual.

For the first time this year there will be no soloist, and this fact has enabled Mr. Fiedler to give a much more complete and symmetrical programme than has been the case in the past. The chief interest will center on the first performance in Washington of Rachmaninoff's symphonic poem, "The Isle of the Dead." The presence in America of this distinguished Russian pianist and conductor has been one of the most notable incidents in the current musical season.

The symphony will be Schubert's "Unfinished," the loveliest of all works of its kind, and the opening number will be Weber's overture, "Euryanthe." Two Wagnerian works bring the programme to an end, the "Waldweben," from "Siegfried," and the overture "Rienzi." The programme in full is as follows:

Weber—Overture, "Euryanthe."
Schubert—Symphony in B minor, "Unfinished."
Rachmaninoff—Symphonic poem, "The Isle of the Dead."
Wagner—"Waldweben," from "Siegfried," act 2.
Wagner—Overture, "Rienzi."

The Philadelphia Orchestra.

The Philadelphia Orchestra, both in its Philadelphia concerts and its out-of-town concerts, is closing up the tenth season in a blaze of orchestral glory, as it were. The director, Carl Pohlig, is already planning great things for the coming season of 1910-11, and as he has a five years' contract with the orchestra, the orchestra, under his baton, will enter upon a new era at one of the most important periods in the history of orchestral music in America.

At the coming concert in Washington, at the National Theater, on the afternoon of March 8, a particularly enticing programme has been arranged. Svendsen's "Carnaval in Paris" overture will lead the programme with its lively music, cosmopolitan in every sense, while the symphonic features will be Caesar Franck's superb symphony in D minor, one of the greatest works of the French master. Then, as a special attraction, Mr. Pohlig's own suite of sketches, entitled, "Impressions of America," which has aroused so much discussion in Philadelphia and throughout the country, will be heard. The concert will close with Wagner's overture to the "Flying Dutchman."

EVE. STAR
Washington, D. C.
FEB 21 1910

Boston Symphony Orchestra.

The fourth Boston Symphony concert will be given in the New National Theater tomorrow (Monday) afternoon, at 4:30 o'clock. Owing to Washington's birthday falling on Tuesday, the day on which the Boston Symphony concerts are usually given, the theater will be used for a matinee of its regular dramatic attraction, and the orchestra has had to make this change. The March concert will be given Tuesday, as usual.

For the first time this year there will be no soloist, and this fact has enabled Mr. Fiedler to give a much more complete and symmetrical program than has been the case in the past. Interest will center on the first performance in Washington of Rachmaninoff's symphonic poem, "The Isle of the Dead," suggested by the famous picture of the German artist Boecklin. The symphony will be Schubert's "Unfinished," and the opening number will be Weber's overture, "Euryanthe." Two Wagnerian works bring the program to an end—the "Waldweben" from "Siegfried" and the overture "Rienzi."

POST
Washington, D. C.
FEB 21 1910

MUSICAL ANNOUNCEMENTS.

National—Boston Symphony Orchestra.

The fourth Boston Symphony concert will be given in the National tomorrow afternoon at 4:30 o'clock. Owing to Washington's birthday falling on Tuesday, the day on which the Boston Symphony concerts are usually given, the theater will be used for a matinee of its regular dramatic attraction, and the orchestra has had to make this change. For the first time this year there will be no soloist, and this fact has enabled Mr. Fiedler to give a much more symmetrical program than usual. The chief interest will center on the first performance in Washington of Rachmaninoff's symphonic poem, "The Isle of the Dead." The presence in America of this distinguished Russian pianist and conductor has been one of the most notable incidents in the current musical season. Mr. Rachmaninoff distinguished himself as a pianist and as a composer, and this symphonic poem, the last of his orchestral works, will be Schubert's [illegible] symphony, another

STAR
Washington, D. C.
FEB 22 1910

Boston Symphony Orchestra.

At the Boston Symphony Orchestra's recital at the National Theater yesterday afternoon Rachmaninoff's symphonic poem, "The Island of the Dead," was given for the first time in Washington. It met with sincere appreciation. But little short of that in its difficulties, and yet exquisitely produced, were Wagner's "Waldweben" ("Life and Stir of the Forest") from the second act of Siegfried, and Schubert's unfinished symphony in B minor. The opening number of the splendid program was the overture to the opera "Euryanthe," by Weber, and the closing number Wagner's overture to "Rienzi."

SUN
Baltimore, Md.
FEB 23 19

Oratorio To Rehearse Symphony.

Max Fielder, director of the Boston Symphony Orchestra, which, assisted by the Baltimore Oratorio Society, will present Beethoven's "Ninth Symphony" at the Lyric on Tuesday night, will meet the members of the chorus of the local organization this evening in the east hall of the Peabody Institute for a special rehearsal.

The only orchestra rehearsal will be held at the Lyric at 10 o'clock Tuesday morning. It is announced that no visitors will be allowed.

The quartet for the occasion is composed of eminent soloists, including Mme. Corrinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Daniel Beddoe, tenor, and Claude Cunningham, bass. In addition to the symphony the orchestra will present Schumann's "Genevova" overture, and Willy Hess, concertmeister of the organization, will play Mendelssohn's concerto for violin and orchestra.

AMERICAN
Baltimore, Md.
FEB 20 191

Boston Symphony Orchestra.

The fourth Boston Symphony concert, which will be given in the Lyric Theater on next Tuesday evening, February 22, instead of the usual Wednesday, may be considered, generally speaking, as the most important the orchestra has ever given in this city, because for the first time it will give Beethoven's monumental Ninth Symphony, including the fourth and choral movement. In order to do this Mr. Fiedler has enlisted the co-operation of the Baltimore Oratorio Society, which for the past several weeks has been rehearsing the tremendously difficult choruses under the direction of its own conductor, Mr. Joseph Pache, and as the solo singers the best quartet for the purpose that is to be had in America has been engaged, consisting of Madame Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, bass.

Nor is this all, for Mr. Willy Hess, the concert master of the orchestra, will play as soloist the Mendelssohn Concerto.

SUN
Baltimore, Md.
FEB 20

IN HARMONY'S REALM

Oratorio Society To Assist Boston Symphony Orchestra Tuesday.

The fourth Boston Symphony concert, which will be given at the Lyric Tuesday instead of Wednesday, is regarded as one of the most important the orchestra has ever given in this city, because for the first time it will give Beethoven's monumental "Ninth Symphony," including the fourth and choral movements.

In order to do this Mr. Fiedler has enlisted the co-operation of the Baltimore Oratorio Society, which for the past few weeks has been rehearsing the choruses under the direction of its conductor, Mr. Joseph Pache. The soloists will be Mme. Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, bass.

Mr. Willy Hess, the concert master of the orchestra, will play, as soloist, the Mendelssohn concerto.

EVENING BULLETIN
Philadelphia, Pa.
FEB 19

"The Boston Symphony Orchestra will be heard for the fourth time this season at the Academy of Music next Wednesday evening, instead of on Monday evening, as usual. The program includes, as a solo feature, Brahms's Double Concerto for violin and 'cello, to be played by Willy Hess, the concertmeister, and Alwin Schroeder, the veteran 'cellist, formerly of the orchestra and the Kneisel Quartet. The orchestral interest centres in the performance of Rachmaninoff's symphonic poem, "The Isle of the Dead," recently played in Boston, under the direction of the composer, with great success. The program begins with Schubert's Unfinished Symphony, and ends with Strauss's "Till Eulenspiegel's Merry Pranks."

TELEGRAPH
Philadelphia, Pa.
FEB 19

THE attention of the clientele of the Boston Symphony concerts is called to the fact that the fourth concert in Philadelphia will be given on Wednesday evening next, instead of Monday, as usual. There will be two soloists—Willy Hess, the concert-master of the orchestra, and Alvin Schroeder, the 'cellist, formerly of the orchestra and of the Kneisel Quartette. These two will play a work rarely heard—Brahms' double concerto for violin and 'cello. The orchestra interest will centre in the performance of Rachmaninoff's symphonic poem, "The Isle of the Dead," which was recently played in Boston under the direction of the composer with really sensational success. The programme begins with Schubert's Unfinished Symphony and ends with Strauss' "Till Eulenspiegel's Merry Pranks."

EVENING BULLETIN
Philadelphia, Pa.
FEB 19

The management of the Boston Symphony Orchestra, in the hope of putting an end to the various reports regarding the conductorship of the organization, announces that the only musicians who have been considered for the post of conductor this year are Max Fiedler, who has just been engaged for a further term of two years, and Dr. Karl Muck, of Berlin. No other conductors, it is emphatically stated, have been approached, nor has the engagement of any other been even considered.

Newspaper Cutting Bureau in the World

PHILADELPHIA, PA
FEB 20 1910

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The Brussels correspondent of The London Times writes:

"This week has been important from the musical point of view. On the day following the performance by M. Ysaye of the concertos he played recently in London the Theatre de la Monnaie revived Gluck's 'Iphigene en Tauride.' Afternoon performances of Gluck's works are being given every Thursday during this Winter at the Opera. 'Ophee,' 'Alceste,' 'Armide,' and 'Iphigenie en Tauride' have already been performed while 'Iphigenie en Aulide' will be given soon. The present performers of 'Iphigenie en Tauride' had to stand comparison with the memory of an interpretation ten years ago, when Mme. Rose Caron was one of the company. Mme. Pacary (Iphigenie) and M. Lestelly (Oreste) must be mentioned especially but the performance throughout was good.

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"The dramatic intensity of the work came as a surprise, and the freshness and picturesqueness of the pastoral motifs, in which the clavecin, the lute, the regal and the harp combined delightfully, were much appreciated. While the chorus and the orchestra performed their task well, greater decision on the part of the soloists would have been desirable."

PRESS
Philadelphia, Pa.
FEB 20 1910

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The two unusual works on the program will be Brahms' double concerto for violin and violoncello and Rachmaninoff's symphonic poem, "The Isle of the Dead." The Brahms concerto will be played by Willy Hess, the concert master of the orchestra, and Alwin Schroeder, who for so many years was the principal 'cellist of the orchestra and for even more years the admired 'cellist of the Kneisel Quartet. The work is seldom played and its revival in Boston some weeks ago by these two artists created a great deal of interest.

It is probable that no visiting artist in several years made a more favorable impression in Philadelphia than Sergei Rachmaninoff, the Russian composer, conductor and pianist, who made his debut here in November with the Boston Symphony Orchestra, and later appeared as pianist and composer with the Philadelphia Orchestra. With the exception of his new concerto for the pianoforte, his symphonic poem, "The Isle of the Dead," is the latest of his larger works.

The other numbers on the program will be Schubert's "Unfinished" symphony, and Richard Strauss' Scherzo, "Till Eulenspiegel's Merry Pranks." The program in full is as follows:—

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* * *

FREIE PRESSE
BROOKLYN, N. Y.
FEB 20 19

Boston Symphonie-Orchester.

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thisirt. Die Aufführung des „Zarathustra" in Boston von Seiten des Orchesters wird als die bedeutendste Darbietung angesehen, welche von demselben jemals zu verzeichnen war. Den Beschluß des Konzertes bietet die Berlioz'sche Ouverture „Der Römische Karnival".

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n HERALD

ress Washington, D.

SPECIAL ANNOUNCEMENTS.

Boston Symphony Orchestra.

The fourth Boston Symphony concert will be given in the New National Theater to-morrow afternoon at 4:30 o'clock. Owing to Washington's Birthday falling on Tuesday, the day on which the Boston Symphony concerts are usually given, the theater will be used for a matinee of its regular dramatic attraction, and the orchestra has had to make this change. The March concert will be given on Tuesday, as usual.

For the first time this year there will be no soloist, and this fact has enabled Mr. Fiedler to give a much more complete and symmetrical programme than has been the case in the past. The chief interest will center on the first performance in Washington of Rachmaninoff's symphonic poem, "The Isle of the Dead." The presence in America of this distinguished Russian pianist and conductor has been one of the most notable incidents in the current musical season.

The symphony will be Schubert's "Unfinished," the loveliest of all works of its kind, and the opening number will be Weber's overture, "Euryanthe." Two Wagnerian works bring the programme to an end, the "Waldweben," from "Siegfried," and the overture "Rienzi." The programme in full is as follows:

Weber—Overture, "Euryanthe."
Schubert—Symphony in B minor, "Unfinished."
Rachmaninoff—Symphonic poem, "The Isle of the Dead."
Wagner—"Waldweben," from "Siegfried," act 2.
Wagner—Overture, "Rienzi."

The Philadelphia Orchestra.

The Philadelphia Orchestra, both in its Philadelphia concerts and its out-of-town concerts, is closing up the tenth season in a blaze of orchestral glory, as it were. The director, Carl Pohlig, is already planning great things for the coming season of 1910-11, and as he has a five years' contract with the orchestra, the orchestra, under his baton, will enter upon a new era at one of the most important periods in the history of orchestral music in America.

At the coming concert in Washington, at the National Theater, on the afternoon of March 8, a particularly enticing programme has been arranged. Svendsen's "Carnaval in Paris" overture will lead the programme with its lively music, cosmopolitan in every sense, while the symphonic features will be Caesar Franck's superb symphony in D minor, one of the greatest works of the French master. Then, as a special attraction, Mr. Pohlig's own suite of sketches, entitled, "Impressions of America," which has aroused so much discussion in Philadelphia and throughout the country, will be heard. The concert will close with Wagner's overture to the "Flying Dutchman."

om EVE. STAR

ddress Washington,

Boston Symphony Orchestra.

The fourth Boston Symphony concert will be given in the New National Theater tomorrow (Monday) afternoon, at 4:30 o'clock. Owing to Washington's birthday falling on Tuesday, the day on which the Boston Symphony concerts are usually given, the theater will be used for a matinee of its regular dramatic attraction, and the orchestra has had to make this change. The March concert will be given Tuesday, as usual.

For the first time this year there will be no soloist, and this fact has enabled Mr. Fiedler to give a much more complete and symmetrical program than has been the case in the past. Interest will center on the first performance in Washington of Rachmaninoff's symphonic poem, "The Isle of the Dead," suggested by the famous picture of the German artist Boecklin. The symphony will be Schubert's "Unfinished," and the opening number will be Weber's overture, "Euryanthe." Two Wagnerian works bring the program to an end—the "Waldweben" from "Siegfried" and the overture "Rienzi."

m POST

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EVE. STAR

Washington, D. C.

Boston Symphony Orchestra.

At the Boston Symphony Orchestra's recital at the National Theater yesterday afternoon Rachmaninoff's symphonic poem, "The Island of the Dead," was given for the first time in Washington. It met with sincere appreciation. But little short of that in its difficulties, and yet exquisitely produced, were Wagner's "Waldweben" ("Life and Stir of the Forest") from the second act of Siegfried, and Schubert's unfinished symphony in B minor. The opening number of the splendid program was the overture to the opera "Euryanthe," by Weber, and the closing number Wagner's overture to "Rienzi."

m SUN

ress Baltimore, Md.

FEB 23 19

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Oratorio To Rehearse Symphony.

Max Fielder, director of the Boston Symphony Orchestra, which, assisted by the Baltimore Oratorio Society, will present Beethoven's "Ninth Symphony" at the Lyric on Tuesday night, will meet the members of the chorus of the local organization this evening in the east hall of the Peabody Institute for a special rehearsal.

The only orchestra rehearsal will be held at the Lyric at 10 o'clock Tuesday morning. It is announced that no visitors will be allowed.

The quartet for the occasion is composed of eminent soloists, including Mme. Corrinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Daniel Beddoe, tenor, and Claude Cunningham, bass. In addition to the symphony the orchestra will present Schumann's "Genevova" overture, and Willy Hess, concertmeister of the organization, will play Mendelssohn's concerto for violin and orchestra.

AMERICAN

ss Baltimore, Md.

FEB 20 191

Boston Symphony Orchestra.

The fourth Boston Symphony concert, which will be given in the Lyric Theater on next Tuesday evening, February 22, instead of the usual Wednesday, may be considered, generally speaking, as the most important the orchestra has ever given in this city, because for the first time it will give Beethoven's monumental Ninth Symphony, including the fourth and choral movement. In order to do this Mr. Fiedler has enlisted the co-operation of the Baltimore Oratorio Society, which for the past several weeks has been rehearsing the tremendously difficult choruses under the direction of its own conductor, Mr. Joseph Pache, and as the solo singers the best quartet for the purpose that is to be had in America has been engaged, consisting of Madame Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, bass.

Nor is this all, for Mr. Willy Hess, the concert master of the orchestra, will play as soloist the Mendelssohn Concerto.

SUN

Baltimore, Md.

FEB 20

IN HARMONY'S REALM

Oratorio Society To Assist Boston Symphony Orchestra Tuesday.

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Mr. Willy Hess, the concert master of the orchestra, will play, as soloist, the Mendelssohn concerto.

n EVENING BULLETIN

ress Philadelphia, Pa.

FEB 19

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The Boston Symphony Orchestra will be heard for the fourth time this season at the Academy of Music next Wednesday evening, instead of on Monday evening, as usual. The program includes, as a solo feature, Brahms's Double Concerto for violin and 'cello, to be played by Willy Hess, the concertmeister, and Alwin Schroeder, the veteran 'cellist, formerly of the orchestra and the Kneisel Quartet. The orchestral interest centres in the performance of Rachmaninoff's symphonic poem, "The Isle of the Dead," recently played in Boston, under the direction of the composer, with great success. The program begins with Schubert's Unfinished Symphony, and ends with Strauss's "Till Eulenspiegel's Merry Pranks."

TELEGRAPH

lress Philadelphia, Pa.

FEB 19

te

THE attention of the clientele of the Boston Symphony concerts is called to the fact that the fourth concert in Philadelphia will be given on Wednesday evening next, instead of Monday, as usual. There will be two soloists—Willy Hess, the concert-master of the orchestra, and Alvin Schroeder, the 'cellist, formerly of the orchestra and of the Kneisel Quartette. These two will play a work rarely heard—Brahms' double concerto for violin and 'cello. The orchestra interest will centre in the performance of Rachmaninoff's symphonic poem, "The Isle of the Dead," which was recently played in Boston under the direction of the composer with really sensational success. The programme begins with Schubert's Unfinished Symphony and ends with Strauss' "Till Eulenspiegel's Merry Pranks."

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"The dramatic intensity of the work came as a surprise, and the freshness and picturesqueness of the pastoral motifs, in which the clavecin, the lute, the regal and the harp combined delightfully, were much appreciated. While the chorus and the orchestra performed their task well, greater decision on the part of the soloists would have been desirable."

rom PRESS

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[121]

From STAATS ZEITUNG

Address New York Ci

Date FEB 20

Das vierte Konzertpaar des Bostoner Symphonie-Orchesters findet in Carnegie Hall am nächsten Donnerstag Abend, resp. Samstag Nachmittag statt. Kapellmeister Herr Max Fiedler, welcher bekanntlich erst kürzlich für weitere zwei Jahre in seiner Eigenschaft als Dirigent des berühmten Orchesters gewonnen wurde, hat für beide Konzerte ein äußerst interessantes Programm zusammengestellt.

Am Donnerstag Abend wird Brahms' Doppelkonzert für Violine und Cello, das früher ein Paradestück der Herren Kneisel und Schroeder bildete, als die beiden Künstler noch dem Bostoner Symphonie-Orchester angehörten, seit damals aber nicht mehr gespielt wurde, von Professor Willy Heß, dem Konzertmeister des Orchesters, und Herrn Schroeder gegeben werden. Das Orchester wird Schubert's „Unvollendete Symphonie", Rachmaninoff's Tonpoem „Die Todteninsel" und das Vorspiel zu den „Meistersingern" zu Gehör bringen. Am Samstag Nachmittag wird Goldmark's „Ländliche Hochzeit"-Symphonie gespielt, ferner Strauß' „Also sprach Zarathustra", welches Werk von den Bostonern seit der zweiten Dirigententhätigkeit Gericke's nicht mehr gespielt wurde, ferner „Der Liebestod" aus „Tristan und Isolde".

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om SUN,

dress New York City.

e FEB 22 1910

MRS. TAFT AT THEATRE.

Dinner and Musicale at the White House —Between 300 and 400 Guests.

WASHINGTON, Feb. 21.—Mrs. Taft, accompanied by her sister, Mrs. Laughlin of Pittsburg; Mrs. John E. Reyburn, wife of the Mayor of Philadelphia; Mrs. McCagg of Chicago, and Mrs. Rae, widow of Rear Admiral Charles W. Rae, occupied the Presidential box at the National Theatre this afternoon at the concert of the Boston Symphony Orchestra.

President and Mrs. Taft entertained a small company at dinner at the White House this evening and between 300 and 400 other guests were asked for a musicale at 10 o'clock. The programme was given by the Hess-Schroeder quartet from the ston Symphony Orchestra, assisted by Ernest Hutcheson, pianist of the Peabody Conservatory of Music in Baltimore.

SUNDAY POST,
FEBRUARY 27, 1910

CONCERTS

Mr. Fiedler has put on his 17th Symphony programme Schumann's "Spring" symphony in B flat major, No. 1; a tone-poem by Sibelius entitled "En Saga," which will be heard for the first time in this country (like the tone-poems by this composer which Mr. Fiedler presented last year, "En Saga" is short and in the nature of a sketch); Richard Strauss' symphonic fantasy, "From Italy" (aus Italiens), which was played in its entirety by Mr. Gericke in his last season here; Wagner's "A Faust Overture," and Tschaikowsky's overture, "1812," which has not been heard at a Symphony concert in a number of years.

Bruckner's seventh symphony will be the principal work on the programme of the sixth Symphony concert in Sanders Theatre, Harvard University, next Thursday evening. The soloist will be Miss Janet Duff, who will sing the aria, "Che Faro," from Gluck's "Orfeo," and three songs with pianoforte, Schubert's "The Wanderers," Brahms' "Sapphic Ode" and Korbay's "Birthday Song." The other numbers will be Arthur Foote's suite in E major for string orchestra, which had such a success at a Symphony concert in Boston last season, and Smetana's overture, "The Sold Bride."

HERALD

New York City.

FEB 22 1910

SECOND MUSICALE AT WHITE HOUSE

President and Mrs. Taft Have Evening of Chamber Music—Society Hears Boston Orchestra.

HERALD BUREAU,
No. 1,502 H STREET, N. W.,
WASHINGTON, D. C., Monday.

Society had a musical day to-day. Rain fell both afternoon and evening, but it did not prevent a large audience from gathering in the National Theatre in the afternoon to hear the Boston Symphony orchestra play, nor did it keep at home those who had been invited to the White House for the evening to listen to the Hess-Schroeder quartet at the second of the President's and Mrs. Taft's series of musicales.

At the White House the programme was:—

1. Grieg. Two movements from quartet for two violins, viola and violoncello, in G minor, opus 27.
2. Arthur Foote. Tema con Variazioni, for two violins, viola and violoncello, in A minor, opus 32.
3. Debussy. Two movements from quartet for two violins, viola and violoncello, in G minor, opus 10.
4. Schumann. Quintet for pianoforte, two violins, viola and violoncello, in E flat major, opus 44.

As the social programme was light, owing to Lent, the boxes and orchestra of the National Theatre were filled when Mr. Max Fiedler and the Boston Symphony Orchestra began their programme.

Mrs. Taft, who seldom misses a concert of importance, occupied a box. She was accompanied by her sister, Mrs. Thomas K. Laughlin, of Pittsburg; Mrs. E. B. McCagg, another house guest; Mrs. Charles W. Rae and Mrs. John E. Reyburn, wife of the Mayor of Philadelphia.

With Mrs. Levi Z. Leiter in a box were Mrs. George Von L. Meyer, wife of the Secretary of the Navy; Mrs. Henry Spencer, Mrs. Mulligan, wife of Captain Richard T. Mulligan, U. S. N., and Mr. and Mrs. Joseph Leiter.

Mrs. Charles A. Williams also had a party in a box and so had Mrs. James McMillan. Mrs. Calderon Carlisle and Mrs. Buckner Robinson were in another box.

Others in the audience were the German Ambassador and Countess von Bernstorff, Mrs. H. W. Kennard, wife of the Second Secretary of the British Embassy; Baroness Preuschen, wife of the Naval Attaché of the Austro-Hungarian Embassy; Lieutenant Colonel B. R. James, Military Attaché of the British Embassy; Mrs. Herbert Parsons, Viscountess de Sibour, Mrs. John P. Story, Jr.; Mrs. Edson Bradley and Miss Beatrice Sterling, of New York; Mrs. William Manning Irwin, wife of Commander Irwin, U. S. N., and Miss Annie Irwin, Mrs. Francis B. Crowninshield, Mrs. Samuel Spencer, Mrs. Peyton Russell, Mrs. Edward Mitchell, Mr. Robert Shaw Oliver, Mrs. Lyman Tiffany, Mrs. Richardson Clover, Miss Endora Clover and Mrs. Clarence Wilson.

JOURNAL—TUESDAY,
MARCH 1, 1910.

SYMPHONY PLAYERS BACK HOME TODAY

Scored Big Success on Southern Trip—An Attractive Program This Week.

The Symphony Orchestra returns this morning from its fourth Southern trip, having given its regular monthly concerts in Washington, Baltimore, Philadelphia, New York and Brooklyn, and winding up its season in Hartford last evening.

This trip was particularly notable in two respects. In Baltimore the orchestra gave Beethoven's Ninth Symphony, with the choral movement. The chorus employed was that of the Baltimore Oratorio Society, and the quartet of singers comprised Mme. Corinne Rider-Kelsey, Miss Janet Spencer, Daniel Beddoe and Claude Cunningham.

On Wednesday evening the orchestra gave its regular concert in Philadelphia. It was expected, on account of the strike and the rioting in Philadelphia, that the concert would suffer, but, as a matter of fact, the audience was rather larger than usual.

The program for next Friday and Saturday in Boston calls for no soloist. It comprises Wagner's "Faust" overture, Schumann's "Spring" symphony, Sibelius' tone-poem, "En Saga," which will be heard in Boston for the first time; "On the Shore of Sorrento," the third movement from Richard Strauss' symphonic fantasy, "From Italy," and Tschaikowsky's overture, "1812."

HERALD, TUESDAY,
MARCH 1, 1910.

BOSTON SYMPHONY ORCHESTRA

The Symphony Orchestra returns this morning from its fourth Southern trip, having given its regular monthly concerts in Washington, Baltimore, Philadelphia, New York and Brooklyn, and winding up its season in Hartford last evening. This trip, which, like all the others the orchestra has made this year, was very successful from all points of view, was notable in two respects. In Baltimore last Tuesday night it gave Beethoven's Ninth Symphony with the Baltimore Oratorio Society; and on Wednesday evening the orchestra gave its regular concert in Philadelphia. It was expected, on account of the strike, that the concert would suffer, but the audience was rather larger than usual. The program for next Friday and Saturday includes Wagner's "A Faust" overture, Schumann's "Spring" symphony, Sibelius' tone-poem "En Saga" (first time here), "On the Shore of Sorrento" from Richard Strauss' "From Italy," and Tschaikowsky's "1812."

ADVERTISER,
MARCH 1, 1910

SYMPHONY ORCHESTRA RETURNS TO BOSTON TODAY

The Symphony Orchestra returns this morning from its fourth Southern trip, having given its regular monthly concerts in Washington, Baltimore, Philadelphia, New York and Brooklyn and winding up its season in Hartford last evening. This trip, which, like all the others the orchestra has made this year, was very successful from all points of view, was particularly notable in two respects. In Baltimore last Tuesday night it gave Beethoven's Ninth Symphony, with the choral movement. The chorus employed was that of the Baltimore Oratorio society and the quartette of singers comprised Mme. Corinne Rider-Kelsey, Miss Janet Spencer, Daniel Beddoe and Claude Cunningham. The Lyric theatre, where the concert was given, was packed to the doors, and there was great enthusiasm.

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The programme for next Friday and Saturday calls for no soloist. It comprises Wagner's "A Faust" overture; Schumann's "Spring" symphony; Sibelius' tone-poem, "En Saga," which will be heard in Boston for the first time; "On the Shore of Sorrento," the third movement from Richard Strauss' symphonic fantasy, "From Italy," and Tschaikowsky's overture, "1812."

BOSTON GLOBE—
MARCH 1. 1910.

BOSTON'S OWN ORCHESTRA.

Symphony Men Return From Fourth Trip—Philadelphia Strike Didn't Decrease Patronage.

The Symphony orchestra returns this morning from its fourth southern trip, having given its regular monthly concerts in Washington, Baltimore, Philadelphia, New York and Brooklyn, and winding up its season in Hartford last evening.

In Baltimore last Tuesday night it gave Beethoven's ninth symphony with the choral movement. The chorus employed was that of the Baltimore oratorio [illegible] and the quartet of singers comprised Corinne Rider-Kelsey, Janet Spencer, Daniel Beddoe and Claude Cunningham. The Lyric theatre, where the concert was given, was packed to the doors, and there was great enthusiasm.

Wednesday evening the orchestra gave its regular concert in Philadelphia. It was expected, on account of the strike and the rioting in Philadelphia, that the concert would suffer; but the audience was rather larger than usual, which at least shows that conditions were not so serious there as reports may have led one to believe.

The program this week calls for no soloist. It comprises Wagner's "A Faust" overture; Schumann's "Spring" symphony; Sibelius' tone-poem "En Saga," which will be heard in Boston for the first time; "On the Shore of Sorrento," the third movement from Richard Strauss' symphonic fantasy, "From Italy," and Tschaikowsky's overture, "1812."

JOURNAL—SATURDAY
MARCH 5, 1910.

SIBELIUS' POEM BY THE SYMPHONY

Finnish Work Calculated to Excite Tears No Less Than Applause.

"En Saga," a tone poem by Jean Sibelius, the Finnish composer, had its first performance in Boston at the Symphony rehearsal yesterday. Sibelius, a man of indisputable talent, resembles his fellow-Scandinavian, Sinding, whose "Rondo Infinito" was played at the Symphony concerts last November, in that he prefers to paint his tonal pictures in dark colors. Yet there is no mistaking the robust, invincible character of the figures seen through the melancholy mists. The Finns may be down, but they cannot be kept down. That is the impression left by this characteristically Finnish composition. It is the story of a noble struggle against long winters and unsympathetic Russians, and it is calculated to excite tears no less than applause. Yesterday the well-tempered enthusiasm was intended as much for Conductor Fiedler and his master-players as for Composer Sibelius and his fellow-sufferers at home.

Spring was welcomed with a performance of the vernal Schumann symphony in B flat major, the third and fourth movements of which gave particular pleasure. Richard Strauss was represented by some of his 21st birthday pieces—the third movement, "On the Shore of Sorrento," from the symphonic fantasia, "From Italy"—which showed the Strauss of the early transitional period, bristling with originality, yet still paying tribute to the melodious masters of old. Wagner's "A 'Faust' Overture" and Tschaikowsky's "1812" overture completed the program.

Ferruccio Busoni, the celebrated pianist, who has not visited Boston for half a dozen years, will be next week's soloist. His offering will be Beethoven's "Emperor" concerto, in the performance of which he is said to be now without an equal. Brahms' fourth symphony and Schubert's "Rosamunde" overture will be the other numbers.

GLOBE—SATURDAY,
MARCH 5, 1910.

FINLAND'S WOES IN A TONE POEM

Sibelius' "A Saga" Given at Symphony Rehearsal.

Rendition of the Piece Is First Presentation in Boston.

At the Symphony rehearsal yesterday afternoon Mr Fiedler and the orchestra played Wagner's "Faust" overture; Schumann's B-flat major symphony No. 1, the tone poem, "A Saga," by Sibelius, for the first time in Boston; "On the Shore of Sorrento," the third movement from Strauss' Symphonic Fantasia, "From Italy"; the "1812" overture by Tschaikowsky, with Mr Marshall as organist.

The new Sibelius tone poem was most able of all to arouse and hold the hearer's interest. This was not merely because it was a novelty, for the work itself is the product of aggressive individuality, grim concentration, towering seriousness and an admirable acquaintance with orchestral resource.

Sibelius is least of all a cosmopolitan. He broods upon the fate of his native country of Finland, of the suffering and cruelties which his countrymen have endured, and upon their unquenchable love of liberty, which persistent adversity has intensified.

He paints in dark, harrowing and grewsome colors and blends of tints without apology or palliation. His use of dissonance is striking and notable. It becomes a personal voice. To ears measuring all combinations of sound according to their tuneful sweetness, the prolonged chords in the wood wind, harsh and refusing to be resolved, were distressing. Heard as the voice of suffering, they were poignantly expressive.

In his second symphony, recently played, Sibelius is as unswerving in his allegiance to his locale, and in the aggressive independence of his methods, but he appears often to let them lead him into unqualified ugliness void of illusion either of stress or of rebellion.

A Rugged Theme.

"A Saga" is virile with the ruggedness of jutting rocks and northern seas. To the expression of such a theme Sibelius has used the gray, desolate colors of his low wood winds, the low voices in both strings and reeds in the lament of long-sustained and mournful phrases. He has set the orchestra over against itself in a seething mass of contending tones, which beat upon each other with the fury of armies until they crash in a final onset.

Blind, groping, pitiful silence follows, the more intense for the wailing of a few feeble voices as if in helpless protest. Hope revives in the purposeful reiteration by the noble-voiced clarinet of the theme previously heard upon the disconsolate violas. It still bespeaks the horror of past wrongs, but it glows now with courage for the future. It recounts pages in the history of Finland which are beyond the province of stilted and obvious words. It was played with power and understanding.

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TRANSCRIPT

SATURDAY, MARCH 5, 1910

THE SYMPHONY CONCERT

NEW MUSIC OF HEROIC LEGEND FROM FINLAND

Sibelius's Saga for Its First Performance in Boston and Its Traits of Savage Grandeur, Brevity and Earnestness—Schumann's "Spring" Symphony Again After a Long Silence and Mr. Fiedler's Exceptionally Happy Manner of Dealing with It—Wagner's "Faust" Overture to Complete a Week of Oddly Coincidental Faust Music

If anyone wishes to compose an essay on sincerity in music, Sibelius is a text. Earlier this season his second Symphony was played here, and whether or not the children of Anglo-Saxons understood this fiery Scandinavian, there was, at least, no doubt of his earnestness. Yesterday afternoon Symphony Hall heard for the first time his tone poem, "A Saga." It is short. It is frequently violent. Both brevity and savage earnestness consort with such a narrative of heroic legend as the music seeks to reproduce. The devices of instrumentation are bold, though hardly, in the main, innovations. Their use seems the natural language of the mood. The violins begin in a vaguely rich shimmer of pianissimo; a viola soliloquizes; bold figures stalk in the deeper registers of the double basses and brass, against the background of strings in subdued chanting; a storm of plucked strings sweeps the violoncellos against clamorous horns; or, for a conclusion, comes the long passage for muted strings while a clarinet muses over the softest roll of drumsticks on cymbals, something at once as crisp, as eloquent and as vital as wooing in sharp Northern weather—heroic wooing on a wild moor in frosty air. These are the syllables of the tongue which Sibelius speaks. They are little more. His eloquence is, as has been intimated, a matter of sincerity. The music has color, as we understand color of Sibelius. That is to say, its browns, drabs and grays are in infinite gradations as those of a Northern moor. The scene is not one of desolation. The scene is one of grandeur that is gloomy only to the timid. Again, this saga is not the music of rhyme; it is not even the music of metre; what it is superlatively is the music of rhythmical is conciseness, and it leaves, accordingly, a more unified impression of its qualities than the Symphony. But it leaves, in common with the Symphony, a haunting mood that persists when the Strauss and Tschaikowsky which followed have sounded and passed; something which abides as that poignant chanting phrase of the violins which opens and closes the first movement of the Symphony. In that work and in this we seem, with the composer, to have had a vision or dreamed a dream. We seem to have seen something.

It was good to hear the horn call of Schumann's first symphony sounding "over the heights" once more, and it is doubtful if the real beauty of the music has ever been summoned from the orchestra more completely than Mr. Fiedler called it out yesterday afternoon. It is justly named a "spring" symphony. Its most loyal admirers are bound to admit that the frost is not yet all out of its ground and that here and there in the road is a stretch of heavy going. Mr. Gericke used to cross these places on the sleek polish of a sled; Dr. Muck, by the impetuosity of his progress; Mr. Weingartner, who once essayed it here as a visiting conductor with a visiting orchestra, spurred across cavalierly. Mr. Fiedler's way is the most satisfactory of them all. He crosses honestly, on broad tires. It has been noted of him before this how he "cleans up" obscure instrumentation. His discrimination and his command of the fine shades of orchestral voices have rarely been more adroitly put to work than in Schumann's music yesterday afternoon. To particularize: his accentuation in the brilliant opening of the Allegro Molto Vicace etched the music on the auditors' consciousness as definitely as line drawing; again, he beat out the rhythm of the Scherzo with a hand that felt the right tempo into fractions of the instant. It was incisive; it was spirited without being over-eager; it was impetuous and yet had a flavor of deliberation. Mr. Fiedler's hand has done many bigger things, it has seldom, however, been employed more adroitly than while it fashioned yesterday afternoon the climax and cadence of Schumann's first symphony, feeling out its slightest nuance, interpreting its poetry, and breathing the warm, mild air of the season into its fresh and joyous pages.

For the rest came the third movement of Strauss's Symphonic Fantasia "From Italy," an excerpt which finds the symphonist in as melodious a vein as he knows; Wagner's contribution to the musical literature of "Faust," and Tschaikowsky's patriotic overture, "1812." We shall have heard here, by the week's end, three of the extant musical versions of the legend, no slight coincidence as musical events go. Earlier in the week at the Boston Opera came Boito's tribute; and this evening in the same place, while the Symphony Orchestra is repeating Wagner's Overture, comes Gounod's opera. All three unite to the same impression. Boito summarizes; Gounod sentimentalizes; Wagner philosophizes. Each presents an aspect; none is complete. Wagner does not profess to be complete; Boito does not succeed in being complete; Gounod does n't care whether he is complete or not. This being the situation, preference is entirely a matter of taste. To conclude the concert Tschaikowsky's "1812" Overture marshalled its battalions. The church bells sounded tocsin; but the church bells were not a success. Neither, for that matter, were the blows of the drumstick sullenly booming the simulated cannon shots. The sounds chiefly suggested Russian multitudes falling flat on their faces when the great guns went off. Is it a Russian or an Oriental custom? "1812" is naturally far above the average "occasional" music. Still, it was not in a public square, with church bells, cannon and "a full brass band ad lib," that Tschaikowsky sought the serious things of his art, and the overture plainly shows it. In other respects we are back in the days of "peace jubilees," Gilmore's Band and "The Star Spangled Banner," audience joining.

L. E.

POST, SATURDAY, MARCH 5, 1910

SYMPHONY ORCHESTRA

BY OLIN DOWNES

There was a striking novelty upon the programme of the 17th public rehearsal of the Symphony Orchestra yesterday afternoon in Symphony Hall, Sibelius' tone-poem, "A Saga," heard then for the first time in this city.

The piece is remarkably colored. It is programmeless, and a programme upon the fly leaf of a score would be a reflection upon the greatness of the music. Like everything that leaps from the pen of Sibelius, this work has the weight of years, the reveries of centuries, the surcharged consciousness of a down-trodden people behind it. Perhaps its greatest characteristic is the might of inspiration, the spirit which ignores today with an absorption that defeats today and puts us back, as nothing else that I know of in music, into primeval ages.

As absolute music, this tone-poem is not as pretentious as, say, Sibelius' two symphonies. But when it comes to awaking within us the memories that centuries have not been able to eradicate in the bones of mankind, the composer has nowhere surpassed his strange and extraordinary phantasy; and of all his individual feats in handling the orchestra, he has outdone himself here in the singular coloring of his ideas—coloring which is so effective, so unforgettable, because it is the result of direct necessity. That is to say, a great man gets upon his feet and speaks, without sham, without elegance, without equivocating. And when that is done it can only be done in one inevitable way.

"A Saga"? Every melody—and the rhapsodie is constructed upon the economical basis of about four phrases—is itself a saga. The rolling bass drum and the peculiar arpeggiated figures of the divided strings put one at once in a strange land of gloom and big deeds, and there is the note of the supernatural. Nature undefiled has always, even for civilized man, her touch of the supernatural. There is the long swinging chant of an army, the assembling of hosts, wild dances, profound melancholy, uncanny forebodings of oncoming fate. Finally, the orchestra rises with magnificent and indomitable energy, rises against every opposition, so to speak, to a shattering climax, when suddenly—silence, hopelessness, the inevitable, and in the midst of orchestral tone that does indeed suggest endless wastes and the blackness of despair the violas dwell upon the unconquerable rhythm of a march that went before.

HERALD, SATURDAY, MARCH 5, 1910.

SYMPHONY PLAYS SIBELIUS' "SAGA"

Mournful Tone Poem Feature of the Program Given by Orchestra at Its 17th Public Rehearsal.

By PHILIP HALE.

The 17th public rehearsal of the Boston Symphony orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Although there was no soloist, the second balcony was completely filled, and the audience otherwise was unusually large for a purely orchestral concert. The program was as follows:

"Faust" overture.....Wagner
Symphony in B flat No 1.....Schumann
"A Saga," tone poem op. 9.....Sibelius
"On the Shore of Sorrento".....Strauss
Overture "1812".....Tschaikowsky

"A Saga," by Sibelius, was played here for the first time. It is one of his earlier works, according to the opus number, and it was published in 1903. Theodore Thomas was the first to produce it in this country, and he brought it out in Chicago six years ago next month.

It is said that Jean Sibelius is periodically overcome by strong and rebellious liquors. We are not informed as to the length of the intervals between the days and nights of alcoholic exaltation. No doubt his weakness has been exaggerated by report, for in the intervals of depression, which must ensue according to the warnings of those combatting the Demon Rum by tract and lecture, this same Sibelius has been profitably busy and his imagination has had full and unembarrassed play.

There may yet be a Sibelius legend; that this composer of Finland wrote his best works under the influence of liquor; just as there is a Fielding legend, a Hoffmann legend, a Poe legend; but poet, novelist, musician never wrote anything that the world cared for when he was alcoholically drunk, and no constant and two-handed drinker could turn out the quantity or quality of work that made the reputation of the men just named. If Sibelius really is a victim of appetite, the saying of Abraham Lincoln concerning Gen. Grant may be applied to his case, and a barrel of Sibelius' favorite tipple should be sent at once to certain modern composers—a puncheon or two to Max Reger, whose notorious indulgence in beer may be detected in the thickness and garrulity of his scoring.

Sibelius has given no program in explanation of his "Saga"; he has not hinted at any literary material though some of his compositions have been inspired by the "Kalevala," the national Epic of Finland. He has said that the thematic material of "A Saga" is wholly of his own invention. Mrs. Newmarch thinks the music suggests the recital of some old tale. This discovery is not particularly ingenious. She infers from the title, that this tale is Scandinavian rather than Finish. Why? Dr. Niemann insists that the tone-poem relates to Finland, and that the fate of a people is musically described. Is it necessary to believe this? Was Finland so thoroughly oppressed by Russia when Sibelius composed this music? Was the composer not then receiving from the Russian government a stipend, of which he was deprived only recently?

It is more probable that the composer was inspired to write "A Saga" by some old recital of heroic and pathetic deeds or by the idea of writing music in Saga vein. The tone-poem is interesting in certain well defined ways, both technically and aesthetically. There is an original use of instruments in combination and in special treatment to give the appropriate atmosphere, to establish moods, and not merely for bizarre effects. There are highly original harmonic progressions. The themes, though the composer's own, have folk character. This one may to some bring thoughts of the Finnish landscape. That one, by its monotonous rhythm, by its sing-song, may bring the reciter of old tales before the eye. Other hearers may be reminded of "ancestral voices prophesying war." This is true, that the music is unusual, now virile, now sad with the profound and manly sadness of a northern and melancholy race; that it is highly individual and nobly imagnitive; that the ending is one of singular beauty. The music yesterday made a deep impression on the audience.

It was a happy idea of Mr. Fiedler to put in juxtaposition with this chill lament from the North the sensuous music of Strauss, music that reflects the sea just stirring under an Italian sun.

There are pages of Wagner's overture that now seem old fashioned and mediocre, and there have been more effective performances here than that of yesterday. Schumann's Symphony was appropriate to the day without, and the second and third movements were well played. Mr. Fiedler, who of late has been inclined to rush the pace of fast movements, took the first allegro at such speed that the detail suffered at time, and the finale was more animated than graceful. So, too, in Tschaikowsky's "1812" overture, which was written for performance in the open air, there were instances of injurious speed, as the announcement of the allegro's first theme and the treatment of the third or "Cossack" motive. There has been one memorable performance of this overture in Boston, the one led by Mascagni in Symphony Hall in November, 1902.

The program of the concerts of next week will include Brahms' Symphony in E minor, No. 4; Beethoven's piano concerto No. 5 (Ferruccio Busoni, pianist); Schubert's overture to "Rosamunde."

GLOBE—MARCH 6, 1910.

Next Symphony Concert.

Ferruccio Busoni will next Friday afternoon and Saturday evening be the soloist with the Symphony orchestra. Busoni is today one of the world's very great pianists. All the promise seen in his younger days when he was a resident of Boston and all the promise that he showed when he was last in this country six or seven years ago he has more than fulfilled.

When he made his first appearance this year in New York with the Philharmonic society, playing the Beethoven "Emperor" concerto which he will play here, he aroused extraordinary enthusiasm in the audience and [illegible] press comments were unusually warm in his favor.

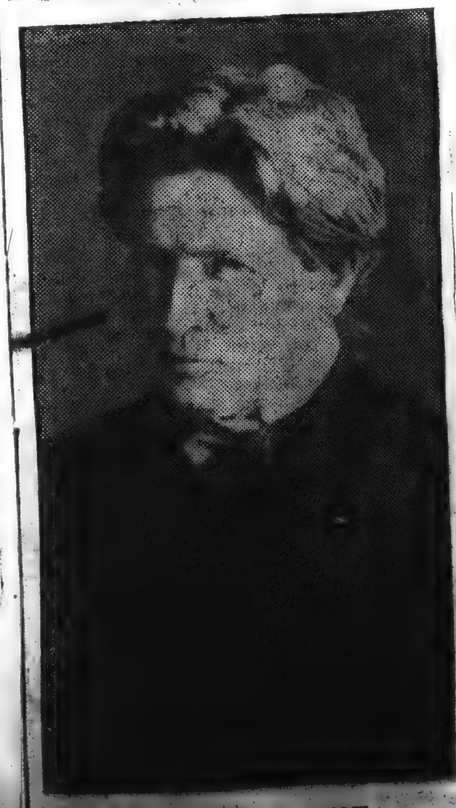
Busoni today holds very high rank in the musical world, not only as a pianist but as a conductor, in which capacity he has for several years past been the chief prophet of young composers in Berlin, and as a composer.

The symphony will be Brahm's fourth in E minor, and the other number on the program will be Schubert's "Rosamunde" overture.

SUNDAY POST, MARCH 6, 1910

Busoni's Career

There is exceptional interest in Ferrucio Busoni's appearance next week with the Symphony Orchestra, when he will play Beethoven's "Emperor" concerto, and in the recital which one of the most noted pianists of the day will give in Jordan Hall, on the afternoon of Wednesday, the 16th. Busoni is now in his 45th year. As a technician he has no superior today. He has long since conquered the literature of the piano, and, a composer of note himself, has made arrangements of Bach's works for the instrument which are monumental and beyond the capabilities of the average concert pianist. As a young man he was a passionate student, so much so that as a teacher at the New England Conservatory some years ago he was often found at his practice when pupils waited at the studio. His pianistic feats have in some instances passed into legend, but his musicianship and his artistry have grown with his other accomplishments. When Mr. Busoni gave his first New York recital this season he was acclaimed as Daniel come to judgment, and there was no dissenting voice. Mr. Busoni will repeat his New York programme on the 16th.



FERRUCCIO BUSONI,
Soloist with the Boston Symphony Orchestra.

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ADVE[illegible]
MARCH 5, 1910

SYMPHONY CONCERT PURELY ORCHESTRAL

MODERATELY MODERN MUSIC THIS WEEK

New Feature of the Programme Is Sibelius' "En Saga"—Strauss' "At Sorrento."

By Louis C. Elson.

PROGRAMME.

Wagner—Faust Overture.
Schumann—Symphony in B flat No. 1.
Sibelius—"En Saga" (new).
Strauss—"At Sorrento" from "In Italy," Symphonic Poem.
Tschaikowsky—"1812" Overture.

The orchestra has come back from its foreign conquests, and while it was teaching New York a lesson in perfection of ensemble and technique, a flying column of New Yorkers invaded Boston and gave us a lesson in virility and enthusiasm. We feel confident that the interpretation of Schumann on this occasion was, in some respects, beyond what Mahler could have given us, but in spite of the clangor of "1812" we wondered what might have been if the Philharmonic, with its superb brasses, had attempted it. In music we disagree with Mrs. Malaprop's view that "comparisons are odorous," but find them beneficial and educational.

The programme was made up of the "left centre" of music. It was modern, but of what has now become a conservative modernism, which does not sin either in prolixity, or in fierce dissonances, in formlessness, or in obscure meanings.

We have had a strong dose of Goethe reduced to music recently. There has been Goethe sugared, a la Gounod, Goethe danced and pageantized, a la Boito, and now we have Goethe sans Marguerite, a la Wagner.

We may as well confess that we have never got under the shell of the "Faust" Overture. It always seems to us a grumbling, fretful and very fragmentary Faust that is here portrayed. The reading was a very clear one and the brasses were remarkably sure in attack and phrasing, but the work itself seemed no more attractive to us than heretofore.

After all, the poetic thought of a composition outweighs its orchestral tone-coloring! How amateurish the scoring of Schumann sounds when heard beside that of Richard Strauss! Yet Schumann's symphony of Love, and Spring, and happiness, will be played and prized when "Salome" and "Elektra" will be upon the shelf. Yet we wish that the opening notes, d, b-flat, c and d, might be changed to b-flat, g, a and b-flat, as Schumann originally thought them. He only altered them because of the limitations of the natural horns and trumpets of his day.

Mr. Fiedler loves Schumann's works, and this affection was evident in the reading. The brightness of the first movement, the pensive character of the second, the great crescendos of the finale, were each given with their appropriate spirit. As regards the Scherzo, it is the brightest of all the Scherzos that Schumann wrote, but Schumann was never daintily playful, in this movement like Mendelssohn, or grotesque or jesting in the style of Beethoven. Yet we must remember that he founded the shape that is here used—the Scherzo with two Trios—a decided improvement upon the Scherzo with repeated Trio, as used by Beethoven in his fourth and seventh symphonies—the former often miscalled a Minuet.

There were a few points of tempo where we might cavil. The Introduction had some over-slow measures, as had also the Coda of the Scherzo. The Finale had its chief theme taken too quick. But the great crescendi of the Finale and the breadth of the Larghetto were commendably taken up.

It seems incredible that England once held the kid-gloved Adagio of the Scotch symphony of Mendelssohn much greater than this noble theme, which is about as bad as preferring the sentimentality of Marie Corelli to the sentiment of Thackeray. We should, by the way, have liked the trombone transition from this movement to the Scherzo given a little more prominence.

The orchestration has so little to do with the success of this symphony that one can enjoy it almost as well in a four-hand piano arrangement as in its full score, a pretty good test of the intrinsic beauty of its ideas; a test that could scarcely be borne by Strauss or Berlioz.

The "Saga" by Sibelius was impressive enough at times, although it seemed rather long for what it had to say, and there was much reiteration, but the picturesque monotony had a power of its own. It had no definite story to tell, any more than Canning's Needy Knife-grinder, or Mahler's symphonies, or Chopin's Ballades. Like the last-named it is in the contrasted and recital vein of a story, but it leaves each auditor free to fit his own thoughts to the music. This being the case we think that "Jamboree—The Morning After—Katzenjammer—Das Graue Elend"—might fit the work fairly well.

It is in the folk-music vein, although the themes may be original. Sibelius, Grieg, Sinding, etc., caught up the moods of the North so well that they could reproduce the spirit of the people's melodies of their native land, without copying the themes themselves.

There was some of the Northern vigor (akin to gaiety) in the dance of rhythms of the early part of this work, but there was a preponderance of Norse gloom in which tuba, trombones and bass-drum played their part, the deep orchestral growls reminding of Tschaikowsky's scoring in some cases. There were portentous moments and instants of dark foreboding, but one became used to the effects some time before the end of the work was reached.

The strings were used in every possible way, and no one needs to be told that our string orchestra brought these effects out finely. There were spiccato touches against pizzicato, there were passages "sull Ponticello" which gave forth tiny squeakings, there were muted passages that ran off into nothing—and then came back again.

It is a proof of the inherent weakness of programme-music (instrumental music that tells a definite story) that if the story itself is not revealed the auditor remains dissatisfied. It was all very well for Berlioz to declare that he wished some of his tonal pictures to be given without any clue as to their meaning, but such a test (if it were possible) would have weakened his effects greatly.

Richard Strauss, who has sometimes been audaciously freakish in his definitions of music and of his own in particular, has said that every composer has a picture in his mind when he is writing, but we hold that the picture needs to be revealed before the music can make its full effect. The proof of these statements was given by the "Saga" of this concert, which was not quite as powerful as the more fully explained programme-music of Sinding or his "Absolute Music," which tells no story at all. For all this shortcoming the composition was well worth hearing and playing, and it was excellently read and played.

The Strauss of "In Italy" was a very different man from the Strauss of "Heldenleben." If he had not yet attained the phenomenal orchestral power of his later works, neither had he solved the idea of writing in three keys at once, or of choosing intrinsically, meaningless figures for his hero, or his vagabonds. We doubt if the later Strauss would have taken such a melodic theme as "Funicolo-Funicola" for any of his later poems, as he did in one movement of this symphony.

But even so, this work ought to be called "Impressions of a German in Italy," for that fair land is here viewed through Teutonic spectacles. An Italian would have pictured his beloved Sorrento with romance and song-melodies, rather than with developed themes. Nevertheless, as above hinted, the work showed a more beautiful Strauss than is revealed in the later, overwhelming works from the same pen. Strauss evidently mastered good form before he began to strive for absolute musical freedom—which cannot be said of some of his imitators.

Tschaikowsky's "1812" is a species of Muscovite Fourth of July. It is a great picture of a public out-of-door festival, with church-bells and cannons, and Vodka too. The combat between the Russian theme and the French "Marseillaise" was most perfectly set forth, for it is just in such detail work that our orchestra is unapproachable. The overture will wear well, for there is no doubt about Tschaikowsky's sincerity, while we often doubt the artistic honesty of some of our hair-raising modern masters.

The climax, at the very end, was worked up with tremendous power, so that the audience became as enthusiastic as if they had been loyal subjects of the Czar. It is pleasant to record that the Schumann symphony also won a most hearty recall for our eminent conductor.

MONITOR, BOSTON, MASS.,
MONDAY, MARCH 7, 1910.

SYMPHONY CONCERT.

MAX FIEDLER conducted Schumann's Spring symphony, the principal number on the Symphony program of Saturday evening, uncommonly to the satisfaction of his audience, which at the close of the middle division of the work applauded until he called upon his players to stand. The applause must have pleased the men of the orchestra more than did the applause for the last important symphony presented in Boston by Mr. Fiedler, Bruckner's seventh, the leading work of the fifteenth concert; because the enthusiasm of the audience for a modern work like Bruckner's often means that requests for its repetition will soon be on the way to the conductor, and the men do not care to grapple with the difficulties of Brucknerian interpretation too often; they are glad to have the tastes of the audience grow simple, glad to have Schumann come into favor.

Schumann's Spring symphony and Wagner's "Faust" overture were the two oldest of the five numbers on Mr. Fiedler's program. Not much symphonic music of earlier date than these has appealed strongly thus far to the present conductor of the Boston orchestra. Beethoven's ninth symphony and Berlioz' Fantastic symphony are certainly to be counted among the earlier works that have appealed to him; but outside of these, few things that date before 1840 have brought out Mr. Fiedler's best powers. On the other hand, there has been little symphonic music from the time of the Schumann Spring symphony onwards which has not received new illumination through his conducting.

There are certain permanent criticisms that become attached to composers and stick to them, decade after decade. A criticism on Schumann that has the authority of time is that he was unskilful in orchestration. Doubtless he can be proved so by the theorists and by those to whom musical composition is a thing of musical calculation, but he did not sound so as his symphony was played Saturday evening. The string symphony at times has the character of piano music, there is no denying it; but as for the actual combinations of instruments, granted that many of them do not square with the Mendelssohnian formulas, what is there in them that is not defensible in these days of orchestral freedom? In this music Mr. Fiedler showed a talent that he has kept too much hidden in the past, a talent for bringing out racy rhythms. He showed this to the especial delight of his audience in the closing division of the symphony, where for a time he kept two piquantly and diversely rhythmed phrases conversing in the liveliest banter and repartee.

Mr. Fiedler has rarely presented a program, long or short, in every number of which he was impartially interested; but he was equally interested in all five numbers of his seventeenth program: the two pieces that disclose the genius of Wagner and of Strauss in the bud, the new piece that shows Sibelius to be a musical brother of Rachmaninoff, the overture in which the good-hearted Tschaikowsky did not allow the Marseillaise to be too badly beaten by the Czar's hymn, and all.

The saga seems almost worthy of sharing the fortune of D'Indy's symphony and Rachmaninoff's tone poem, and having a second performance in one of the seven concerts that remain between now and April 30, when the season closes. This piece of the Finnish Sibelius does not fathom great emotional depths. It is less somber than much of the northern music. It is interesting music because of the originality of its tone coloring, even if it is not so because of any originality of structure or of underlying thought.

Program of the concert: Wagner, a "Faust" overture; Schumann, symphony in B flat major, No. 1, op. 38; Sibelius, "A Saga," tone poem for orchestra, op. 9 (first time in Boston); Strauss, "On the Shore of Sorrento," the third movement of "In Italy," a symphonic fantasia, op. 16; Tschaikowsky, overture, "1812," op. 49.

TRANSCRIPT,
MARCH 7, 1910

The Symphony Concert

Schumann's Symphony on Saturday night had had the additional inspiration of an additional day of perfect weather. The bows were more fluent and the winds were as gracious as those which had stirred outside of Symphony Hall during the day. The "Spring" Symphony went even more springily. Mr. Fiedler was not less confident with his rhythms, and he was even more elastic than he had been on Friday afternoon. He was conducting as a man might conduct in the complete mastery and the thorough enjoyment of his task. It is not two much to say that he was adding something to Schumann. He was adding a clarity of expression and a cleanness of phrasing which this symphony has often conspicuously lacked at other hands. The advance and retreat of the separate voices; the interrelation of parts, melody and accompaniment; the beginning of climax, and the long pause, were seen in their true values. One "followed" the work almost without effort. The warm applause which followed its performance Mr. Fiedler, as his way is, generously shared with his men. The music had given them frequent occasion for the display of their united and separate virtuosity, but the praise, in this instance, rightly was the leader's. He had taken pains, he had delighted in his task, and the work plainly showed it.

HERALD,
THURSDAY, MARCH 10.

BUSONI TO BE SOLOIST.

Noted Pianist Will Play at Symphony Concerts This Week.

The soloist at the Symphony concerts on next Friday afternoon and Saturday evening will be a musician of world-wide fame, Ferruccio Busoni, who is well known here in Boston, for he lived, taught and played here from the fall of 1891 till that of 1893, and he revisited this

FERRUCCIO BUSONI.

country in 1904. He is today one of the chief figures in the world of music.

As a pianist he ranks second to none. He has now, according to universal testimony, added spiritual qualities to his enormous technique, and thus freed himself from the only reproach brought against him by connoisseurs in the past. But Busoni is more than a pianist. He is a distinguished conductor. His series of orchestral concerts in Berlin in recent years were notable, not only for his skill, but because he established himself, as "a prophet of the young men," by producing works by young and unknown composers who otherwise would have had small chance of a hearing. As a composer he is rapidly coming to the front. For many years his transcriptions for the piano of organ and orchestral music have been known to all pianists and four or five of his own orchestral compositions have been played here at Sympony concerts. Within the last few years he has written important works of large proportions, and his opera will be soon produced. At the Symphony concerts he will play Beethoven's "Emperor" concerto.

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HERALD, MONDAY,
MARCH 7, 1910.

FIEDLER PRAISES WORK OF STRAUSS

Composer Understands Meaning of All Parts of "Elektra" if No One Else Does, Says Boston Symphony Conductor.

WILL PRESENT A LIGHT COMIC OPERA NEXT SEASON

Max Fiedler shrugged his shoulders when the matter was suggested to him.

"Strauss? And 'Elektra'?" he asked. "I do not think they are easily describable."

Then the interviewer went straight to the centre of the question which musical people are asking.

"Taking 'Elektra' as an example of the Strauss of today, do you believe that it or any of the work which falls within the same class as 'Elektra' will endure?"

"Yes, certainly; this music will endure. We are too close to Strauss to be able to make an estimate of his final place in music, but there is no doubt whatever that much of his work is for all time. There is, of course, a great deal of excitement about anything which Strauss produces, because at present it is a fad to admire him. That is not what I refer to when I speak of his permanence. It is the ultimate judgment of musicians which will decide his comparative merit."

"But is it not true that in 'Elektra' Strauss has gone beyond reasonable limits? Has he not endeavored to express so much that at times he has overstepped the mark and given us only a meaningless din?"

"Possibly," he replied, "but you may be sure that to Strauss it has a meaning, all of it; indeed, it has so many meanings that they become confused. In 'Elektra' there are innumerable motifs representing thoughts, persons, actions, and even inanimate objects. These the composer introduces at every opportunity, and some of the most appalling cacophonies in the opera are due to the simultaneous occurrence of conflicting motifs.

Wonderful in Analysis.

"It sounds very dreadful when we hear it, this discord, but when one analyzes it and finds its purpose, he will admit that it is wonderful. Strauss is in many things entirely original. No man ever before dreamt of the uses to which Strauss puts his orchestra. And he is constantly adding to his novelties of orchestration. At first his operas draw crowded houses, both in Germany and here in America. This is partly due to the Strauss fad, as I said, but it is also largely due to the better appreciation of what he is telling us in his music."

"But when you speak of music describing inanimate things you do not mean that Strauss has succeeded in this attempt, do you?"

"Not exactly that," Mr. Fiedler answered, "but something very much like it. For instance, you cannot write the description of a precious stone in notes. But cut that stone, let the light play on its many facets, hang it with hundreds of similar stones around the neck of a woman —don't you see that you can describe the glitter of the brilliants and their tinkle as they strike together? That is precisely what the music tells you when Klytemnestra in her jeweled robes descends the stairs.

"Strauss is the greatest describer of visible things. That is not such consummate art as is needed in the expression of the invisible; but it is marvellously clever. He has a chord or a motif to represent everything and every action. For instance, he has in 'Elektra' a motif which represents wading in blood. That is an example of Strauss in his entirely original vein.

"Elektra" a Gloom and Horror.

"What impression did 'Elektra' make upon me?" he continued in response to a question. "Well, it left a memory of gloom and horror, relieved only by the beautiful duet between Elektra and Orestes. But it also impressed me deeply with the extraordinary expressiveness of the music and also of that which is not music in the orthodox sense. It is assuredly the most intensely descriptive of all his operas. But it is not the most beautiful. 'Salome' has more beauty and will attract many who would be repelled by the unalloyed horrors of 'Elektra.' I do not mean that 'Salome' is not sufficiently horrible at times, but the music is sweeter and the dissonance less startling.

"And that reminds me of an incident which occurred before 'Salome' was ready for the public. Strauss and I were together in Berlin, and he played me his musical outline of what was to be 'Salome.' He had only the vocal score and the general idea of the instrumental scheme. When he had finished I asked him how long it would take to orchestrate the music, and he replied that it could not be done in less than a year. It was done in a little less than a year, but the incident serves to show how important a part of his work lies in the preparation of the orchestral score. He proceeds rapidly with the outline; the orchestration is a labor of months."

"It has been said," it was suggested, "that one result of the extremes to which Strauss has gone will be a revelation to the older school of music. From the tumult of his composition the public will swing back to the old melodies and harmonies."

Strauss Keeps in Touch with Public.

"That is doubtful," he said. "You see, the public ear has learned to like the rich orchestration, the wonderful wealth of tones which began with Wagner; and I do not believe that people will ever be content with what our fathers loved. Some conductors have endeavored to introduce greater richness into Mendelssohn and Beethoven by doubling the number of instruments, but the attempt has never been a great success. Public taste has changed, and Strauss, with all his excess of sound, is more in keeping with the popular demand than some of the greater masters.

"Yes, he is a genius. He is the greatest of living composers, and his variety seems to be unlimited. By the way, you know that he is now at work on a comic opera—genuine light opera without a trace of gloom in its whole make-up. The title is not yet selected; but two acts are practically complete, and the whole thing will be ready for the public next season. Strauss can be as light and cheery as any one when he determines to be so. Perhaps he relieves his own mind by an occasional excursion into the field of light opera."

"There has been a great deal of talk about the influence of Wagner upon Strauss. It has been stated, indeed, that the Elektra-Orestes duet is distinctly reminiscent of the great duet in 'Tristan and Isolde.'"

"I never noticed that so far as the two duets are concerned," he replied. "But certainly Strauss owes more to Wagner than to any one else. Wagner was the great founder of the school to which Strauss belongs. He broke away from all the conventions and raised opera and music drama to heights never before attained.

Strauss Follows Wagner.

"Strauss is his only follower of genius. Therefore it would be difficult to overestimate the influence which Wagner has had upon his follower's work. But you must not understand me to say that Strauss is not original in many things. He has won his place among the masters and belongs now to the Strauss school. He has produced orchestrations such as Wagner never thought of producing. Wagner, of course, was an infinitely greater genius, and Strauss will never reach the heights on which Wagner moved. You can classify the two composers easily enough in the two categories I spoke of a while ago. Strauss describes to you what you see. Wagner expresses that which is invisible. Strauss sees what is outside; Wagner what is within. Therefore it is not possible to make a just comparison."

"Do you think," Mr. Fiedler was asked, "that 20 or 30 years from now Strauss will be better understood? Will his music have as Wagner's had a slowly acquired popularity?"

"No, for the reason that Wagner went before him. When Wagner broke away from old restraints and limitations it took the public a long time to become accustomed to the radical change. But the transition from Wagner to Strauss is not so sudden and thorough. Even in the case of interpretation of his music there will not be the same difficulty which conductors had with Wagner.

Demands on Orchestra.

"Strauss makes tremendous and astonishing demands upon his orchestra, but it will not be long before the intricacies of his scores will be mastered. Of course, I am speaking now of the present-day Strauss — the Strauss of 'Elektra,' 'Salome' and 'Zarathustra.' There is another Strauss, he who had not departed from his early masters, but it is the composer at his point of greatest originality and power that we should consider. Where he was merely a follower he could not be a master."

"How do you account for the great changes which have marked the development of his music?"

"One cannot account for the working of genius," said Mr. Fiedler. "But it is interesting to trace the changes as they appeared. The first stage was what might be called the Mendelssohn-Schumann period when the composer was a devoted admirer and student of those masters. To that belongs his piano quartet and many of his most pleasing compositions.

"And then followed his violin sonata in which the real Strauss began to appear. At that time he began to break away from all established precedents. In the beginning of this period of emancipation he was devoted to Liszt and Wagner, but before long he proposed to throw them also overboard. He gave up the last pretense to classical form and began his tone poems, in which at last we have the real Strauss at his greatest originality and his best ability.

"There was a time when he could compose a symphony, and as you know did so. But that time is past. Probably he could not compose a symphony today fit to be compared with his earlier efforts. Like the public he has grown away from old ideals and cannot get back to them if he tries.

Brahms Is Discarded.

"If you should ask Richard Strauss today which of the masters he holds in esteem he would tell you that Wagner, Bach, Mozart and Liszt hold first rank. Brahms, his former model, he has discarded altogether. Beethoven he likes in a mild way."

"Now to revert for a moment to 'Elektra,'" the reporter ventured. "You know that the music seems constantly to be on the edge of a beautiful melody. There is a chord or two, maybe a bar rich with promise, and then suddenly the whole thing is dashed to pieces in an awful crash of discord. It has been said that Strauss has gone so far on his discordant way that he has forgotten how to write melody."

"Don't believe it," he answered. "Wait till you hear the next opera. I am sure that you will find it full of sweetness. And then, remember that duet in "Elektra." Any one who could compose that has not forgotten melody. Strauss knew what he wanted to express, and he thought that he could do so best by means of the rough ruggedness of his discord. And you must admit that he succeeded."

"What of Strauss the man?"

Mr. Fiedler smiled pleasantly.

"What would you expect?" he asked. "A heavy sort of companion without any sunshine in his disposition? You would be mistaken. Richard Strauss is a genial friend, full of anecdote and good stories. He could be a stern man, but the twinkle in his eyes will not let you forget that he is full of good spirits."

"When do you leave for Europe, Mr. Fiedler?"

"As soon as the season is over," he replied. "But it is only a holiday trip. I am coming back next year, and the year after any way. Perhaps next year we shall hear the comic opera."

TRANSCRIPT,
MARCH 12, 1910

CONCERTS NEXT WEEK

Strauss's "Domestica" at the Symphony Concerts and Mme. Sembrich as Soloist After a Long Absence—The Cecilia Society in Brahms's "Song of Destiny"—Mr. Busoni's Long Awaited and Characteristic Recital—The Hess - Schroeder Quartet for a Final Concert

Mme. Sembrich, for the first time in a decade, will be the soloist with the Symphony Orchestra for its rehearsal and concert of next week. The two arias which she has chosen for this concert are "Dehvieni," from Mozart's "The Marriage of Figaro," in which the part of Susanna has been associated with her name for innumerable performances of the opera by the Metropolitan Company; and the aria "Singt dem Göttlichen Prophetin" from Graun's "Der Tod Jesu." When the Symphony Orchestra was young Mrs. Henschel, who was often a soloist, sang this aria several times, but it has not now been heard in a number of years. A group of songs with the pianoforte conclude Mme. Sembrich's share of the programme; Brahms's "Die Nachtigall," Schumann's "Widmung," Strauss's "Ständchen" and Mr. Fiedler's "Cradle Song." The principal orchestral work on the programme will be Strauss's "Symphonia Domestica," which had its first performance here during the first year of Dr. Muck's conductorship. Mr. Fiedler's apt and confident dealing with the other works of Strauss commend him as a conductor of that composer's highly inflected style. Mr. Gustav Strube contributes the novelty to the programme, a composition which he calls a "Comedy Overture, 'Puck,'" which will be played in manuscript. It was written last year and bears a dedication to Mr. Fiedler. The remaining number is the overture to Mozart's "Magic Flute."

BOSTON GLOBE
MARCH 12, 1910.

AT THE SYMPHONY.

Rehearsal Has Busoni as the Soloist.

Pianist Plays "Emperor" Concerto —Orchestra Interprets Brahms.

Ferruccio Busoni, the pianist, not heard in Boston since 1904, was soloist at the Symphony rehearsal yesterday afternoon. He played Beethoven's "Emperor" concerto.

Mr Busoni is remembered from the two years of his residence in this city, for piano playing which clothed high technical efficiency with an impressive beauty, an elegance and an artistic sincerity in interpretation. He again disclosed these qualities yesterday, ripened to fuller maturity and augmented by a more imposing breadth of style.

A sanity, a catholicity, a sense of symmetry of the whole structure and of an experience encompassing broadly the phases of music, characterize Mr Busoni's playing and the impressions he gives. He is not a mere virtuoso. He is a great artist.

He has read first the printed page of his music and is mindful of its absolute demands of material tones, dynamics and the craftmanship of pianism. But he has read farther.

To this skeleton of the technic of his instrument an ardent and fertile imagination and a guiding artistic sense have added flesh and blood and have molded the flowing, rounded lines of sculptured but vital beauty.

The secret may be in the repose with which he plays. There is a continence, a reticence, even in the largest moments, but there is also unimpeachable authority in his speed.

In bravura Mr Busoni is incisive, rigorous, intensely virile—as in the passage in octaves—but never sufficiently forgetful of the poise which envelopes him to be said to play with abandon.

Perhaps the most pleasurable memory of the afternoon is of his dexterous and pliant fashioning of soft tones. Mr Busoni is an expert in arabesque. Notwithstanding the marked tonal limitations of his piano, he could weave a skein of silken tone in its upper register into a melody of exquisite fibre and proportion. It had plasticity of tempo, which did not stalk unrelententedly onward like some inexorable churchman. It was amenable to the mood. It had lightness, elegance and grace. Thus was wrought many a bit of embellishment, cadenza or striking rhythmic effect.

Caprice preference or other sign of the player's individuality did not enter in. The identity of the performer was submerged in that of his author. It was Beethoven who spoke, serene, masterful, compelling. Mr Busoni was repeatedly recalled to the platform.

The symphony was Brahms' No. 4 in E minor. It is the voice of the man of learning, who is great for his simplicity, the universality, the human appeal of his utterance. Brahms, the last of the classicists, the inquirer after purity and nobility of form and strength, and profundity in the expression of music, at times in his earlier symphonies made the lack of glow and grayish heaviness of their scoring but a sign of their abstruse and ponderous structure.

In the fourth symphony he is writing with larger sympathy for a larger public. The allegro begins at once with a genial persuasive theme, not unlike Mendelssohn. In the free fantasia he converses with a quiet contemplation of beauty, as a methodical and serious mind would reason out a logical process of thought.

The Andante is a song of beautiful melody. The opening theme of the horn with a quaint and delicately exotic flavor in the harmony and the theme of the oboe against plucked strings were charming for their lyric grace and euphony, both in structure and as reproduced by conductor and players.

The third movement is bright with a sunlight which warms and caresses. It had a spontaneity and quickened appeal yesterday afternoon. Mr Fiedler made the movement suggestive of the romantic rather than the austere Brahms.

A performance of Schubert's overture to "Rosamunde" which was sensitive to the vernal freshness and charm of its melodic beauties closed the program.

POST, SATURDAY,
MARCH 12, 1910

SYMPHONY CONCERT
BY OLIN DOWNES

Ferruccio Busoni, pianist, was soloist with the Boston Symphony Orchestra at the 18th rehearsal of the season yesterday afternoon in Symphony Hall. The programme consisted of Brahms' fourth symphony, Beethoven's "Emperor" concerto, and Schubert's "Overture to Rosamunde."

Mr. Fiedler gave a superb reading of a work of surpassing beauty. In his first symphony Brahms is a romanticist and an ultra-modern. There is hardly a more stirring and dramatic work in symphonic literature. But in absolute art there is a higher quality, a more durable essence, than the greatest emotional stress. The individual who can say his last word with such a composition as the symphony in E minor is indeed greater than he who taketh a city.

This beauty is at once gentle, plastic, cool and austere in its purity and perfection. And the man who stands nearest to Brahms in his later utterances is none other than Vincent D'Indy, in the great B flat symphony. There is nothing but the highest praise for Mr. Fiedler's interpretation, his

the nature of the work, the clearness with which every detail showed without obscuring the design, the wonderful color, at times gloriously transparent and again rich with autumn gold, of the orchestra. No wonder that conductor and symphony were encored.

Mr. Busoni will play again at the symphony concert this evening and he will give a recital in Jordan Hall next Wednesday afternoon. There will be other opportunity of discussing his remarkably developed art. The joyous overture of Schubert is simply delicious, and so it was played. Next week Gustav Strube's comedy overture, "Puck," will be played for the first time anywhere, Strauss' "Symphonia Domestica" will be second on the attractive list, and Mme. Sembrich will be soloist.

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TRANSCRIPT, SATURDAY, MARCH 12,

THE SYMPHONY CONCERT

MR. BUSONI RETURNS WITH NEW LAMPS FOR OLD

An Extraordinarily Tame Performance of Beethoven's Emperor Concerto—Busoni the Avowed Virtuoso of Six Years Ago and the Busoni Who Has Renounced These Vanities, with the Results—What He Brought to the Symphonic Concerto and What He Did Not Bring—Brahms's Last Symphony and Its Test of the Orchestra's Finest Temper

Ferruccio Busoni, the pianist, reappeared yesterday afternoon as the soloist with the Symphony Orchestra. It is six years since he last seated himself to a pianoforte on the platform of Symphony Hall. These six years had been reported to have wrought a transformation in the player. On that evening of March six years ago he played Saint-Saëns's concerto in C minor with what seemed then a half-contemptuous ease. He was frankly the virtuoso. The flashing runs, the clamors of full chords, the fleet brilliancy came with a grace of style which made the mere execution of the work interesting for its own sake. Saint-Saëns of the C minor pianoforte concerto is not being very metaphysical: he is being superbly pianistic, and so, on that occasion, was Mr. Busoni. Yesterday afternoon, to emphasize his newer art, Mr. Busoni returned to us with the Olympian moods of Beethoven's "Emperor" concerto. It was the concerto with which he opened his present American tour; he has played it often in the past two months, and there is every reason to suppose that it is the work by which he chooses to identify his present artistry.

Now the concerto in E-flat is tolerably familiar here. In the past four years it has been played by Mr. Paderewski, Mr. Bauer and Mme. aus der Ohe. Mr. Paderewski, though he forced the instrument until it smoked, was splendidly imperial; Mr. Bauer was less the potentate, but he was at least the crown prince, while Mme. aus der Ohe wore the ermine with a majesty which was more like Beethoven's own than either of them. She was, if you like, the empress, a large Teutonic empress. There was doubt, yesterday afternoon, when Mr. Busoni finished, if he was even of the blood royal.

The performance was flatly tame. A skilled gymnast has a right to admiration; but we do not admire him in an academic gown. We also suspect that under his academic gown he still wears his spangles. Indeed, there were several flashes of the spangles—in the clarity of the arpeggii, in the single melody that sang in the treble over a subdued orchestra; in the glitter of passage work of the finale, and especially in that intense contrast of black and white in which the player delights to work boldly.

If a pianist has the voice of the spirit in him, the Adagio of the "Emperor" concerto will make it heard. Of all the unforgetable things that Mr. Paderewski has done, his poetry with the ending of this movement is the least to be forgotten. Here, indeed, the solo instrument finds its place as a subordinate instrument in the symphonic whole. Its faint beatings, "batteries," of the two hands in the treble, register the deep breathing of its measureless calm. Mr. Paderewski, for these measures, was rapt as a seer. Even Mr. Bauer, certainly a pianist of secondary rank, floated the measures on an oarage of wings as of some great bird that roams the twilight, while Mme. Aus der Ohe caused it to rise with one beat of pinions. Mr. Busoni never left the ground.

And yet the singular part is that the few measures of interlude leading into the finale were not played so well by any of them. Mr. Busoni conceived them and gave them forth as an half unconscious speech in undertone, a thought aloud. Of course, it was obvious that the soloist had not rehearsed with the orchestra, but that omission did not affect the quality of Mr. Busoni's playing. He watched the conductor, to be sure, with an obedience odd to see in a soloist, but Mr. Fiedler, in the course of much adroit accompanying, has rarely keyed his band at a truer pitch to the pianoforte than yesterday afternoon. The concerto is a symphony with a solo part. Mr. Fiedler made it steadily a symphony, and not once did he obscure the soloist. Indeed, if the whole truth is to be told, it was the orchestra that furnished the Beethovenesque flavor. And Mr. Busoni, resolutely putting away the vanities of the virtuoso, was, as a finely-skilled impersonator, asked to preach. Mr. Busoni can impersonate Liszt and Saint-Saëns as few men living: when he speaks with Beethoven's tongues of men and of angels St. Paul has the last word of him.

Brahms of the fourth, and last symphony is Brahms in all his austerity. From the exuberance of Schumann last week to the restraint and the mastering sense of form of this work was an orchestra reappearing almost in a disguise. Such music as that of the first and last movements of this symphony reveals the final equipment of the orchestra. These movements contain as little as possible the music of ornament and display; they contain everywhere and always what we are pleased to call "pure music." Elsewhere Brahms of the symphonies may cut away every non-essential voice, every superfluous note, and fling the design of his work out in broad simple and bold outline. Here the structure is compact. The weaving is close. The texture is fine and the pattern gleams and glistens large in the rich fabric. In the orderly development of its themes one does not feel an effort. It is the joy of the mind in acute thinking, the pleasure of creating, and the mastery of method. Often, the melody rose full-throated, thickened with the sombre voices of violoncellos and refined with the choiring of the wood wind. Mr. Fiedler caused it to flow amply with some of the repose and the irresistible onward sweep of a quiet river, broad in current between low banks. Such was the sere and yellow Andante, and such, in a different tempo, the stately grace of the Allegro giocoso. If we are minded to smile before the beginning of the finale, at the thought of Brahms's "passionate," the finale is not slow to teach that passion can be dignified by one word. Brahms's passion is intellectual. This, finally, is the music of impassioned thought.

L. P.

ADVERTISER MARCH 12, 1910

SYMPHONY CONCERT FEAST OF PLEASURE

PROGRAMME CLASSICAL; BEAUTIFUL THROUGHOUT

Busoni Piano Soloist for Beethoven's "Emperor" Concerto—Brahms and Schubert.

By Louis C. Elson.

PROGRAMME.

Brahms. Fourth Symphony, E minor.
Beethoven. "Emperor" Concerto, for Piano and Orchestra.
Ferruccio Busoni, Pianist.
Schubert. "Rosamunde" Overture.

Classical, beautiful and enjoyable was this concert of yesterday afternoon, from first to last. Every one of the three numbers was in a clear and sane form. It was an excursion back into the domain of Purity in Music, and the puzzle-haunted and dissonance-pounded critic bathed in it and laved in it with inexpressible delight.

Brahms' Fourth Symphony is not so directly popular as his second, not so broadly laid out as his first. There is a degree of skill rather than emotion in its last movement, made up of numerous variations of a very short and simple theme. In composition one can sometimes reverse the old proverb and say—"A great deal of learning is a dangerous thing." For when the symphonist is thoroughly skilful with every device of counterpoint, and sets out to vary a theme, he is apt to fall into the temptation of "Just one more!" as a drunkard. It is generally so with Brahms and the variation-form and it was so even with Beethoven, in some of his latest works.

The very beginning of the symphony, also, shows more ingenuity than intrinsic beauty. The theme which Brahms has chosen, so that he can show his skill in developing two notes (an Iambic foot) is not in itself beautiful or melodic. It is what we might expect of Reger. But once the development begins one forgets the crabbedness of its ugly skips in the many fine thoughts that grow out of it. Besides, we find the remaining themes of the first movement beautiful and the disjointed character of the chief theme at least gives an excellent contrast.

The work received an excellent reading. The sharp contrasts were well defined; the pizzicato effects, which play so prominent a part in the development of the figure, were finely done.

In the Andante the horn gave the initial phrase with much beauty and the effect of the peculiar mixture of major and minor in one scale was exquisitely tender and appealing. The Scherzo was taken with the emphasis and fire that belong to it. All through these three first movements there was a surety of development that was an intellectual feast. The non-musician must needs remember that there are other things besides "tune" in Music. The noblest Music combines Intellect with Emotion and makes an appeal to the brain as well as to the heart.

In development we hold Brahms the equal of Beethoven, but he did not possess the emotional power of that composer. Had he been a little less phlegmatic he would have been the equal of that musical giant.

In the Finale this calm phlegm (call it "serenity" if you wish) militates against the movement. It is skill, and skill, and yet more skill, and only the chorale theme upon the soft brasses relieves the display of contrapuntal ability.

But, take the symphony as it is, and it is far beyond most of the post-Beethoven works in this school, and it was read and played so clearly that none of its subtle devices went to waste. The audience manifested great enthusiasm at its close and the conductor was obliged to bow his thanks.

The Beethoven concerto was, however, the nub of the concert. Here all the conditions were right for a memorable performance. A great orchestra, a devout Beethoven worshipper leading it, a noble work, and a pianist of the right equipoise of intellect and emotional power. The result was that a loftiness of perfection was attained that was glorious. Such an Alpine height can never be attained by the morbid leaders of the present strainings of Music.

The so-called "Emperor" is not an equal work. We do not find its Finale nearly as powerful as its opening movement, and the same may be said of Beethoven's violin concerto. The piano concerto in G burns with a more steady flame. But when this concerto in E-flat is great it is very great. And Mr. Busoni rose to the full measure of its greatness. He never converted the grandeur into rant; in the midst of all the broadest and most powerful passages the phrasing was always clear, the language always intelligible.

Hauptmann has called this work a symphony with solos intertwined with it. The definition is a true one. The auditor does not think of the pianist during the performance. He melts into the ensemble. He must abnegate himself and all personal display. Even the glitter of a solo cadenza is denied him and there is instead a brilliant set of passages in which the orchestra shares.

And this was the glory of Busoni's playing. There was no sensationalism, no pounding, no thrusting oneself into the foreground. It was true Beethoven-playing from first to last. The delicacy of the Adagio was caught up both by pianist and orchestra in a manner that won the admiration of the connoisseur. The grandeur of the Allegro was ineffable.

Perhaps the entrance of the Rondo was more sharply crisp than was necessary, but it made its effect. Mr. Busoni made the chief theme here more strikingly staccato than we have heard it before. The Coda was perfection. The duet of piano with kettledrum was a miracle of good shading and the quick crescendo following was virility itself.

The audience appreciated the great worth of the interpretation and Mr. Busoni had a veritable triumph at the close, recall following recall. What phenomenal growth his has been. Yet even, when he lived in Boston, and taught in the New England conservatory, there were indications of this coming greatness, and we recall a performance of Beethoven's B-flat Sonata (Op. 106), that proved him a giant then, although few appreciated it, during the first stages of the Paderewski fever which began at that time.

Dvorak, some years ago, wrote in an American magazine that he considered Schubert at his best in his instrumental works. A stranger opinion was never voiced. Just as Boethoven thought orchestrally and his string quartettes and his sonatas are often orchestral, just as Schumann thought Piano and his symphonies even are chiefly piano thoughts, so Schubert always thought vocally, and his symphonies, his overtures, his string quartettes, are singable and consist of beautiful vocal melodies placed in contrast. The first and second themes of this overture, the melody of the introduction, the lack of any development, are all indicative of his thinking of songs while writing for orchestra. But what lovely melodies he writes! If only a modern composer would try to create such themes and then wed them to the vivid modern tone-coloring and the latterday harmonic effects he would immediately have the world at his feet.

Mr. Fiedler gave the Introduction with noble breadth, and also brought out the fiery character of the second closing theme. If auditors will watch for the second theme, which is given on the woodwind, they will find that Schubert composed a first cousin to "Way down upon the Suwannee River" a good while before Stephen C. Foster thought of it.

The Coda is the least worthy part of this overture and even the powerful reading which was accorded it did not make it convincing. But there are spots upon the sun, Homer sometimes nods, and the overture was greater than its ending; while the whole concert was a most worthy musical event.

BOSTON HERALD, MARCH 12, 1910.

BUSONI WITH SYMPHONY.

Pianist Heard at 18th Public Rehearsal After Six Years' Absence.

By PHILIP HALE.

The 18th public rehearsal of the Boston Symphony orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 4.....Brahms
Piano Concerto in E flat, No. 5.....Beethoven
Overture to "Rosmunde".....Schubert

This concert was noteworthy chiefly by reason of the reappearance of Mr. Busoni after an absence of six years. When he first came to Boston, in 1891, his ability was recognized in Europe, and when he visited here in 1904 he was ranked among the very first of pianists then living. His reputation has grown even in late years, and it is said that while his mechanism was flawless long ago, he has gained in emotional quality, in eloquent expression.

It seemed to me yesterday that his characteristics are about the same as they were when he last played here with the orchestra and in recital. His technical proficiency is indisputable and he makes no parade of it—for he is a sincere musician of the highest thoughts and aims. To speak of him as merely a most accomplished virtuoso in the less savory meaning of the word would be impertinent and unjust. Nevertheless, Mr. Symons was not perhaps unfair when he described him as a great executant, for hearing him, he could not feel "the contact of soul and instrument," he could not feel that a human being was expressing himself in sound. He admitted that Mr. Busoni could do on the piano whatever he could conceive; but the question, after all, was what could he conceive?

Yesterday there was, as ever, the absolute mastery, the calm self-assurance that at once put the expectant audience at ease, the modest use of the uncommon proficiency, the delightful clarity in swift or in complex passages, the intelligently musical phrasing, the rhythmic sense, the variety in touch that should have aided in expression. It is not easy to think of anyone "playing" the notes of this concerto any better. Yet on the whole there was something lacking, something that left undone, or not present, disappointed the hearer who had read of Mr. Busoni's growth as an interpreter, as an artist that in performance recites the music of the composer. The dignity of the performance was marked, yet the dignity of the composer was greater. In the first movement there was a suspicion of incongruous restlessness, a nervous and alien spirit on the part of the pianist and on the part of the orchestra. There was hardly the broad, commanding, irresistible statement of a master-work.

In the adagio there was the appropriate simplicity, there was the suggestion of contemplation, but one wished for a little more warmth, a little more color. It all seemed remote, too far from this world.

Admirable, however, was Mr. Busoni's anticipation of the chief theme of the rondo, and here was the one memorable touch of poetry in the performance. Admirable, too, was his reading of the rondo, a reading that was impressive and stirring.

The performance was no doubt an excellent one in many ways, so excellent that it should have been great in every way. No one wishes to hear this concerto played in "Ercles' vein"; no one wishes to hear its noble sentiments sentimentalized. The performance of Mr. Busoni was possibly great, but it was not a great interpretation.

The pianist was applauded fervently and recalled several times. The performance of the Symphony by Brahms awakened moderate rapture. The first movement was taken at an unusually slow pace and the structure of the work was shown as though it were on the dissecting table. The following andante was anything but "moderate" in its flow, for it assumed a dirge-like character, but an average was struck, for the third movement was taken at a speed that taxed the ability of hearers and players.

The program of the concerts next week will be as follows: Strube, comedy overture "Puck," MS. (first performance); Strauss, Symphonia Domestica; "Deh Vieni" from "The Marriage of Figaro" and "Singt dem Goettlichen Propheten" from Graun's "Der Tod Jesu" (Mme. Sembrich); overture to "The Magic Flute"; four songs sung with piano by Mme. Sembrich; Brahms' "Die Nachtigall," Schumann's "Widmung," Fiedler's "Wiegenlied" and Strauss' "Staendchen."

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JOURNAL—SATURDAY, MARCH 12, 1910

BUSONI MASTERLY AT THE SYMOHONY

Beethoven's "Emperor" Concerto Brings Forth Many Recalls.

ITALIAN PIANIST SCORES AS SOLOIST

Mme. Sembrich Will Be Heard at Next Week's Concerts for First Time in Years.

Ferruiccio Busoni, greatest of the Italian pianists, was the soloist at the Symphony rehearsal yesterday. The program will be repeated tonight. Busoni was last here six years ago. He was an extraordinary pianist then. In fact, he was a remarkable musician in the '90's, when he made his American debut in this city and settled down here to teach—and met grim experiences. Now he returns like unto the proverbial conq'ring hero.

His Symphony selection this time is Beethoven's "Emperor" concerto, last heard here in 1906, when Miss Adele aus der Ohe was the soloist. It is a work that demands well-rounded artistry; and this is exactly what Mr. Busoni shows. The audience is left to give quite as much consideration to Beethoven as to Busoni. The interpreter does not try to make himself more prominent than the composer. Yet Mr. Busoni's power as a pianist is manifestly equal to the most delicate or most difficult tasks. His technique is masterly, but he uses it simply as a means toward an end—toward the perfect expression of the composer's intent. After the performance Mr. Busoni was recalled several times.

Brahms' fourth symphony and Schubert's "Rosamunde" overture completed the program. Mme Sembrich will be heard at next week's concerts for the first time in ten years.

JOURNAL—S MARCH 19, 1910

SEMBRICH GIVEN HEARTY WELCOME

Divides Honors With Strube at an Attractive Symphony Rehearsal.

MISTRESS OF BEL CANTO IN BOSTON

Comedy Overture, "Puck," by Strube, Played for First Time in Sympathetic Style.

Mme. Marcella Sembrich, the incomparable lyric soprano, and Gustav Strube, composer and violinist, divided the honors at the Symphony rehearsal yesterday. It will be the same tonight, at the regular concert. The mistress of bel canto, the like of whom has not been heard on this side of the ocean for many, many years, sang with orchestra the aria, "Deh vieni," from Mozart's "Le Nozze di Figaro," and "Lo, the heaven-descended Prophet," from Graun's Lenten cantata, "The Death of Jesus." Later on she sang several songs with piano, among them Conductor Fiedler's own charming "Wiegenlied."

Mr. Strube was represented by a comedy overture, "Puck," played for the first time—a tricksome little piece, bright with talent and imagination, masterfully written and most sympathetically performed.

Strauss' "Symphonia Domestica," not heard for four years, and the overture to Mozart's "Magic Flute" completed one of the most attractive programs of the season. Mme. Sembrich and Mr. Strube were the special objects of the general enthusiasm.

HERALD, SATURDAY, MARCH 19, 1910.

SYMPHONY GIVES STRUBE'S "PUCK"

Comedy Overture Written by First Violin Performed for the First Time at 19th Public Rehearsal of Orchestra.

By PHILIP HALE.

The 19th public rehearsal of the Boston Symphony orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. Mme. Sembrich was the soloist.

Mr. Strube's new comedy overture "Puck" was performed for the first time. The overture has no program. The Puck is not necessarily Shakespear's Hobgoblin, who fights maidens of the villagery, misleads night wanderers, and offends the dignity of the wisest aunt telling the saddest tale. Mr. Strube wished to portray in tones a sylvan frolic. His themes are fresh and full of character. They are skilfully developed. The harmonic treatment is ultra-modern, but charming and effective, not merely bizarre. The instrumentation is masterly throughout. The episodes in the exposition are effectively contrasted, and the prevailing mood is one of rustic gayety relieved by a passage of true and delicate sentiment. The overture was warmly received by the audience and Mr. Strube was obliged to bow his acknowledgment from his seat among the first violins. The performance of this overture was the chief feature of the concert.

For it cannot be said truthfully that Mr. Fiedler's reading of Strauss' Symphonia Domestica which followed was highly poetic or objectively effective; nor was the performance technically worthy of the orchestra's high reputation. The reading was episodic. There was no real continuity of thought. The choice of tempo was not always fortunate. The beautiful "Love Scene" was hurried and the calm happiness of the wedded was turned into nervous eroticism. The brass was forced till there was no pure quality of tone, and the performance was often ragged. The other orchestral selection was Mozart's overture to "The Magic Flute," which was performed in orthodox fashion.

Mme. Sembrich, who is now engaged in the painful task of bidding her American admirers a long, last, lingering, sad farewell, sang Susanna's aria, "Deh Vieni," with the preceding recitative from "The Magic Flute"; a portion of the aria, "Lo, the Heaven-Descended Prophet," from Graun's "Death of Jesus," and these songs with piano accompaniment: Brahms' "Nightingale," Schumann's "Dedication," Mr. Fiedler's "Cradle Song" and Strauss' "Serenade." Mme. Sembrich was applauded heartily by those who remembered her past glory. They that heard her for the first time must have wondered at her reputation. She sang Mozart's aria carefully and with a discretion that forbade any emotional expression. Nor was she able to sustain tones without a quavering and a sagging from the true pitch.

She sang only the first section of Graun's florid air, and she labored in bravura. She was more her former self in Schumann's "Dedication" and in Mr. Fiedler's pretty little song. More noteworthy than her singing were the accompaniments of Mr. Frank La Forge. The audience, remembering gratefully the singer of past years, applauded her at the end, so that she added to the program these songs: Schumann's "Fruehlingsnacht," Michael Arne's "The Lass with the Delicate Air" and the inevitable Polish song with her own accompaniment.

The program of the concerts April 1 and 2 will be as follows: Beethoven, "Pastoral" symphony; Tschaikowsky, "Franceska da Rimimi"; Sibelius, Elegy and Musette of the suite arranged from the incidental music to "King Christian II" and Valse Triste (first time in Boston); Dvorak, "Carneval" overture.

The announcement is made that Mme. Sembrich will sing at the next Pension Fund concert of the orchestra.

TRANSCRIPT, SATURDAY, MARCH 19, 1910

THE SYMPHONY CONCERT

STRAUSS'S "DOMESTICA" AND MME. SEMBRICH

A Surprisingly Disappointing Performance of the Tone-Poem — A Sluggish Orchestra, and Mr. Fiedler's Unfortunate Pace—His Exaggeration of Details—The Interest of Mr. Strube's New Overture—The Rising Worth of His Work—Mme. Sembrich's Concert Within a Concert—The Vocal Twilight of Her Present

Adverse circumstance beset Mr. Fiedler in his performance of Strauss's "Symphonia Domestica" at the Symphony Concert yesterday afternoon. The audience had plainly come to hear Mme. Sembrich who had the second half of the concert almost to herself and was impatient of all that went before; while those who take their music seriously were haunted by recollections of the four impassioned performances of Strauss's tone-poem that the orchestra and Dr. Muck accomplished in the winter of 1906, when it was still a novel piece here. The conductor was frank in his dislike of the later music of Strauss; for him pleasure ceased with "Death and Transfiguration"; but once he had undertaken the "Domestica" he rose to the power, the richness, the splendor of much of the music. Even across the silencing years the glowing sonorities, the magnificence of instrumental coloring, the puissance of impassioned orchestral song with which Dr. Muck made the slow movement unfold all its intensity of emotion and expression still sound. Even now, and by no means in pale echo, the frenzy of the final fugue under his hand still rings. It was an orchestral delirium, if you will, but it was a glorious Bacchic intoxication. Time and again, elsewhere in the "Domestica," he made incidental babble seem as fine and poignant eloquence; and he turned strokes of irritating whim into ironic humor or characterizing dilineation. Strauss may or may not have intended the tone-poem as an orchestral glorification of the intimate affections, life, emotions and aspirations of a mated pair and their child; but Dr. Muck, almost in spite of himself, lifted it to such beauty and poetry. He was, he is, a great conductor and his performances of the "Domestica" are memorable in the years of the Symphony Orchestra. And they were what they were, because the men were as his responsive and kindled instruments. Into them he flung the passion and the frenzy, the eloquence and the power that he found in the music. The heat of the performance burned away its technical exactions, its mechanical difficulty. The music lived in the common excitement of conductor, band, and orchestra. Whereas—and here Mr. Fiedler was undoubtedly hampered—the orchestra yesterday was insecure and spiritless. It slipped as it seldom slips even in the most perilous of ultra-modern music. It was spiritless, when six weeks ago in "Zarathustra," it was all illuminating fire. The performance, as performances of the "Domestica" should go was tepid and labored, and the audience naturally was as tepid and unresponsive. There has been time for further rehearsal; there ought to be fire tonight.

Hitherto in "Zarathustra," in "Don "Juan," in "Til Eulenspiegel," in "Ein Heldenleben," Mr. Fiedler has seemed to excel in the music of Strauss generally all his predecessors here. He disclosed its formal traits, its masterful soundness of structure, but he did not expound them. He let the deliberate ugliness, the willed freakishness of some of the music serve clearly its delineative purpose, but he did not dwell upon them as though they were the chief virtue and not a conspicuous weakness of Strauss. He gave the music its sweep of stride; he clothed it with its richness of eloquent instrumental coloring; he summoned its magnificence of power, its intensity of beauty. By his choice of pace, by his vitality of rhythm, by his tonal adjustments and emphasis, by his glow of instrumental coloring, he has revealed how closely Strauss has wedded his design and his expression of it, and with what mingled force of intellect, emotion and execution he has made his tone-poems impart both. The true Strauss, the living Strauss, the Strauss that is of our own time, thoughts and passions, has thrilled and commanded in Mr. Fiedler's performances, and the public of the concerts has awaited them eagerly.

The more the wonder, then, that the "Domestica" should so have baffled Mr. Fiedler. Hitherto, with Strauss, he has been all for the long advancing lines of the tone-poems, for their mass rising upon mass; no conductor has seemed more to apprehend them as ordered and self-creating tonal architecture. Yesterday, to the contrary, he was all for isolating detail meticulously. He did, indeed, often contrive these details with exceeding beauty and finesse as in the first and mysterious entrance of the melody of the child; as in the lullaby that soothes it to sleep; as in the gentle transition to the passion, beginning in tenderness of the slow movement. Again he was merely meticulous, as in the trivial strikings of the clock and some of the give-and-take of the chatter of the scherzo. More than once, too, he exaggerated superfluously, as one who cultivates individual research for the neglected, and thus he stayed the whirl of the fugue to fling up the merest chips of Strauss's inexhaustible fancy. So ran these emphatic details, but by the emphasis upon them, the tone-poem ceased to run—flood of tone that it is—and merely moved in petty

BOSTON SUNDAY POST, MARCH 13, 1910

On Friday afternoon and Saturday evening, in Symphony Hall, the Boston Symphony Orchestra will be assisted by Mme. Marcella Sembrich, and the programme will be as follows:

Comedy Overture, "Puck".....Gustav Strube
(MSS., first time.)
Sinfonia Domestica.....Strauss
Aria, "Deh vieni" ("The Marriage of Figaro").....Mozart
Aria, "Singt dem gottlichen Propheten" ("Der tod Jesu").....Graun
Overture, "The Marriage of Figaro".....Mozart
Songs with piano:
"Die Nachtigall".....Brahms
"Widmung".....Schumann
"Wiegenlied".....Fiedler
"Standchen".....Strauss
Soloist, Mme. Sembrich.

SUNDAY GLOBE—MARCH 13, 1910.

Mme Sembrich Soloist at the Next Symphony

The 19th public rehearsal and concert of the Symphony orchestra next Friday afternoon and Saturday evening will bring as soloist Mme Marcella Sembrich, who will sing for the first time with the orchestra in over 10 years and will then make her last appearance of the season in Boston.

Mme Sembrich was soloist with the orchestra in December, 1899, but a number of things have happened to prevent her appearance at a Symphony concert since that time. She will sing "Deh vieni," from the last act of Mozart's "The Marriage of Figaro," a tune that is indelibly connected with her name, for since she became a member of the Metropolitan opera company in 1899 she has been the only "Susanna" at the performances of this opera. Her second aria will be "Lo, the Heaven-Descended Prophet," from Graun's "Passion Oratorio, "Der tod Jesu."

Older patrons of the Symphony concerts will remember this well, inasmuch as it was a favorite selection of Mrs Henschel in the days when she was often soloist at the concerts. Graun was a notable figure in German music the first half of the 18th century, and this oratorio is practically the only thing of his which remains. It is performed annually in Berlin by reason of a bequest, but so far as the American public is concerned this aria is all that is left of it.

The songs which Mme Sembrich will sing include a "Cradle Song" by Max Fiedler, Brahms' "The Nightingale, Schumann's "Widmung" and Strauss' "Serenade." The principal orchestral work will be Richard Strauss' Symphonia Domestica, which Dr Muck placed on two different programs three years ago. The novelty on the program will be an overture by Gustav Strube of the orchestra. It is a comedy overture and is entitled "Puck." It was written last year and is dedicated to Mr Fiedler. The other number will be the overture to Mozart's "The Magic Flute."

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BOSTON POST

Strauss, Sembrich and Strube Share Honors

BY OLIN DOWNES

At the 19th rehearsal of the season by the Symphony Orchestra, yesterday afternoon in Symphony Hall, Gustav Strube's comedy overture, "Puck," dedicated to Mr. Fiedler, was performed for the first time; Strauss' "Domestic Symphony" followed; Mme. Sembrich sang Mozart's "Deh Vieni" from "The Marriage of Figaro," Graun's "Singt dem Gottlichen Propheten" from "The Death of Jesus," and these songs with piano accompaniment: "The Nightingale," Brahms; "Dedication," Schumann; Cradle Song, Fiedler; Serenade, Strauss. Mozart's overture to the "Magic Flute" completed the programme.

Mr. Strube's overture has a felicitous introduction. The piece as a whole is clearly and pleasantly written. The instrumentation at certain climaxes is rather heavy for this composer, and the nature of the composition, while on the other hand the scoring is often reminding of Mendelssohn, and certain phrases recall composers for whom Mr. Strube has probably only abhorrence. Was Mr. Strube or Mr. Fiedler responsible for occasional thickness?

The overture has many happy thoughts, but there are episodes which did not at first hearing appear worthy of much reiteration, and with all its agreeable character, the composition does not seem so essentially the speech of the composer as other offerings from his pen. The music was well received, and Mr. Strube bowed his acknowledgments from the orchestra.

There are those who retain honestly acquired prejudices to their own detriment when they are confronted by such an innovator as Strauss. Strauss wrote a symphony in one movement, in accordance with the modern habit. He dubbed his symphony "Domestic." He even went so far as to insert captions in the score, referring to aunts and uncles, and so forth. It would be amusing, probably, if Strauss should yield some time to the strain of humor that is strong in him, and tell the public what he was really thinking about when he wrote this grandiose score. Was his intention merely "Advice to Young Mothers," or "The Home Beautiful."

It happens that an immense orchestra and often very complicated counterpoint are resorted to, to express simple, tender and humorous things. That is the composer's concern, not ours. We are to listen with unbiased ears. No one who so listens will attempt to deny that this music is as sane as any written today and that by far the greater part of it is sheerly beautiful, even when judged by the standards of the preceding generation.

Mme. Sembrich sang the music by Graun and Schumann in particular with some effort, but she has not lost her sterling musicianship, and for the rest of her performance she again displayed here rare sense of values. There were instances when she did not conquer, but covered up a difficulty, yet her phrasing and her Italian were charming in the airs by Mozart, and the songs by Fiedler and Strauss were very artistically rendered. Mr. Fiedler's song is delightful in its simplicity and sincerity, and unaffected melodic character. The performance of the "Symphony Domestica" was very sympathetic, but too spasmodic, and at times the quality of orchestral tone was not what might have been desired. Mr. Fiedler, however, is to be warmly thanked for again bringing the work before the Symphony audiences, and for interpreting it with such earnestness and good will.

TRANSCRIPT, MARCH 21, 1910

News of Music

At the next pair of Symphony concerts on Friday, April 1, and Saturday, April 2, Mr. Fiedler purposes to revive Tschaikowsky's Fantasia, "Francesca da Rimini," and to play two new pieces by Sibelius—a "Valse Triste" and the Elegy and the Musette from the incidental music to a Scandinavian play; at the concerts of April 8 and 9 Mr. Kreisler will assist the orchestra, playing for the first time here Tschaikowsky's concerto; at the concerts of April 15 and 16 Liszt's "Faust" symphony will be performed in its entirety, with the Apollo Club to sing the choral part in the final movement, lastly, at the concerts of April 29 and 30 Beethoven's Choral Symphony will be repeated, with the choir of the Cecilia assisting, as it did last year.

It was settled on Saturday that Mme. Sembrich will sing at the second of the two annual concerts for the profit of the Pension Fund of the orchestra on the evening of Sunday, April 17. She herself proffered her assistance, and so eagerly that she will make the journey from South Bend, in Indiana, where she sings on the preceding day. Her "numbers" will be pieces from the Italian operas, like the long scena in the first act of "Traviata," in which the public has long admired her. The orchestral part of the programme in turn will consist mainly of excerpts from Wagner's music-dramas. Thus the whole will make a glorified operatic concert.

The migrations of the harps in the Symphony Orchestra seem finished, and now after various experiments with new placings of them, Mr. Fiedler has definitely set them on the edge of the stage alongside of the first violins. It is hard to say whether the change appreciably increases the vividness of their tone in or against the instrumental mass, but it does give Mr. Fiedler what he desired, an unbroken semi-circle of the string choir; the first violins; then the violoncellos the leaders of which have been brought down to the former place of the harps; next the violas; and finally the second violins. Hardly within memory has there been even so slight a change in the seating of the players.

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from HERALD

address Washington,

date

Boston Symphony Orchestra.

The fifth and last of the season's concerts of the Boston Symphony Orchestra, Max Fiedler, conductor, will be given in the New National Theater on Tuesday afternoon, March 22, at 4:30 o'clock. The soloist will be Prof. Willy Hess, the admired concert master of the orchestra, who will appear in this capacity for the first time in several years. The programme will be announced later.

TIMES

ss Washington, D.

BOSTON ORCHESTRA IN LAST CONCERT

The fifth and last of the season's concerts of the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon, March 22, at 4:30 o'clock.

The soloist will be Prof. Willy Hess, the concert master of the orchestra, who will appear here in this capacity for the first time in several years.

ADVERTISER. MARCH 19, 1910

SYMPHONY CONCERT ESPECIALLY BRILLIANT

MME. SEMBRICH, FAVORITE SINGER, THE SOLOIST

Strauss' "Baby Symphony," a Song by Mr. Fiedler and an Overture by Mr. Strube.

By Louis C. Elson.

PROGRAMME.

Gustav Strube. Comedy Overture. "Puck."
Strauss. Sinfonia Domestica.
Mozart. "Deh Vieni."
Graun. "Singt dem Goettlichen Propheten."
Mme. Marcella Sembrich.
Mozart. "Magic Flute" overture.
Songs with piano, by Brahms, Schumann, Fiedler and Strauss.
Mme. Sembrich.

It would be difficult to imagine a more varied programme. The most modern and the most classical were here in juxtaposition. Under any circumstances the "Piece de Resistance" was Strauss' "Baby Symphony." More and more, with each repetition, the careful auditor finds great things in this work. The glory of the night scene, for example, is something that grows upon one until it seems as great as almost anything in the accepted masterworks. But one is still dissatisfied that great music should be used to such trivial ends. It was going far when Strauss celebrated himself as a hero, in one of his orchestral works, but it was beyond bounds when he sang of the glories of his domestic affairs to the public. It would not be extending his field much further if he should give us a symphonic poem about his poodle or his laundress. We object to having Music brought into the domain of soothing syrup and stubbed toes. Great as the composition is, in some parts, it was, is and will ever remain an impertinence in Art and an evidence of Mr. Strauss' skill in advertising his wares.

There is another piece of domestic music that is in vivid contrast with this. Wagner also celebrated his wife and son in music. But let the student read up the circumstances under which Wagner brought forth his birthday tribute to his wife and then contrast them with the blatant, self-assertive launching of Strauss's family at the heads of the public and he can form but one opinion. When one hears this largely planned and heavily scored work and notes that it is domestic music, one cannot but wonder what public music would be like.

And, in spite of the great and graphic portions of the composition, there is a degree of patchiness in it. While we recognize more and more clearly some of its great points, the work, as a whole, does not grow upon us, as "Tod und Verklaerung" does.

The composition was superbly played and Mr. Fiedler's reading brings out all the subtle points very clearly. He was recalled at the end, and surely his devotion to the Strauss music deserved this recognition and more.

Mme. Sembrich was probably the chief attraction on this heterogeneous programme. With the long line of waiters for gallery seats (which began to form at 9 a.m.) she was probably the first and foremost charm of the afternoon. It is always a painful moment when one has to begin to be apologetic for one who has been a leader in any art. We cannot advocate Dr. Osler's scheme of employing chloroform at any certain age in the life of vocalists. But we still wish that great artists would not disturb the memories of their own zenith Mme. Sembrich is still a great singer, but she has been greater. She is a splendid lesson to students who need to study the conservation of the voice, how to skate over thin ice when nature denies the resources of the period of maximum powers.

Mme. Sembrich's conception of the interpretation of a song is of the most masterful description, but there are moments when she must husband her resources and count out her vocal gold sparingly. She takes too much refuge in "mezza voce." Nevertheless in the "Lieder" she was still the great musician-singer. She showed this in "Widmung" (Schumann) and in "Fruehlingsnacht," which was sung as an encore, and yet more effectively in Mr. Fiedler's delightful "Cradle Song." The last-named was one of the daintiest gems of the vocal part of the programme.

There were no lapses of intonation to condone in Mme. Sembrich's work. But the absolute ease with which she used to take even the most exacting coloratura work was not present. The audience was more than satisfied, however, for at the end of the concert, tempted by the placing of the piano-songs last, the encore fiend began his Saturnalia and when we left the hall two encores had been given with several more in prospect. One ought not to allow the excellent accompaniments of Frank La Forge to go unrecorded.

Mozart's "Magic Flute" overture was given a very successful reading. We were especially pleased that Mr. Fiedler did not rush the opening fugue (or fugato) in such a manner that its melodic thoughts could not be followed. Too many conductors give this charming part of the work in such a manner that no auditor can follow its counterpoint. This fugue is, by the way, a transformation of Mozart's favorite fugue, the one in E-flat, No 7 of the second book of Bach's "Well-tempered Clavichord." It is in the same key, has the same modulations and the same length, as that fugal exposition, but it is treated in a wholly different manner, and it is no more a plagiarism than would occur if one clergyman were to preach from the text that had been taken by another.

The overture was dainty in itself and it made a very fitting buffer between Madame Sembrich's two groups of songs, the first with orchestra, the second with piano.

Mr. Strube's Overture furnished the novelty of the programme (if we except Mr. Fiedler's song) and was a worthy work in the classical form. When Mr. Strube discards the ultra-modern vein he shows that he is a thorough master of form and of figure development. He has melody also, although he sometimes deliberately discards this gift—the more the pity. The light subject of this work ("Puck, a Comedy Overture") forbade his entering into modern complexities and vagueness, with the result that the work became very graceful and pleasant to listen to.

The overture was a strict "sonata-allegro" with clear and well-contrasted themes and it was thoroughly characteristic from beginning to end. It had a little of the "Till Eulenspiegel" style of humor. Its opening horn figure was well-played and this and the subsequent figures were well developed. The music was genial and even rustic at times. The climax at the end was well wrought up. Altogether this overture is one of the best of Mr. Strube's works. It is interesting, melodic, and short. Small wonder then that the composer received the most hearty tribute from the public at its close. He was obliged to rise from his seat in the orchestra and bow his acknowledgments three several times. To the present writer the overture was the most attractive orchestral part of the entire concert.

EVE. STAR

ess Washington, D.

Mrs. Taft attended the Boston Symphony concert yesterday afternoon and had in her box her sister, Mrs. Laughlin; Mrs. McCagg, Mrs. Rae and Mrs. John Reyburn, wife of the mayor of Philadelphia.

In Mrs. Leiter's box she had Mrs. Meyer, Mrs. Mulligan, Mrs. Joseph Leiter and Miss Dorothy Williams. Mrs. Charles A. Williams entertained in her box Mrs. Lowden, Mrs. Graeme Stewart, Mrs. John Hays Hammond and Miss Mary Williams. Mr. and Mrs. Lisner had a party in their box, as did Mrs. Charles Richardson and Mrs. James McMillan. Mrs. William F. Dennis entertained Mrs. Dickinson, Mrs. Green C. Goodloe and Mrs. T. DeWitt Talmage. Mrs. Calderon Carlisle, Miss Carlisle and Mrs. Buckner Randolph were in other boxes.

EVE. STAR

ess Washington, D. C.

Boston Symphony Orchestra.

The fifth and last of the season's concerts of the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon, March 22, at 4:30 o'clock. The soloist will be Prof. Willy Hess, the concertmaster of the orchestra, who will appear here in this capacity for the first time in several years.

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their work, to follow them from piece to piece. And there in our orchestra sits Mr. Strube, as he sat yesterday, diligent with his violin, but giving his leisure to the writing of music that is quite as good as theirs, and that deserves as wide note. Is he content that the Symphony Orchestra shall play his pieces; that they shall interest and stir his hearers; that the critical and the practised shall praise them, and that then they shall fall away into obscurity? Is there no way by which they may pass to other orchestras; that other publics may know and admire them? Is Mr. Strube so content with the reward of his own particular audience, so eager to pass to the next thing, so absorbed in himself, that he seems to sit patiently under an unjustly narrow note?

Mr. Strube seems as imaginative, felicitous and impinging with instrumental timbres as a composer of the hour should be; he can invent tingling or suffusing harmonies that bear his own stamp; and he has the courage of his invention in all these things. His melodies are as interesting and individual, as suggestive of beauty, as quick with emotion as those of many a contemporary composer. They engross or they stir as abstract music; they are concrete of thought or mood. Above all, he can write highly expressive music in the characterizing and emotional sense of the hour and at the same time shape it to the form, however academic, that he has chosen, making it supple to his ends. Now these are rare abilities as composers go nowadays, and there was fresh proof of them in the new overture. The form was classic—the sonata form, in fact; yet at every turn seemingly, Mr. Strube could make it expressive of mood and picture, and develop simultaneously his melodic ideas and the promptings of his fancy. He was as felicitous as ever with his play of instrumental timbres; his harmonies fell piquantly upon epicurean ears. And throughout, he was weaving his picture in tones of his forest glade in the misty night, of fairy folk tripping in it; of Puck himself to lead and watch them; now impishly gay; now with sober eyes and hand upon contemplative chin. Year after year in his early music, Mr. Strube seemed to lack the communicating spark that might kindle hearers to it. He was a little sluggish, sirupy, tame. Now the spark is bright in his imagination and in his execution. His music has its tang, and no one outside Boston, seems much to heed.

The Poles, in the arts, have their privileges after all. At the end of the orchestral part of the concert on Friday, Mme. Sembrich gave a concert of her own quite in the fashion in which Mr. Paderewski—and no one else hitherto—has been permitted to override precedent and rule at Symphony Hall. She began with Susanna's air "Deh vieni!" from the final act of Mozart's "Le Nozze di Figaro"; she proceeded with such parts of an air from Graun's "Der Tod Gesu"; an orchestral intermezzo ensued, the overture to "The Magic Flute"; and finally the singer sang at least seven songs. Four were upon the programme—Brahm's "Ded Nachtigall," Schumann's "Wedmung," Mr. Fiedler's own "Cradle Song" and Strauss's "Serenade"—while the rest were her familiar "extra pieces," ever to the Polish mazurka to her own accompaniments. The pieces, except Graun's air, were adroitly chosen for the tones in Mme. Sembrich's voice that she still commands and that cost her least effort. Yet even so her labor, to phrase exquisitely, to

from "Figaro's Wedding — and she did phrase it exquisitely—deprived the music of some of its warmth. It was Mozart in mezza voce that dimned the brightness of the music; it was of a musing and not a half-mocking Susanne. Grau's air is relentless in its intervals; or that some of it might have been yesterday; and such intervals are not easy for Mme. Sembrich nowadays, and she can only laboriously sustain the tones with which he surmounts them. In the songs went, as they have often, the qualities that have distinguished Mme. Sembrich among the singers of her time—the sense of their doings and their integrity as a whole, the flow of the melody and exquisitely lapped and shaded phrases, the adroitness of detail, the imaginative discrimination, the delicate continuance of emotion. Her qualities of mind and spirit—and they are as essential as qualities of voice to a singer in the finest sense—still serve her. They have never seemed riper; she has never plied them more adroitly. Often, however, the voice and the breath behind it obey not or obey hesitatingly, partially. The purpose is clear; but the means of expression falter, under the pitiless years, under the pitiful mistake that it would still try to command or to wheedle them. The twilight of her voice has surely come upon Mme. Sembrich, and there imght have been—there was only a few years ago—such a golden sunset.

H. T. P.

As Mr. Fiedler had slowed the scherzo, so now he quickened all this passion of intense song. The puissance of the music dwindled; the magnificence of it faded; the richness of the superposed sonorities of the glowing instrumental colors dimmed. The "sleep-chasings" went in characterless blur. There was no responsive emotion— but the mood of disappointed and righteous irritation. It was Strauss emasculated. The final fugue, even, did not save the day. In that orchestral frenzy who cares how Strauss heats himself and his orchestra? Those who would unravel its details may pore over the pages of the score. The delirious excitement, the Bacchic note of it all is the goal of the performance, and Mr. Fiedler would not let it whirl; he would lay the finger of exposition on each detail; he flung out bits spiritedly enough, but the music never outraced itself and whipped its hearers with it. A tame "Domestica," a pedantic "Domestica," a bourgeois "Domestica"—and Strauss a thousand miles away.

Mr. Strube's later music, to which the orchestra yesterday added his new overture, "Puck," ought to bring him wider and further note. His concerto for violin and violoncello, his imagination and eloquent symphony of last year—a little masterpiece in the play of instrumental timbres and in economy of means in the expression of alert fancies, and his new piece are quite as distinguished music as many a composer writes in Germany today—the Boehers, the Frieds, the Schillings, the Schumanns and the rest. Their compositions go the round of the orchestras and then oversea to other bands. The connoisseurs, and even the mere listeners are presumed to know something of the men and

MONITOR.

MARCH 21, 1910.

SYMPHONY CONCERT.

THERE have been two memorable concerts this month in the Boston Symphony series, that of March 5, when Mr. Fiedler gave a program wholly orchestral, and that of last Saturday evening, when he had the solo assistance of Mme. Sembrich. It happened that the conductor's zeal for giving the Schumann Spring symphony a successful presentation at the seventeenth concert did not diminish his interest in the smaller works he associated with it on his program; and it likewise happened that his zeal for the Strauss Domestic symphony, the chief number of the nineteenth program, took nothing from his interest in Gustav Strube's new overture, Mozart's "Magic Flute" overture or the orchestral accompaniments to Mme. Sembrich's arias.

A fascinating idea to entertain with regard to the performances of the Domestic symphony which Dr. Muck gave in the spring of 1907 in Symphony hall and the performance which Mr. Fiedler gave on Saturday evening is that Dr. Muck emphasized the external and descriptive characteristics of the work while Mr. Fiedler emphasized its purely musical characteristics. Without doubt Dr. Muck in his reading of this piece, as in his reading of other examples of modern program music, was willing to have it as pictorial as possible; was willing to make it depict realistically the household scenes which the pink-covered book of program notes gave in summary. Without doubt Mr. Fiedler in his turn read the piece with a view of getting at its musical contents, and for finding what possibilities it held out to him for that broad phrasing which he cultivates in his interpretations of modern symphonies. But after the difference in the reading of the two conductors is noted the fact remains that the Domestic symphony sounded essentially the same on Saturday evening as it sounded at the Symphony concerts of three years ago. Program or no program, the work has a large, intricate and symmetrical design. A symphony in one movement, it has nominally the four symphonic divisions of opening allegro, scherzo, adagio and final allegro; but in every one of the four divisions there is music in the character of one or more of the other three, and thus the piece is practically the same in form as a Strauss symphonic poem. In this piece, as in the Zarathustra tone poem, Strauss writes his music in the intellectual, the sentimental or the humorous vein according to the exigencies of the movement; and yet he is as careful as composers who cast their symphonies in the old mold are to keep all three moods in measured relation and balance.

Mr. Strube's new overture, "Puck," played from manuscript, was in the spirit of comedy and was full of sparkling orchestral effect. Mr. Fiedler and Mr. Strube's associates in the orchestra bent their energies to giving the little work the presentation it deserved, and at the close of its performance Mr. Strube had to leave his place among the first violins and go to the front of the platform to acknowledge applause.

The large audience that Mme. Sembrich as soloist helped to call out heard probably the best soprano singing that any audience has heard in a Boston concert this season. They certainly heard better soprano singing than the audience heard that attended Mme. Sembrich's song recital in Symphony hall last November.

No small part of the good effect in the first instance was the choice of pieces and their arrangement on the singer's program—a Mozart operatic aria contrasted with an old oratorio aria of Graun. It was something new in the musical experience of the season to hear an aria in either of the two manners sung in concert vocal style; and to hear arias in both manners satisfactorily performed, one after the other, by the same singer, was a surprise.

Mme. Sembrich would deserve extraordinary praise if in these days, when it is common to hear performers bring out all the meaning there is in their songs and airs, and sometimes a little more, she had merely sung her music without especial effort at interpretation; but in her work with Mozart and Graun she triumphed both as singer and interpreter. Even more enchanting than either her vocal style or her interpretation was the contrasted tone coloring with which she sang the bel canto of one composer and the vigorous roulades of the other.

The program: Strube, comedy overture, "Puck"; conducted by the composer. Strauss, "Symphonia Domestica," op. 53. Arias, Mozart, "Deh Vieni," "Le Nozze di Figaro"; Graun, "Singt dem gottlichen Propheten," "Der Tod Jesu"; Mozart, overture to the opera "The Magic Flute." Songs: Brahms, "Die Nachtigall"; Schumann, "Widmung"; Fiedler, "Wiegenlied"; Strauss, "Standchen."

Mme. Sembrich's pieces given at the close of the concert in response to applause included two German songs, Schumann's "Fruhlingsnacht" and "Der Nussbaum"; the florid Italian air of Arditi, "Se Saran Rose"; and in English, "The Lass with the Delicate Air"; and mayhap in Polish, "The Maiden's Wish." Frank La Forge was Mme. Sembrich's accompanist in all the songs with piano except in the little song of Chopin, the last on the encore list. In this the singer played her own accompaniment.

ROMEIKE NEW YORK

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From .....

Address .....

Date .....

In the audience at the Symphony concert in Infantry Hall Tuesday night were the following: Mr. William B. Weeden, Mr. and Mrs. Nathaniel W. Smith, Mr. and Mrs. Harry Parsons Cross, Mrs. Johns H. Congdon, Mr. and Mrs. Erling C. Ostby, Mrs. Harold Ostby, former Gov. D. Russell Brown, Miss Isabel R. Brown, Miss Hope Brown, Mrs. Arthur L. Kelley, Mrs. Louis E. Loomison, Mr. Charles H. Child, Mrs. Gertrude Child Barrows, Mr. and Mrs. Irving P. Rons, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Herbert E. Maine, Mr. and Mrs. Ralph C. Watrous, Mr. and Mrs. George A. Freeman, Mrs. Walter J. Comstock, Mr. and Mrs. William C. Huntoon, Mr. and Mrs. John T. Cranshaw, Prof. W. Louis Chapman, Prof. John Greene, Prof. and Mrs. William Macdonald, Mr. and Mrs. Arthur W. Claflin, Prof. Julian Herrashoff, Mr. Albert M. Steinert, Dr. and Mrs. Franklin S. Jewett, Mrs. Charles E. Havens, Mrs. William McDonald, Jr., Mrs. Ernst Fischer, Mr. Lawrence Calder, Mrs. John R. Hess, Miss Harriet J. Miller, Miss Mary D. Phillips, Mrs. J. J. Flannigan, Mr. and Mrs. Otis Clapp, Miss Alice Bourse, Mr. and Mrs. William H. Park, Mr. and Mrs. George H. Lomas, Mrs. John F. Street, Pawtucket; Mr. and Mrs. Frederic N. Luther, Mr. and Mrs. James N. Bourne, Mr. and Mrs. William T. Crandall, Mrs. George C. Arnold, Mr. and Mrs. Lowell Emerson, Mr. and Mrs. Robert P. Brown, Mr. and Mrs. George Hail, Mr. and Mrs. Gilbert C. Carpenter, Mr. W. W. Dempster, Miss Dempster, Mr. and Mrs. Charles W. North, Miss Maud Atwood, Mr. George Parker Winship, Mrs. Oscar Lapham, Mrs. Charles E. Lincoln, Miss Hope Lincoln, Mr. Edward S. Clarke.

Card [illegible]

From HERALD

Address Washington,

Date FEB 22 19

Mrs. Taft, accompanied by her sister, Mrs. Laughlin, of Pittsburg; Mrs. John E. Reyburn, wife of the mayor of Philadelphia; Mrs. McCagg, of Chicago, and Mrs. Rae, widow of Rear Admiral Charles W. Rae, occupied the Presidential box at the National Theater yesterday afternoon for the concert of the Boston Symphony Orchestra. A distinguished audience filled the house on this occasion. Among them were Mrs. Dickinson, wife of the Secretary of War; Mrs. Wickersham, wife of the Attorney General; Countess von Bernstorff, wife of the German Ambassador; the Danish Minister and Countess von Moltke, Mrs. Henry M. Hoyt and Miss Hoyt, Mrs. James McMillan, Mrs. John Hay, Mrs. Stilson Hutchins, the military attache of the German Embassy and Mme. von Livonius, Mrs. Isaac T. Mann, Mr. and Mrs. Lisner, Mrs. C. A. Williams, Miss Williams, Mrs. Julian James, the Misses Lee, Miss Harlan, Miss Hagner, Mrs. Hagner, Gen. and Mrs. Oliver and Miss Oliver, Mrs. George T. Marye, Baron and Baroness Preuschen, Miss Carr, Mrs. William K. Kerr, Mr. and Mrs. Herbert Wadsworth, Mrs. Moran, Mrs. Hudgins, Mrs. Henry Spencer, Mrs. Livingston Hunt, Mrs. Charles D. Walcott, Mr. and Mrs. Joseph W. Gaines, Mrs. Barney, Mrs. Clarence Wilson, Mrs. E. A. Mitchell, Mrs. George Howard, Dr. and Mrs. Simpson, Mrs. Swope, Dr. and Mrs. B. M. Randolph, Mrs. Joseph Leiter, Mr. and Mrs. Joseph Thropp, Mrs. Henry Cleveland Perkins, Miss Perkins, Mrs. Worthington Ford, Viscountess de Sibour, Mrs. Richard Wallach, Mrs. R. R. Hitt, Mrs. Reynolds Hitt, Mrs. W. H. Moses, Miss Stevens.

From TIMES

Address Washington

Date FEB 22 1910

ORCHESTRA CHARMS IN VARIED PROGRAM

Sans Soloist, Boston Symphony Musicians Draw Large House.

By ROBERTA V. BRADSHAW.

The growth of musical appreciation in Washington, in America in fact, may be measured fairly well by the phenomenon of an orchestral concert being successful without the lure of a soloist.

Yesterday afternoon the largest house of the winter greeted the Boston Symphony Orchestra in a porgram of orchestral numbers.

To be sure, much discretion was employed in the building of the program, which, opening with Weber's heroic overture to "Euryanthe," including two of the best known and best liked Wagner numbers, the "Siegfried" music and the overture to "Reinzi," as well as Schubert's melodious and poetic unfinished Symphony in B minor.

The chief event of the concert, however, very evidently was Rachmaninoff's "Island of the Dead." Inspired by the painting of the same name by the Swiss artist, Arnold Boecklin, the score is one of the most unusual of the past decade. Characterized by nobility, freshness and originality and an eloquent use of a few simple themes, the composition is carried along by the sweep of imagination which inspired the work. While the theme is characteristically Slavic it is not the "Russian" we are most familiar with.

An absolute beauty always is present to transport the fancy, while it carries a note of poignancy which reaches the heart. The recurring melodic phrase runs through the tone-poem, unifying and rendering it more logical and impressive, while the quiet climax gives the sense of satisfaction of a tale that is well told.

The work throughout is something that cannot be grasped at one hearing, even though it be interpreted with such clarity and dignity as Mr. Fiedler and his men displayed yesterday.

The fifth and last of the Boston Symphony's concerts will take place Tuesday afternoon, March 22, with Mr. Willy Heas as soloist.

From STAR

Address Baltimore,

Date FEB 26 1910

Russian Violinist Coming.

Mischa Elman, the Russian boy violinist, whose playing at a recent concert of the Boston Symphony Orchestra here was a revelation to Baltimore music-lovers, will give a recital at the Lyric Theater on Tuesday night, March 8.

While Elman's fame preceded him from Russia, his performances in this country have brought him new laurels. In New York recently an audience that filled the Manhattan Opera House became so enthusiastic that he was forced to break the "no encore" rule and respond to the continued applause. Elman for his recital here has selected numbers that have been most enthusiastically received in New York and Chicago.

LAURELS FOR FIEDLER

Fourth Symphony Concert at National Pleases Many.

The Boston Symphony Orchestra, Max Fiedler, conductor, gave its fourth concert this season yesterday afternoon in the New National Theater, before its customary large audience of music lovers. The programme, without a soloist, was one which was a test of the musical appreciation of a Washington audience. The opening number was the overture to Weber's "Euryanthe," followed by Schubert's "Unfinished Symphony" in B minor, exquisitely given. It was the latter half of the programme which awakened the audience to a full appreciation of the orchestra, the conductor, and the music they were interpreting, and their work in Rachmaninoff's "The Island of the Dead" (symphonic poem for full orchestra to the picture by A. Bocklin, opus 29), was superb.

It is a wonderful composition—not somber, but powerful, fantastic, original. It requires particular strength in the cellos, where the Symphony yesterday was entirely satisfying. After passing through fury, torment, and powerful disorder, after the poetic opening measures, depicting the tranquil "lapping of the water that surrounds the Island of the Dead," the music falls back to the second theme and finally returns to the first, and ends peacefully and poetically. Mr. Fiedler was recalled again and again by the enthusiastic listeners. His reading of Wagner's "Waldweben" ("Life and Stir of the Forest"), from Siegfried, Act II, and the Overture to "Rienzi" was worthy of the genius of that composer, and very particularly will the memory of the former stand out brightly in the remembrance of those who heard it.

Those who have proclaimed Max Fiedler to be a conductor without temperament found themselves mistaken yesterday. He and his orchestra rose to heights of temperament in the Rachmaninoff and Siegfried numbers, but always without losing their delicious refinement.

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POST

Washington, D. C.

Mrs. Taft occupied a box yesterday afternoon at the Boston Symphony concert at the National Theater. Her guests were Mrs. Laughlin, Mrs. McCagg, Mrs. Rae, and Mrs. John Reyburn, wife of the mayor of Philadelphia.

Mrs. Leiter had with her Mrs. Meyer, wife of the Secretary of the Navy; Mrs. Mulliken, Miss Dorothy Williams, and Mrs. Joseph Leiter.

Mrs. Charles Richardson entertained a box party, as did Mrs. James McMillan, and Mr. and Mrs. Lisner.

Mrs. C. A. Williams had with her Mrs. Frank O. Lowden, Mrs. Graeme Stewart, Mrs. John Hays Hammond, and Miss Williams.

In another box were Mrs. Calderon Carlisle with Miss Carlisle and Mrs. Buckner Randolph.

Mrs. William F. Dennis entertained a party, including Mrs. Dickinson, wife of the Secretary of War; Mrs. Green Clay Goodloe, and Mrs. T. DeWitt Talmage.

In the audience were the German ambassador and Countess von Bernstorff, Baroness Preuschen, wife of the naval attache of the Austro-Hungarian embassy; Mrs. Francis Crowninshield, the second secretary of the British embassy and Mrs. Kennard, Col. James, of the British embassy; Mrs. Clarence Wilson, Mrs. Herbert Parsons, Miss Sherrill, Mrs. Samuel Spencer, Mrs. Edson Bradley, Miss Sterling, of New York; Mrs. Clarence Moore, Viscountess Henri de Sibour, Mrs. Jack Story, Mrs. Edward Mitchell, the Assistant Secretary of War, Gen. Oliver; Mrs. Barber, Mrs. Wesson, Mrs. Richardson Clover, Miss Clover, Miss Isabelle Hagner Mrs. Ten Eyck Wendell, Mrs. Guidet Duryee, Mrs. Parker Newton, of New York; Mrs. John Crayke Simpkins, Mrs. L. A. Coolidge, Mrs. William Manning Irwin, Miss Annie Irwin, Mrs. James Harlan, Mrs. Peyton Russell, Mrs. Thomas H. Carter, Mrs. Charles Fairfax, Mrs. C. P. Stone, Miss Stone, Mr. and Mrs. Gordon Crawford, Mrs. Huidekoper, Miss Catharine Britton, the Misses Perkins, Mr. Skybach, Mrs. Julian James, and Mrs. Barney.

From POST

Address Washington, D.

Date

National—Saengerbund Concert.

The second public concert this season of the Washington Saengerbund will take place at the National on Sunday evening, March 20. The popular organization will be assisted by Miss Lilla Ormond, the well-known mezzo-soprano of Boston; Arturo Tibaldi, the eminent violin virtuoso of London, and an orchestra of 35 musicians.

Miss Lilla Ormond for the past few years has sung with the Boston Symphony Orchestra, the London Symphony Orchestra, and at the last Worcester festival.

Tibaldi is the son of Col. and Lady Adela Larking, a nephew of the Earl of Listowel, and first cousin of the Earl of Yarborough. Tibaldi studied first in Florence under Prof. Faini, then later in London with August Wilhelmj, and also in Prague with Sevcick. He has played with great success before several crowned heads in Europe, and his appearance in this city is looked forward to with great interest.

The orchestra, composed of the city's best musicians, will render some attractive numbers, besides accompanying the chorus in two selections. The concert will be under the direction of Mr. Henry Xander, the musical director of the Saengerbund.

National—Boston Symphony.

The fifth and last of the season's concerts of the Boston Symphony Orchestra will be given in the National Theater on Tuesday afternoon, March 22, at 4:30 o'clock. The soloist will be Prof. Willy Hess, the admired concert master of the orchestra, who will appear here in that capacity for the first time in several years. The program will be announced later.

STAR

Baltimore, Md.

FEB 19 19

Boston Symphony Orchestra.

The fourth Boston Symphony concert, which will be given at the Lyric on next Tuesday evening instead of the usual Wednesday, may be considered generally speaking as the most important the orchestra has ever given in this city, because for the first time it will give Beethoven's monumental Ninth Symphony, including the fourth and choral movement. In order to do this Mr. Fielder has enlisted the co-operation of the Baltimore Oratorio Society, which for the past several weeks has been rehearsing the tremendously difficult choruses under the direction of its own conductor, Mr. Joseph Pache, and as the solo singers, the best quartet for the purpose that is to be had in America, has been engaged, consisting of Madame Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, bass.

Nor is this all, for Mr. Willy Hess, the concertmaster of the orchestra, will play as soloist, the Mendelssohn concerto. Mr. Hess has not been heard here as soloist for everal years. None the less Baltimore knows what a really great artist he is and all lovers of the violin will welcome the opportunity to hear him again. The program will be opened by Schumann's "Genoveva" overture.

BALTIMORE, MD.
FEB 19

BOSTON SYMPHONY ORCHESTRA FEBRUARY 22

The fourth Boston Symphony concert, which will be given in the Lyric Theater on next Tuesday evening, Feb. 22, instead of the usual Wednesday, may be considered, generally speaking, as the most important the orchestra has ever given in this city, because for the first time it will give Beethoven's monumental Ninth Symphony, including the fourth and choral movement.

In order to do this Mr. Fiedler has enlisted the co-operation of the Baltimore Oratorio Society, which for the past several weeks has been rehearsing the tremendously difficult choruses under the direction of its own conductor, Mr. Joseph Pache, and as the solo singers, the best quartet for the purpose that is to be had in America, has been engaged, consisting of Madame Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, bass.

Nor is this all, for Mr. Willy Hess, the concert master of the orchestra, will play, as soloist, the Mendelssohn Concerto. Mr. Hess has not been heard here as soloist for several years. None the less Baltimore knows what a really great artist he is, and all lovers of the violin will welcome the opportunity to hear him again. The program will be opened by Schumann's "Genoveva" overture.

The Ninth Symphony of Beethoven marks the culminating point in the career of the greatest musical genius the world has known. Although it was followed by some of the later quartets and pianoforte sonatas, it may be said that in this last symphony Beethoven reached the highest point in his creative career. The reason for the incorporation in the last movement of Schiller's "Ode to Joy," set for orchestra, chorus and mixed quartet, is familiar to all who are acquainted with musical history. In working out the scheme of the symphony Beethoven realized that at the end of the third movement he had expressed all he could with instrumental, and to reach his proper climax there was only one thing left, which was to emply the human voice.

The symphony was written for the Philharmonic Society of London, and altogether Beethoven was paid £150 for it. It was dedicated to the King of Prussia and had its first performance on May 7, 1824, in Vienna. It had been completed in February of that year, and while its actual composition occupied Beethoven about a year, it had been in his mind for nearly eight years. Its first performance in London was on March 21, 1825, London not getting it until it had been played in Vienna, Frankfurt and Leipsic. The first three movements are in conventional symphonic form. The program entire is as follows:

Schumann, Overture "Genoveva."
Mendelssohn, Concerto for Violin and Orchestra in E-Minor.
Beethoven, Symphony No. 9, with Final Chorus on Schiller's Ode to Joy, Op. 125.
I. Allegro, ma non troppo, un poco maestoso.
II. Molto vivace: Presto.
III. Adagio molto e cantabile.
IV. Presto.
Allegro assai.
Presto.
Baritone Recitative.
Quartet and Chorus: Allegro assai.
Tenor Solo and chorus: Allegro assai vivace, alla marcia.
Chorus: Allegro assai.
Chorus: Andante maestoso.
Adagio, ma non troppo, ma divoto.
Allegro energico, sempre ben marcato.
Quartet and Chorus: Allegro ma non tanto: Prestissimo.

Soloists — Madame Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Bedoe, tenor, and Mr. Claude Cunningham, basso. Chorus of the Baltimore Oratrio Society.

from NEWS
dress Baltimore, Md.
ate FEB 21

No New Conductor.

There has been much talk of late of a change in the conductorship of the Boston Symphony Orchestra and it has been said that an entirely new man is to be brought in. Manager C. A. Ellis sends the following on the subject from Boston:

"In the hope of putting an end to the various reports and rumors which are being printed regarding the conductorship of the Boston Symphony Orchestra, the management of the Orchestra desires to state with utmost emphasis that the only musicians who have been considered for the post of conductor this year are Max Fielder, who has just been engaged for a further term of two years, and Dr. Karl Muck of Berlin. No other conductors have been approached nor has the possibility of engaging any other than Mr. Fielder or Dr. Muck been ever considered."

NEWS
ess Baltimore, Md.
FEB 19

NINTH SYMPHONY AT LYRIC TUESDAY

Concert Will Be Most Important Ever Given In Baltimore.

The fourth Boston Symphony concert, which will be given in the Lyric Theater on Tuesday evening instead of the usual Wednesday, may be considered, generally speaking, as the most important the Orchestra has ever given in this city, because for the first time it will give Beethoven's monumental Ninth Symphony, including the fourth and choral movement. In order to do this Mr. Fiedler has enlisted the co-operation of the Baltimore Oratorio Society, which for the last few weeks has been rehearsing the tremendously difficult choruses under the direction of its own conductor, Joseph Pache, and as the solo singers, the best quartet for the purpose that is to be had in America has been engaged, consisting of Madame Rider - Kelsey, soprano; Miss Janet Spencer, contralto; Daniel Beddoe, tenor, and Claude Cunningham, bass.

Nor is this all, for Willy Hess, the concertmaster of the Orchestra, will play as a soloist the Mendelssohn Concerto. Mr. Hess has not been heard here as soloist for several years.

The program follows:

Schumann—Orerture, "Genevera."
Mendelssohn—Concerto for Violin and Orchestra in E Minor.
Beethoven—Symphony No. 9, with Final Chorus on Schiller's Ode to Joy, Op. 125.
I. Allegro, ma non troppo, un poco maestoso.
II. Molto vivace: Preston
III. Adagio molto e cantabile.
IV. Presto.
Allegro assai.
Presto.
Harrtone recitative.
Quartet and Chorus: Allegro assai.
Tenor Solo and Chorus: Allegro assai vivace, alla marcia.
Chorus: Allegro assai.
Andante maestoso.
Adagio, ma non troppo, ma divoto.
Allegro energico, sempre ben marcato.
Quartet and Chorus: Allegro ma non tanto: Prestissimo.

Soloists—Madame Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Daniel Beddoe, tenor, and Claude Cunningham, basso. Chorus of the Baltimore Oratorio Society.

m AMERICAN
ress Baltimore, Md.
e FEB 21

Last Rehearsal for Symphony.

The last rehearsal of the chorus of the Oratorio Society, which, in conjunction with the Boston Symphony Orchestra, will present Beethoven's Ninth Symphony in the Lyric tomorrow night, will be held *tonight* in the East Hall of the Peabody Institute. Max Fiedler, director of the Boston Symphony Orchestra, and Prof. Joseph Pache will conduct the last practice. The only orchestra rehearsal will take place tomorrow morning at the Lyric at 10 o'clock.

The quartet will be composed of Mme. Corrinne Rider-Kelsey, soprano; Janet Spencer, contralto; Daniel Beddoe, tenor, and Claude Cunningham, bass. Besides the symphony, which the Boston Orchestra has never given in this city, Schumann's "Genoveva" overture will be included in the program, and Willy Hess, concertmeister of the organization, will play Mendelssohn's concerto for violin and orchestra.

n STAR
ress Baltimore, Md.
FEB 21

Boston Symphony Orchestra.

A special event of tomorrow will be the performance of Beethoven's Ninth Symphony at the Lyric Theater by the Boston Symphony Orchestra, under the direction of Mr. Fiedler. The orchestra in the choral movement will have the assistance of the Oratorio Society of this city and of a quartet composed of Madame Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, bass. The other numbers on the program will be Schumann's overture, "Genoveva," and Mendelssohn's violin concerto. Mr. Willy Hess, the concert master of the orchestra, being the soloist.

NEWS
ess Baltimore, Md.
FEB 21

MAX FIEDLER WILL REHEARSE SINGERS

Boston Symphony Director To Put Oratorio Society Through Its Paces.

At the last rehearsal of the chorus of the Oratorio Society, which will be held tonight, Max Fiedler, director of the Boston Symphony Orchestra, which, in conjunction with the Society, will present Beethoven's Ninth Symphony at the Lyric tomorrow evening, will be present and will put the singers through their final paces preparatory to their first appearance in the great work.

The meeting to be held at the Peabody Institute tonight will be the last choral rehearsal. Director Joseph Pache of the Society will have charge during the first part of the evening in order to freshen the singers up so that they will be in good condition when Mr. Fiedler takes hold of them. The only practice with the orchestra will take place tomorrow morning at 10 o'clock at the Lyric.

A special rehearsal for the male choirs, called for Saturday night, revealed the fundamental strength of these voices, and the entire chorus is now in a rarely finished and perfected condition. It has been necessary to exclude a number of the singers on account of the fact that they were irregular at rehearsals, and Mr. Fiedler said that any who had been thus dilatory could not be permitted to appear in the symphony, as it was necessary that everyone should be thoroughly drilled.

Besides the Symphony, the orchestra will present Schumann's "Genoveva" overture, and Willy Hess, concertmeister of the organization, will play the Mendelssohn concerto for violin and orchestra. A quartet of well-known soloists will be heard in the Beethoven work. They are Mme. Corrinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Daniel Beddoe, tenor, and Claude Cunningham, basso.

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ddress Baltimore, Md.
ate FEB 22

Boston Orchestra Tonight.

The Boston Symphony Orchestra, Max Fiedler, conductor, will play an excellent program this evening at the Lyric Theater, beginning promptly at 8:15 o'clock. The chief number of the performance will be the rendering of Beethoven's Ninth Symphony.

In the choral movement the orchestra will have the assistance of the Oratorio Society of this city and of a quartet composed of Madame Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, bass. The other numbers on the program will be Schumann's overture "Genoveva" and Mendelssohn's violin concerto, Mr. Willy Hess, the concert-master of the orchestra, being the soloist.

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SYMPHONY AT LYRIC

The chief event of today will be the performance of Beethoven's Ninth Symphony at the Lyric Theatre by the Boston Symphony Orchestra, under the direction of Mr. Max Fiedler.

The Orchestra in the choral movement will have the assistance of the Oratoria Society of this city and of a quartet composed of Madame Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor and Mr. Claude Cunningham, bass. The other numbers on the program will be Schumann's overture "Genoveva" and Mendelssohn's Violin Concerto. Mr. Willy Hess, the concert-master of the Orchestra, will be the soloist

n NEWS
ress Baltimore, Md.
FEB 22

VOCALISTS REHEARSE BEETHOVEN NUMBER

Baltimore Oratorio Society Has Final Practice For Symphony Tonight.

Preparatory to the production of Beethoven's Ninth Symphony, which will be given at the Lyric tonight by the Boston Symphony Orchestra, assisted by the Baltimore Oratorio Society, a final rehearsal with the musicians took place this morning.

The rehearsal was called for 10.30 o'clock, but it was nearly 11 before Max Fiedler, director of the Boston Symphony, took his place at the desk. From that time until well into the late forenoon there was "something doing" every minute. All the soloists were present and the work was gone through in its entirety, the chorus having been drilled so carefully by Joseph Pache, director of the local organization, that but few alterations in tempo, phrasing or other method were necessary.

The manner in which the big chorus of Baltimoreans fell in with the famous orchestra in the Beethoven score was a matter of general congratulation, both by Director Fiedler and Mr. Joseph Pache. The soloists of the evening—Mme. Corrinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Daniel Beddoe, tenor, and Claude Cunningham, bass—were present at the rehearsal.

Beethoven's Ninth Symphony has been sung only once in this city within the last decade; it was given several years ago by the Bach choir under Harold Randolph. It has never been given here by the Boston Symphony musicians, so that its announcement for tonight, with the local singers assigned to the choral of the last movement (which is a setting of Schiller's "Ode to Joy"), sacrificed to arouse the greatest interest in musical circles.

Besides the Ninth Symphony, Schumann's "Genoveva" overture, not frequently seen on programs of today, will be rendered, and Willy Hess, concert meister of the orchestra, will play Mendelssohn's concerto for violin and chestra.

STAR
ss Baltimore, Md.
FEB 23

TRIUMPH SCORED IN SYMPHONY CONCERT

Boston Orchestra and Oratorio Society Give Musical Treat at Lyric.

The Fourth Symphony Concert given at the Lyric by the Boston Symphony Orchestra was one of the most remarkable musical events in recent years in Baltimore. This was due, of course, to the magnificent chorus by the Oratorio Society with the splendid support given by the Boston Orchestra. The program furnished a range for technical expression and melodic interpretation that afforded the fullest scope to the talents of Mr. Willy Hess, whose violin work created the intensest enthusiasm, as well as the orchestra in general. Mr. Max Fiedler delighted the audience by the ease, the precision and fine movement of his leadership.

The complete control by the leader over the musicians must be credited with the almost unparalleled toning of color, massing of effect, shading and general quality work of the instruments. The auditors were fully aware of the fact that they were being treated to music of the highest art delineation.

In his rendition of Mendelssohn's "Violin Concerto" Mr. Hess showed a range of technique and spiritual appreciation of the matchless theme that conveyed to the audience the full power and delicacy of its wonderful beauties. In intonation and that subtle linking up of melodies which finds its point of expression not at the bow, but in the soul of the artist, Mr. Hess gave an exhibition of skill and spirit that will mark a high point of musical excellence even in a city with such a large instructed body of music lovers as Baltimcre.

But, with all that may be said for the rest of the program, when the voices came in on Beethoven's marvelous Symphony No. 9, in the final chorus on Schiller's Ode to Joy, the majesty and elevation, the joyousness and beauty, the strength and movement of the music bore the audience upon it as though lifted upon billows of song. With almost inconceivable precision the voices molded into the music which, diminishing in volume to give support to the chorus, rose again with the decline of the vocal interpretation only to gather the dignity of a new motive for the voices of the soloists.

The overflowing hall was the best evidence of the anticipations of Baltimore with respect to the choral festival. The final round of applause was oft repeated in the hope that the man who had trained the oratorio singers, Mr. Joseph Pache, might be induced to leave his box and come to the stage in

NEWS

Baltimore, Md.

FEB 23 19

BEETHOVEN'S NINTH SYMPHONY IS GIVEN

Boston Orchestra And Baltimore Singers Unite At Lyric.

Beethoven's Ninth Symphony was given at the Lyric Theater last night by the Boston Symphony Orchestra, Max Fiedler, conductor, and the Baltimore Oratorio Society.

The mighty Beethoven's instinct and trend were emphatically instrumental. He obviously thought orchestrally, to whatever means of expression he resorted—even when these means were voices or the piano. This resulted in his writing unnecessarily awkward difficulties for the piano, and almost impossible material for the voices. Much of the choral movement of the Ninth Symphony makes demands upon the chorus and vocal quartet which are seldom satisfied.

Last evening's program was:

Overture to "Genoveva," Op. 81. .....Schumann
Concerto in E minor for violin, Op. 64.....Mendelssohn-Bartholdy
I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo.
Allegro molto vivace.
Symphony No. 9, with final chorus on Schiller's "Ode to Joy," Op. 125. .....Beethoven
I. Allegro, ma non troppo, un poco maestoso.
II. Molto vivace: Presto.
III. Adagio molto e cantabile.
IV. Presto.
Allegro assai.
Presto.
Barytone Recitative.
Quartet and chorus: Allegro assai.
Tenor solo and chorus: Allegro assai vivaee, alla marcia.
Chorus: Allegro assai.
Chorus: Andante maestoso.
Adagio, ma non troppo, ma divoto.
Allegro energico, sempre ben marcato.
Quartet and chorus: Allegro ma non tanto: Prestissimo.

Overture Unusually Impressive.

Schumann's overture to his opera "Genoveva" is always attractive, but Mr. Fiedler made it unusually impressive. It is replete with significant material, which is developed into such sustained continuity as can be found in the works of few composers. Schumann always shows unique fealty to his themes, whether spinning a melody or weaving polyphonic texture. No other composer could have been as insistent without engendering monotony. His themes themselves are so individual and his harmonic schemes are so rich that this mode in his case only results in unity with ever-increasing power. In spite of its great virtues one feels that "Genoveva" was conceived for piano and then arranged for orchestra.

Mr. Hess played the Mendelssohn concerto brilliantly, and he was enthusiastically applauded by the audience, the chorus and his orchestral colleagues. Mr. Hess' tone has little sensuous beauty; it is indeed often a bit hard and thin, but he is obviously a good musician and possesses ample facility.

Chorus Well Sung.

The Beethoven symphony was the drawing card of the program. In it we find true orchestral idioms. Beethoven conceived it for the combinations of instruments to which its performance is entrusted, and they seem inevitable. The second movement is certainly one of its composer's most delightful creations. It has the daintiness of a Mendelssohn scherzo, but it is pervaded by a spirit of earnestness and deep sentiment. The orchestral introduction to the fourth movement is a marvelous piece of musical mosaic, formed from reminiscent touches of the themes of the preceding movements.

The choral portion of the last movement was well sung, but it presents difficulties which debar complete effectiveness. The chorus had been carefully trained, and knew its tasks, but continued high pressure is trying. There were far too many soprani for the other voices. It was seldom that the alti or men made themselves adequately felt as factors in the grand ensemble. Madame Corinne Rider-Kelsey, Miss Janet Spencer and Messrs. Cunningham and Beddoe were the soloists, and each of them acquitted her or himself honorably.

The appearance of the stage, with the large chorus and orchestra upon it, was extremely impressive. O. B. B.

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ST CONCERT MARCH 23

The Boston Symphony season in Bal more will come to an end with its fifth and last concert in the Lyric Theater on Wednesday evening, March 23.

It is the great, good fortune of the management of the orchestra to present as soloist for this concert Madame Marfor the only time here this season. Madame Sembrich, who retired from e operatic stage a year ago, has been

voting the present season to concert rk with enormous success, and the portunity to her her here with the hestra will assuredly mean a crowded Mr. Fiedler is planning also to Richard Strauss' rogram will be an-

dress ..... Baltimore, Md.

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EPOCH-MAKING MUSICAL EVENT

BEETHOVEN'S SYMPHONY WAS SPLENDIDLY RENDERED.

By Boston Symphony Orchestra, Assisted by Baltimore Oratorio Society and Soloists — Local Singers Acquitted Themselves in Excellent Manner — The Program.

The Boston Symphony Orchestra gave its fourth concert in Baltimore for the present season in the Lyric Theater last evening, assisted by the Baltimore Oratorio Society, which had been rehearsed by its director, Joseph Pache. The following was the program:

Schumann—
Overture to "Genoveva," Op. 81.
Mendelssohn-Bartholdy—
Concerto in E minor for Violin, Op. 64.
I. Allegro molto appassionata.
II. Andante.
III. Allegretto non troppo.
Allegro molto vivace.
Beethoven—
Symphony No. 9, with Final Chorus on Schiller's Ode to Joy, Op. 125.
I. Allegro, ma non troppo, un poco maestoso.
II. Molto vivace: Presto.
III. Adagio molto e cantabile.
IV. Presto.
Allegro assai.
Presto.
Barytone Recitative.
Quartet and Chorus: Allegro assai.
Tenor solo and chorus: Allegro assai vivace, alla marcia.
Chorus: Allegro assai.
Chorus: Andante maestoso.
Adagio ma non troppo, ma divoto.
Allegro energico, sempre ben marcato.
Quartet and Chorus: Allegro ma non tanto: Prestissimo.

The Chorus of the Oratorio Society of Baltimore, Joseph Pache, Conductor.

Soloists—Mme. Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor; Mr. Claude Cunningham, basso; Mr. Willy Hess, violin.

Considering the perfect Boston Symphony Orchestra, the excellent Oratorio Society chorus, the quartet of fine soloists and the fact that the Beethoven Ninth Symphony is the crowning symphonic work of all history, up to the present time, the concert last evening was an epoch-making musical event for this city. The symphony has been heard in Baltimore several times, notably under the direction of Prof. D. Melamet, a few years ago, when he also presented his now justly-celebrated Columbus Cantata, which had earned for him the great Columbus prize in 1893, and which was given in New York with an orchestra of 150 and a chorus of 3,000 voices.

But the great epoch-making fact last evening was in the Beethoven Ninth Symphony itself. It marked the close of the classic period of musical composition, and the beginning of the romantic period, which immediately followed.

The first three movements of this gigantic masterwork musical tones are in the pure classic style, and their completion marked the finish of that well-named and well-rounded time. But the fourth and final movement is in the spirit of the later age. Beethoven, in it, confesses the inability of mere artificial human-made instruments to express all the emotions of the human soul. He was then convinced that this work could not be absolutely done without the employment of words of human thought and human feeling as told by living people by the human voice.

The idea had been in Beethoven's mind for years, but it came out only in the composition of this revolutionizing symphony. Schiller had given the right words in his "Ode to Joy" and Beethoven filled them to the brim with his masterly tones of human feeling. He was totally deaf and almost stone blind when he wrote the music, but by an inner way he not only heard every sound, but marked the expression of almost every note of the entire composition so that no presuming bandmaster afterward should knowingly mar his work or alter its expression.

The opening words of the bass solo, "O brothers! These sad tones no longer!" mark the great revolution in the musical kingdoms of mankind. The work is not merely the adaptation of the noble words of a noble ode to a master musician's finest music. They are the final expression of Beethoven's own feeling. He knew what he said, what he meant and the full value of what he had done. He wrote to his publisher in March, 1824:

"I must, also! now speak for myself d say that this, the greatest work that have ever written, is worth 1,000 flor- C. M. It is a new grand symphony, h a finale and voice parts introduced, and chorus, the words being those of iller's immortal "Ode to Joy," in the tyle of my pianoforte "Choral Fantasy," only of much greater breadth. One condition is attached to this symphony that it is not to appear until next July, 1825.

"The symphony was first performed at Vienna in May 1824, later it was performed at the Aix Festival, directed by Ferdinand Ries. This pupil of Beethoven afterward wrote to his master, "The orchestra and chorus consisted of 422 persons, and many very distinguished people were among them. * * The applause of the public was almost terrific! * * All was pleasure and contentment, and everyone said that this was the finest of the seven Whitsuntide Festivals held here."

The Schumann overture was finely done last evening and the Mendelssohn concerto splendidly performed by Concert Master Willy Hess, but the great symphony finally overshadowed all else in the performance of the evening.

rom AMERICAN

ddress ..... Baltimore, Md.

ate ..... MAR 1

Sembrich With Symphony.

The Boston Symphony season in Baltimore will come to an end with its fifth and last concert in the Lyric Theater, on Wednesday evening, March 23. It is the good fortune of the management of the orchestra to present as soloist at this concert Madame Marcella Sembrich, who will then be heard for the only time here this season. Madame Sembrich, who retired from the operatic stage a year ago, has been devoting the present season to concert work with enormous success and the opportunity to hear her here with the orchestra will assuredly mean a crowded house. Mr. Fiedler is planning also to give to Baltimore Richard Strauss' "Symphonia Domestica," but this is not quite settled. The program will be announced in a few days.

m ..... STAR

lress ..... Baltimore, Md.

MAR 19

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Boston Symphony Orchestra.

The last Boston Symphony concert of the season will be given in the Lyric Theater on next Wednesday evening, March 23. For this Mr. Fiedler has arranged the most elaborate program the orchestra has ever given in Baltimore, not even excepting that for the last concert when Beethoven's Ninth Symphony was performed with such success. The soloist will be that greatest of lyric sopranos, Madame Marcella Sembrich, who on this occasion makes her only appearance of the year in Baltimore. Mamade Sembrich is down for two arias and a group of songs with piano. Madame Sembrich will be heard in Baltimore for the first time. Madame Sembrich songs will be Brahms' "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Strauss' "Serenade."

Of quite equal importance will be the orchestral part of the program. At the request of a large number of Baltimore patrons, Mr. Fielder has placed on this program the Haydn Symphony in C Major, which is known as the Oxford Symphony. The great work, however, will be Richard Strauss' "Symphonia Domestica," which will be heard in Baltimore for the first time.

STAR

ss ..... Baltimore, Md.

MAR 12

Sembrich With Symphony.

The Boston Symphony season in Baltimore will come to an end with its fifth and last concert in the Lyric Theater, on Wednesday evening, March 23. It is the good fortune of the management of the orchestra to present as soloist at this concert Madame Marcella Sembrich, who will then be heard for the only time here this season. Madame Sembrich, who retired from the operatic stage a year ago, has been devoting the present season to concert work with enormous success and the opportunity to hear her here with the orchestra will assuredly mean a crowded house. Mr. Fiedler is planning also to give to Baltimore Richard Strauss' "Symphonia Domestica," but this is not quite settled. The program will be announced in a few days.

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N HARMONY'S REALM

Mme. Sembrich To Appear With Boston Symphony Orchestra.

The Boston Symphony season in Baltimore will come to an end with its fifth and last concert at the Lyric Wednesday evening, March 23. The soloist will be Mme. Marcella Sembrich, who will be heard here only once this season.

Mme. Sembrich, who retired from the operatic stage a year ago, has been devoting this season to concert work with much success. Mr. Fiedler is also planning to give to Baltimore Strauss' "Symphonia Domestica." The program will be announced in a few days.

EVE. TELEGRAM

ress ..... New York City.

e ..... FEB 28 1910

Max Fiedler again demonstrated his daring as a programme builder, when, at the Saturday matinee of the Boston Symphony, in Carnegie Hall, he gave Goldmark's "Rustic Wedding Suite," Richard Strauss' remarkable tone poem; "Thus Spake Zarathustra" and Wagner's prelude to "Tristan and Isolde," followed by the exalted strains of "The Love Death" from the same opera.

From NEWS

Address ..... Baltimore, Md.

Date ..... MAR 19 1910

BOSTON SYMPHONY'S LAST PERFORMANCE

Final Concert Of Season At The Lyric On Wednesday Evening.

The last Boston Symphony concert of the season will be given in the Lyric Theater on next Wednesday evening, March 23. For this Mr. Fiedler has arranged the most elaborate program the orchestra has ever given in Baltimore, not even excepting that for the last concert, when Beethoven's Ninth Symphony was performed with such success. The soloist will be that greatest of lyric sopranos, Mme. Marcella Sembrich, who on this occasion makes her only appearance of the year in Baltimore. Madame Sembrich is down for two arias and a group of songs with piano.

Of quite equal importance will be the orchestral part of the program. At the request of a large number of Baltimore patrons, Mr. Fiedler has placed on this program the Haydn Symphony in G major, which is known as the "Oxford" Symphony. The great work, however, will be Richard Strauss' Symphonia Domestica, which will be heard in Baltimore for the first time. This is the last of the monumental tone poems of the greatest living composer. It was performed for the first time at the third concert of the Richard Strauss festival at Carnegie Hall, New York, on March 21, 1904, and the composer was the conductor. It was first performed at the Boston Symphony concerts three years ago by Dr. Karl Muck and Mr. Fiedler. The aesthetics of the work have been fiercely discussed; in fact, none of his works, not even excluding "Zarathustra," "Salome" or "Electra," have caused such bitter controversy among connoisseurs. It is a work of huge dimensions and enormous technical difficulty. The concert will begin with Beethoven's overture "Coriolanus."

HERALD

New York City.

Boston Orchestra Concert.

Once more the Boston Symphony Orchestra played in Carnegie Hall, last night, before a vast audience.

The soloists were Messrs. Alwin Schroeder, 'cellist, and Willy Hess, violinist. They played the seldom heard Brahms Double Concerto remarkably well. At its close they were recalled many times. And later when Mr. Hess, concert master, took his accustomed place in the orchestra, he was rewarded with an extra round of applause.

Mr. Max Fiedler led the orchestra in Schubert's "Unfinished" symphony, Wagner's prelude to "Die Meistersinger" and Mr. Sergei Rachmaninoff's symphonic poem, "The Isle of the Dead." The latter work has been heard here this season under the baton of the visiting composer, but to many present it was a novelty that merited applause and received it. The playing of the orchestra was marked by the usual display of luscious tone and virtuosity, while Mr Fiedler's conducting had the usual authority.

EVENING POST,

ess ..... New York City.

FEB 25 1910

MUSIC AND DRAMA.

Boston Symphony Orchestra.

Tchaikovsky, thirty years ago, had great difficulty in getting his symphonies accepted for performance in Vienna. He was told that he would do well to pay his respects to Brahms, who, being the musical lion of that city, might help him. Regarding this suggestion he wrote to a friend: "Brahms, the celebrity—and I, the unknown composer. I may tell you, however, without false modesty, that I place myself a good deal higher than Brahms. What could I say to him? If I were an honorable and sincere man I should have to say something of this kind: 'Herr Brahms, I regard you as an uninspired and pretentious composer, without any creative genius whatever. I do not rate you very highly, and look down upon you with disdain. But you could be of some use to me, so I have come to call upon you.' But if I were a dishonest man, then I should say exactly the opposite. I cannot adopt either course."

We all know that Tchaikovsky was wrong—that Brahms actually did possess creative genius—enough to place him among the great masters. Think of his second symphony, of some of his chamber music; think of several of his songs, among them the wonderful ballad, "Edward," which was made so thrilling on Washington's Birthday by Tilly Koenen and Ludwig Wüllner! But *aliquando bonus dormitat* Brahms, and when Brahms does nod he snores and makes everybody yawn. Perhaps the most somnolent of all his pieces is the double concerto for violin and violoncello which Mr. Fiedler and his admirable Boston Orchestra, aided and abetted by Willy Hess and Alwin Schroeder, perpetrated in Carnegie Hall last night. It begins well, promising a great treat, but soon the flow of inspiration stops, and disappears, like the water of some southwestern streams, in the sands of the desert. There is not an idea in the whole concerto, and while its ingenuity of technical structure may interest professionals, it can never do anything but bore an audience of music lovers. Though admirably performed by soloists and orchestra, it evoked but one-fifth of the applause that usually follows some of Brahms's other works.

There was another piece on the programme in which there is more ingenuity of workmanship than evidence of inspiration—Rachmaninoff's "The Isle of the Dead," which the composer himself conducted in this city a few weeks ago. But there were also, to atone for these inflictions, two masterworks, Schubert's Unfinished Symphony and Wagner's "Meistersinger" Vorspiel—as unlike to each other as two works could be, but both compact of what constitutes the essence of music—melody and emotion.

From EVE. GLOBE

Address ..... New York City.

Date .....

... The Walkure."

Boston Symphony Orchestra.

MR. FIEDLER and his men from Boston at least gave us our money's worth in length last evening, the concert consuming more than two hours. It began with a delicately tempered and exquisitely colored performance of Schubert's Unfinished Symphony, wherein the themes were sung with a lyric grace, and the texture woven with a perfection of instrumental precision such as we expect from the Boston band. After this immortally lovely work came Brahms's Concerto in A minor, for violin and 'cello, with orchestra, Opus 102. Willie Hess played the solo violin, and Alwin Schroeder the 'cello. There are times when even his warmest admirers must be tempted in their hearts to confess that Brahms could be a bore. Certainly he came perilously near it in this double concerto, a diffuse work, which rambles on, and on, and then on some more, and then on again, and then once more on. But it was good to hear Mr. Schroeder's glorious tone, and his assured and authoritative style.

Next followed—after a needed rest—Rachmaninoff's Symphonic poem, "The Island of Death," "inspired" by the famous Böcklin painting. We have already heard this work, under the composer's direction. But it was not, at that time, adorned with such a perfection of orchestral coloring, such a rich, deep, harmony, as the Boston men supplied. Still, all the virtuosity in the world cannot make the piece of music the equal of—well, the equal of Böcklin's painting.

To the manifest pleasure of the big audience, the programme concluded with the prelude to "Die Meistersinger"—tuneful old music, this of Wagner's—a "let down" at the finish of a stiff programme. How time changes! Mr. Fiedler and his men pitched into it with a will, and sprung it triumphantly out.

From EVE. TELEGRAM

Address ..... New York City

Date .....

THE Big Band from Boston on its fourth visit this year offered a programme at Carnegie Hall last night so diverse in its content and so admirably rendered that again only the highest praise can be accorded to this remarkable organization and to its leader, Mr. Max Fiedler. Schubert's "Unfinished Symphony" has never been played here better than last night. Following it, Brahms' concerto for violin and violincello, with Willy Hess and Alwin Schroeder as the soloists, won hearty applause, although it is obviously a work which appeals only to the thoroughly informed music lover.

Rachmaninoff's "The Island of the Dead," already given here this season under the composer's direction, was given by the Boston players last night with an excellent appreciation of its elegiac qualities. Mr. Fiedler wisely kept his best wine for the feast's end, concluding with the Prelude to "The Mastersingers of Nuremberg." Wagner's superb overture, with its wealth of melody so nobly developed and interwoven with such truly magic skill, is a favorite piece with these players. They swept through it with electrifying abandon and sent the audience away uplifted and rejoicing.

EVE. MAIL

ess ..... New York City.

FEB 25

By EMILIE FRANCES BAUER.

The Boston Symphony orchestra gave its fourth evening concert at Carnegie hall last night. Two works were of especial interest, although both had been heard before in New York. Under the baton of the composer, Rachmaninoff's "Isle of Death" was given just before his departure three weeks ago and the double concerto of Brahms for violin and 'cello has been played on rare occasions. The Brahms work will not often have such intrepreters as Willy Hess and Alwin Schroeder, who brought into it finished work and complete sympathy with the composer. It was masterly, not only on the part of the artists, but the orchestra, under Mr. Fiedler, gave an accompaniment worthy of the Boston organization. The artists were recalled several times.

The tone poem of the Russian composer, suggested by the picture of Boecklin, strengthened first impressions, although interpretations differed somewhat, and the gain in technic perfection did not offset the loss of atmosphere created by the composer. This, with no desire to reflect upon the excellent reading accorded it by Mr. Fiedler.

The programme opened with the Schubert "Unfinished" symphony and closed with the prelude to "Die Meistersinger."

The audience was large and received with great appreciation Mr. Fiedler, who will occupy his post two years more.

om TIMES

ldress ..... New York City.

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TWO NOVEL NUMBERS AT BOSTON SYMPHONY

Brahms's Double Concerto Played at Carnegie Hall with Hess and Schroeder as Soloists.

HARD PIECE, WELL PLAYED

Rachmaninoff's Symphonic Poem, "The Island of the Dead," Suggested by Boecklin's Painting, Also Heard.

The Boston Symphony Orchestra is in town for its fourth visit, and gave its evening concert last evening in Carnegie Hall. The programme contained two numbers that had the effect of novelty for most of the audience, probably, though both had been heard in New York. One was Brahms's double concerto for violin and violoncello; the other was Rachmaninoff's symphonic poem, called "The Island of the Dead." Brahms's concerto was played by Messrs. Alwin Schroeder and Willy Hess. It was first heard here in 1889, and has been played but very few times since, the reasons for which are not hard to find. It makes a less immediate appeal than most concertos, less than Brahms's own for the violin alone and for the piano. It is difficult and requires two artists of high accomplishment, willing to join with singular devotion. Now, a concerto in these days is generally conceived as a piece for the display of the powers of one artist, whose emoluments are not to be shared with another. The conjunction is rare, and it is welcome, especially when it brings Mr. Schroeder back to the concert platform in New York as a solo performer. He and Mr. Hess were warmly welcomed, and they gave a superb performance of the work; the performance of ripe and finished artists, thoroughly imbued with the spirit of the music they were playing, and thoroughly in accord with each other. The first movement contains some of the finest and most glowing orchestration that Brahms ever wrote, and all three have the fine and individual quality of the master's work. The treatment has little for display; it is all for the sincere development of real musical ideas. It is in large measure symphonic, a characteristic it shares with Brahms's other concertos, and the interest is musical, not in the exploitation of a virtuoso's powers.

Mr. Rachmaninoff has written his symphonic poem after the suggestion of a picture by Arnold Böcklin, a German painter. The picture and its replicas are in Germany. Reproductions of it are not unknown in New York. There might be many aesthetic questions raised as to this particular species of programme music, especially as to the plight of listeners who have not the advantage of knowing the picture, or how great an advantage they have who know the original over those who know it only in reproduction. Most other programmes may be set before the anxious listener in some form or other, or he can have the opportunity of preparing himself in it in advance. A description of a picture is only less unsatisfactory than a description of music. Is Rachmaninoff's composition sufficient unto itself for those who know not Böcklin? Probably not. It is unquestionably an utterance of some extremely gloomy ideas—ideas that are in themselves fragmentary and that are repeated at great length. The work has much that is effective even without an interpretation, but it is written at too great length, with prolixity, and the themes yield comparatively little really musical development. There is a short fragment of the old church chant of the "Dies Irae" that is the most notable. The monotonous reiteration of the thematic bits contributes much to the effect that the composer was aiming at, effects of black gloom, that emerge into climaxes skilfully wrought and of real impressiveness. The instrumentation is especially skilful, and the employment of certain instrumental figures is extremely striking. But Mr. Rachmaninoff's work suffers from its length and, also being music that does not stand as something in and of itself, from the lack of the clearly outlined suggestion in the mind of the listener which the composer made his starting point.

The concert was brought to a close with Wagner's Prelude to "Die Meistersinger." It was opened by a finished performance of Schubert's unfinished symphony.

om EVE. SUN

dress ..... New York City.

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MUSIC AND MUSICIANS

NOW THIS TOWN AND BOSTON SWAP ORCHESTRAS.

Major Higginson's Men Play Again While Philharmonic Fathers Invade the Hub —Metropolitan Directors Watch the 'Rheingold' Audiences Grow—Kirkby-Lunn and Reinhold von Warlich.

Silver-crowned with the passing years, Alwin Schroeder rejoined Willy Hess and his old mates of the Boston Symphony Orchestra at Carnegie Hall last night.

The two men were soloists in a double concerto of Brahms. Schubert's "Unfinished" symphony started the programme and Rachmaninoff's "Toteninsel" and Wagner's "Meistersinger" overture ended it. The stars had an ovation, and the whole band stood up after "Toteninsel."

Eleven symphony concerts in ten days is the unusual record begun in New York last night and going on daily through the coming week, all but one day, when there's not a symphony but an oratorio.

What would the town of Boston say to continuous performances like these? Four times the New York Symphony, thrice the Boston, twice the Philharmonic and once each the Russian and the People's orchestras play.

Over in Boston, the Philharmonic fathers and Mahler give their first and only concert to-morrow evening in the hub of the universe, which, orchestrally speaking, is Major Higginson's Boston Symphony Hall.

Opening with Berlioz's "Fantastic" symphony, the conductor is his own star in the Bach suite with harpsichord, followed by Beethoven's overture "Leonore" No. 3 and Strauss's "Till Eulenspiegel."

The Boston Symphony Orchestra goes to Brooklyn to-night, at the Academy of Music, with Schumann's overture to "Genoveva," Brahms's symphony No. 2, Strauss's "Thus Spake Zarathustra" and Berlioz's "Roman Carnival."

Reappearing in Carnegie Hall to-morrow, the Boston men play Goldmark's "Rustic Wedding" symphony, Strauss's "Zarathustra" again and Wagner's prelude and "Love's Death" from "Tristan." There is no soloist.

EVE. WORLD

ss ..... New York City.

Rachmaninoff's "Isle of Death" by Boston Orchestra

Max Fiedler's Men Play With All the Brilliancy to Be Expected of These Master Musicians—Willy Hess and Alwin Schroeder in Brahms's Double Concerto.

BY SYLVESTER RAWLING.

THE concert of the Boston Symphony Orchestra at Carnegie Hall last night drew the usual large and fashionable audience.

The programme, one of somewhat more than the average length, consisted of Schubert's "Unfinished" symphony, the Rachmaninoff tone poem, "The Isle of the Dead;" the prelude to "Die Meistersinger," Brahms's double concerto for violin and 'cello, played by Willy Hess, the concertmaster of the orchestra, and Alwin Schroeder, its former first 'cellist.

The Schubert symphony has been heard several times this season, but there has been no more sympathetic and delightful rendering of this symphonic gem than that led by Max Fiedler last evening. The celestial clarity and peace of the second movement were brought out with rare understanding.

The Rachmaninoff tone poem has for its subject the well known painting by Böcklin called the "Isle of Death," representing a tall, rocky and wooded islet rising from a quiet sea, across which glides the barge bearing a hooded figure and the corse. The composition was recently performed here under the composer's direction, and a second hearing confirms impressions already gathered. A sustained, sombre tone pervades the whole work, which has few well defined motives besides a monotonous figure first heard from the double basses which might represent the lapping of the water. The mood increases in intensity until a thrilling climax, introduced by divided first violins, culminates in a tremendous burst from the full brass choir. Then there is a gradual return to the first theme. The work is full of rich color and complex harmonic combinations, but, true to its subject, the gloomy undertow is never lost. It was played with the brilliant virtuosity for which the orchestra is unexcelled. Mr. Fiedler made his men stand in acknowledgment of the applause at the close of the number.

The "Meistersinger" prelude was given with sonorous dignity and with stirring spirit. The Brahms concerto, which has not often been done here, is an interesting work in its combination of the two solo instruments that sometimes reach the value almost of a string quartet, with "double stopping." The first movement has a very poetic principal theme, developed by both violin and cello in fairly divided honors. The slow movement, perhaps, is of less interest, but the rondo, built on a motif suggesting one of "Hansel and Gretel," has much charm and grace. The two soloists played with fine tone and such community of interest that they seemed often as one instrument.

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TRIBUNE
New York City.
FEB 25 1910

MUSIC

THE BOSTON ORCHESTRA.

If Mr. Fiedler (whom it was a pleasure last night to welcome as a conductor of the Boston Symphony Orchestra who had been re-elected for another year), indicated a frivolous disposition on the orchestra's visit to New York a month ago, he made amends at last night's concert in Carnegie Hall. He began beautifully and familiarly with Schubert's symphonic torso in B minor, and ended brilliantly and also familiarly with the prelude to Wagner's "Die Meistersinger"; but between the opening and concluding numbers he introduced enough austerity to expiate his earlier offence and make his audience share in the penance. The second number was Brahms's double concerto for violin and violoncello, played by Willy Hess and Alwin Schroeder, and the third a symphonic poem, "The Isle of the Dead," by Rachmaninoff. Brahms's music has been heard here before, but not often. It is beautiful; it is dignified; but it is not popularly appealing, and is not likely ever to become so. It is music for musicians and those who have enjoyed special advantages in musical culture. The exquisite performance which it received from the solo performers and orchestra was thoroughly appreciated last night, but the sensuous delight provided was not great. The new music by Rachmaninoff proved to be doleful. Ostensibly it is descriptive of Böcklin's picture, but it is largely a huge variation on a phrase of the "Dies Iræ," and while not deficient in fancy, and really eloquent in some of its details, the ultimate effect of the work is depressing.

AMERICAN
New York City.
FEB 25

BOSTON SYMPHONY IN VARIED CONCERT

Works of Schubert, Brahms and Rachmaninoff Presented with Rare Skill.

A concert in which at least three of the four numbers were of sufficient importance to be considered features, was given by the Boston Symhhony at Carnegie Hall last night. Each of these numbers was a distinct example of its composer's style.

One heard the essence of beautiful melody in Schubert's "Unfinished Symphony"—a work which consists of two movements only and which has been heard several times this season because. in these days of obstruse ideas in composition, there are still a number who hunger for music that really is "a concourse of sweet sounds."

One heard, as the second number, Brahms's concerto for violin and violoncello, with Willy Hess, the concert master of the orchestra, and Alwin Schroeder, the famous 'cellist, as the soloists. The work is particularly attractive in the opportunities for the soloists, the construction of their parts resembling an interesting, well-sustained conversation.

At times the melody was rather commonplace, but the harmonization that grew out of even these spots was noble and of incomparable beauty.

Rachmaninoff's "The Island of the Dead" followed the Brahms number. It is a pity that the composer sailed before again hearing his symphonic poem played as it was last night. On the occasion of its last resentation in this city Rachmaninoff himself conducted, and last night Mr. Fiedler and his admirable company of musicians rose to even greater heights.

The constant roar and roll of the ocean; the tone-picture of the boat with its sad burden, while hopelessly melancholy as a composition, was nevertheless marvellously wrought out by the orchestra; the almost terrifying climax just before the end being managed with smoothness and skill that was masterful.

The Prelude to Wagner's "Mastersingers of Nuremberg" closed the programme.

There was not an empty seat, and the applause was sincere and decorous.

From EVE. SUN
Address New York City.
Date

The Boston Symphony Orchestra goes rejoicing on its way after to-day's matinée in Carnegie Hall. On the week's tour, the Bostonians played to their best audience yet in Philadelphia, in spite of the street car riots there.

"The State Fencibles," said Mr. Ellis, "had called the help of the police and were holding onto their guns."

SUN,
New York City.
FEB 25

THE BOSTON ORCHESTRA

BRAHMS'S CONCERTO FOR VIOLIN AND 'CELLO.

Performance of a Composition Seldom Given—Serge Rachmaninoff's "Isle of the Dead" Heard Once Again—Also Schubert's Unfinished Symphony.

The Boston Symphony Orchestra is in town again, and at its concert in Carnegie Hall last night offered a programme which for liberality of taste could hardly be surpassed. The opening number was Schubert's "Unfinished" symphony. Those who are acquainted with the ways of orchestras and the conductors of orchestras have been morally certain that the season could not come to an end without a performance of this composition by the musicians from Boston. Other orchestras have played it this season, so of course this one had to.

Without doubt this particular work was selected for last night's concert seven or eight months ago, and it was impossible to make any alteration in the arrangement even after it was learned that New York orchestras were going to play this music at us. Well and good, the Boston Symphony Orchestra has also played it and that is a sufficient record of the manifold presentations of Franz Schubert's two movements.

The second number on the list was the double concerto of Brahms for violin and 'cello. This composition, the opus 102 of its writer, is seldom heard, for it does not belong to the class of pieces which court the favor of the indolent public. It takes honest listening to extract the true delights of the work.

One's attention is aroused by the uncommonly fine introductory cadenza for both instruments at the beginning of the first movement, but when the real presentation of the composer's conception, namely that of a concerto grosso modernized, begins, the hearer is likely to lose himself in a maze of speculation.

The composer's method of modernizing the concerto grosso is to contrast the utterance of the two solo instruments treated in the manner of chamber music combination with that of the orchestra treated not in the ripieno fashion of the old concerto but in the full throated style of a modern score. If one can quickly enter into the spirit of this treatment it will provide striking beauties to hear.

The slow movement is naturally easier to grasp, for here the reflective and musing melancholy of the genius of Brahms is revealed in a new and entrancing way. The singing of the song by two individual voices, supported by the rich choral of the orchestra, is extraordinarily beautiful, and the writing for both instruments is such that it furnishes the two players with materials for the best exhibition of their art.

The finale is notable for the lavish employment of thematic matter. It is almost rhapsodic in its presentation of ideas. The work was the last in which Brahms wrote for orchestra. His subsequent compositions were in the field of chamber music. Those who always note the opacity of tint employed by this master will find it also in this concerto, but those who understand the melodic idiom of Brahms will wish that this music might be played oftener. It was admirably done last night by Willy Hess and Alwin Schroeder, who had evidently devoted loving study to the composition.

Serge Rachmaninoff's symphonic poem after Böcklin's picture, "The Isle of the Dead," was the third number on the programme. This work was performed here by the Russian Symphony Orchestra under the direction of the composer on January 28. On that occasion the Russian symphonists discovered that they could play better than they had supposed they could.

Mr. Rachmaninoff's symphonic poem is not a true copy of Arnold Böcklin's imaginative canvas. In the latter there is a phantasmal island rising from a slient sea. A boat carrying a dead body and guided by a white robed figure approaches the islayd. The whole story is told in a profound whisper.

Mr. Rachmaninoff, however, appears to use the picture only as a point of departure. He begins with a sigh, but he soon finds himself roused to passionate utterance quite at variance with the subdued speech of the painter. However, it is all quite proper. The composer is well within his artistic rights and his music is capable of standing on its own feet without the assistance of Mr. Böcklin's conception.

The final number of last night's concert was the prelude to Wagner's "Die Meistersinger." This too has been played by other orchestras in the course of the current season and the end is not yet. Some time before the final curtain falls on the opera season the thrilling Mr. Toscanini will deliver himself of a reading of the entire lyric comedy of Wagner. Until that time let no dog bark.

MORN. TELEGRAPH
New York City.
FEB 25 1910

NEW YORK HAS MUSICAL DAY

Symphony's Two Recitals and an Opera Give Some Hint of Activities.

BOSTON ORGANIZATION HEARD

Mme. Kirkby-Lunn Gives Excellent Programme—"Rhinegold" at the Metropolitan.

The musical activities of New York yesterday included the penultimate visit of the Boston Symphony Orchestra to our city; a performance of "The Rhinegold" at the Metropolitan Opera House, one recital at Carnegie Hall by the estimable English contralto, Madam Kirkby-Lunn, and another by Reinhold von Warlich at Mendelssohn Hall.

The Boston Symphony Orchestra presented a programme in which there was no surrender to the populace. They played the Schubert "Unfinished" symphony, the Brahms concerto for violin, violoncello and orchestra, Rachmaninoff's symphonic poem, "The Isle of the Dead," and the overture to "Die Meistersinger von Nurnberg" of Richard Wagner.

The Rachmaninoff Symphonic poem was typical of much of the Russian music to which, of late years, we have generously been exposed. Its orchestral diction is rhetorical, high flown, almost "high-falutin," the employment of rich, rhetorical color, profuse sophisticated and astute. Yet the musical thought, the emotional thought, the intellectual appeal is neither profound nor persuasive.

Still Not Stirred.

We are told that this music is inspired by a familiar picture called "The Isle of the Dead." We have seen the picture, and are not stirred. We have heard Rachmaninoff's full scream of generous utterance, and are not stirred.

It is far otherwise in the case of the Brahms concerto, the strong fibres of Brahms' sublime musical intellect, strengthen every bar of his vigorously conceived music, strange, bare, distant and lofty, like mountain peaks, as at times it may seem to be.

The sound scholarship, the mature abilities of Alwen Schroeder, as 'cellist, and Professor Willy Hess, as violinist, never appeared to better advantage than in this austere but eloquent piece of composition.

The Schubert symphony received the exquisitely musical treatment which we have learned to expect from the Boston Symphony Orchestra, while the really splendid interpretation of the "Meistersinger" overture aroused an enthusiasm unusual even at Boston Symphony Orchestra performances.

Cutting Bureau in the World

BOSTON SYMPHONY ORCHESTRA.

New Academy of Music, Brooklyn.

Undaunted by a program of extraordinary heaviness, a multitude of Brooklynites filled the Opera House of the New Academy of Music, last night, to hear the Boston Symphony Orchestra in its fourth concert of the season. Max Fielder directed the performance of Schumann's overture to "Genoveva" (opus 81), Brahms' Second symphony, in D-major (opus 73), the Strauss tone-poem, "Also Sprach Zarathustra," and the "Carneval Romaine" overture of Berlioz. No soloist relieved the slightly academic array of concert music, but the four ensemble offerings held the attention of the large and representative audience and each was spiritedly received.

The corps of symphonists from the "Back Bay" proved its worth once again in the opening number, the "Genoveva" overture, which was rendered with an animation and fire that communicated itself over the entire house and prepared the way for the great Brahms epic following, wherein some remarkable effects were had in the rigid observance of tempo and the carrying of rhythm. The strings were a delight throughout the rendition of the symphony, but the wind choirs were not always up to the Boston standard of evenness and resonance. In forte and furioso passages, the band was in excellent form, but in the attainment of softer and slower gradations of tone, there was more than a suggestion of raggedness.

A much better control of his great force was had by Maestro Fielder in the Strauss symphonic poem, which was given with a temperamental grasp of the spirit, as well as the text, of the ingenious musical scheme and all the varying and contradicting moods of the conception provided brilliantly fitting expression. The instrumentalists were called upon to rise in acknowledgment of the plaudits which greeted the conclusion of the work.

The "Carneval Romaine" overture, played with exceeding finish and au-

PRESS
New York City.
FEB

Delightful Symphony Concert.

Max Fiedler and the Boston Symphony Orchestra, which he conducts, presented an interesting programme at their fourth evening concert of the season, last night in Carnegie Hall. Schubert's ever-welcome unfinished symphony in B minor opened the concert. Then came Brahms's seldom heard concerto in A minor for violin and violoncello, with Willy Hess, the concert master of the orchestra, and Alwin Schroeder as the soloists. Rachmaninoff's symphonic poem, "The Island of the Dead," after Arnold Boecklin's famous painting, was the next offering, and the prelude to Wagner's "The Mastersingers of Nuremberg" brought the evening to a close.

Needless to say the orchestra played Schubert's symphony beautifully. Any other treatment from the Boston men would be out of the question. The performance of Brahms's composition, however, surpassed even what every one has learned to expect from this remarkable aggregation of musicians, and the two artists who played the leading instruments in the ensemble put to their credit an achievement that was not only worthy of their reputation as musicians, but technically flawless.

Such perfect concerted playing as that of Hess and Schroeder—perfect in fusion of style, of musical intent and mechanical effort—is exceedingly rare. The difficulties Brahms has here created by using the two solo instruments, now as two voices, now as if they were one medium of wide range, always with eloquent results, are far greater than the average listener would note. But there were no apparent obstacles for these two artists, whose personality, whose physical energy, whose rhythmical pulse seemed to be one, and the orchestra under Fiedler responded to the same impulses with wonderful precision. Willy Hess never has revealed his powers to better advantage than last night, and Alwin Schroeder seldom has thrown his skill and his musicianship in a more favorable light.

The art of these two men certainly was devoted in a noble cause, for this concerto of Brahms is one of the most interesting works of the great composer, and the inspired first movement alone is worthy of holding a place among the masterpieces in musical literature.

To many persons in last night's audience Rachmaninoff's symphonic poem was an absolute novelty; to others it was almost new, as its only previous production here, though conducted by the composer himself, enlisted the services of an orchestra not quite capable of responding to all demands. On the whole, one cannot share the enthusiasm of Rachmaninoff's most ardent champions in estimating the value of this creation. The composer in his effort to paint tonal pictures, to suggest mood, to fire the imagination, has failed to build something which will stand sturdily on its own musical legs. Unquestionably Boecklin's picture awakened certain feelings in Rachmaninoff which he felt impelled to recreate in tones. The source of inspiration, however, ought not to be half as important to the listener as the result, which, in this case, cannot be asserted. One cannot help wondering what kind of success this work could win without the interest of Boecklin's picture attached to it. Let it not be denied that the tone-picture contains some effective writing, but, considered in its entirety, it is not a composition that will long endure.

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Date FEB 27 19

BOSTON SYMPHONY.

Concert at Carnegie Hall Well Conducted by Herr Fiedler.

The Boston Symphony Orchestra, conducted by Max Fiedler, gave a concert yesterday afternoon at Carnegie Hall. The mainstays of the programme were Goldmark's "Rustic Wedding" suite and Strauss' attempt to philosophize in music.

Careful rehearsal had been given to this powerfully written piece of music, and it was most brilliantly interpreted, for to knowledge and captaincy Herr Fiedler adds real fire and vivid temepr.

From AMERICAN
Address New York City.
Date FEB 27

Cormack ...

Boston Symphony at Carnegie Hall.

Goldmark, Strauss anId Wagner contributed a symphony, a tone-poem and an excerpt from an opera to yesterday afternoon's Boston Symphony concert at Carnegie Hall.

There was no soloist to divide the audience's interest in the orchestra's work, and that work was of such high order and of such absorbing interest that the lack of an assisting artist was rather a relief than cause for complaint.

The symphony was Goldmark's "Rustic Wedding," in five movements, representing the wedding march, bridal song, serenade, in the garden and the dance. The music was of the highest, most graceful order, melody in its daintiest and most playful mood.

At times, especially in the garden movement, the music was of most affecting tenderness, and as a compliment to this the spirited dance which followed romped and galloped through the orchestra.

Mr. Feidler caught the spirit, bent to it, so to speak—for he usually conducts as if he were standing at "attention"—and his musicians played as if inspired.

The strange, wierd, "thus spake Zarathustra," Strauss' music setting to the Nietzsche evolution story, was next heard. The orchestra struggled bravely with this unusual composition, one of the earlier works of the man who has done so much to upset the sane ideas of harmony.

With the assistance of a clear, well-worded thematic programme, it is to be hoped that at least a part of the audience understood some of Mr. Strauss's tone ideas.

The prelude and "Love Death" from "Tristan and Isolde" was the last number. A very large and enthusiastic audience

WORLD,

New York City.

FEB 27 1910

THE BOSTON SYMPHONY IN MATINEE CONCERT.

Goldmark's "Rustic Wedding" Symphony Is the Feature of a Rather Tame Programme.

By Reginald de Koven.

It certainly says much for the personal popularity and drawing powers of that admirable organization the Boston Symphony Orchestra that in spite of a rather uneventful programme, without either novelty or soloist, at their matinee concert at Carnegie Hall yesterday the audience was as large and seemingly as well pleased as usual. I do not remember having seen Goldmark's "Rustic Wedding" symphony, which was the piece de resistance of the concert, on a New York programme for some time, and I understand the Boston Orchestra has not played this particular work for over twenty years.

More symphonic suite than symphony, the "Rustic Wedding" is an agreeable if not a great work. Fluently melodious and charmingly scored, with much color and variety, it is programmatic only in its pictorial suggestion of mood rather than incident. Although each of the five movements carries a definite caption, like "Wedding March," "Bridal Song," "Serenade" and so on, the effect of the work is atmospheric rather than boldly descriptive like Raff, of which composer Goldmark may be said to be a modern survival.

Although later developments of the art in harmonics and orchestral construction make this music sound somewhat simple and even obvious, its sincerity and melodic straightforwardness give it an artistic value which time will show to outweigh the morbid extravagances and paroxysmal cacophony of moderns like Noren, Kooh, Reger, Bruckner and the arch cacophonist Strauss himself.

The work was read with much poetic feeling and appreciation by Mr. Fiedler, though his rhythms at times seemed blurred and indecisive, and well played by the orchestra, especially the opening variations on a theme suggesting "Adestes fidelis," as good a set as were ever written, and the lovely fourth movement, a genuine love duo, "In the Garden." The finale was taken too fast, and sounded rather confused in consequence.

After this restful music Strauss's tone poem, "Thus Spake Zarathustra," with its riot of color without form, though superbly played, seemed a very chaotic Babel of restless sound which arrives nowhere in particular, unless one can trace its course with Nietzsche's work in hand—which I fear few keep beside them. So long as Strauss continues to give vent to vague mutterings he is impressive; but once let him attempt definite melody and he becomes banal and common, not to say vulgar. Vide the waltz movement in this same tone poem.

An impressive rendering of the Tristan "Prelude" and "Liebstod" closed a programme which, if lacking in event, justified itself in interest and excellence of performance.

TRIBUNE

New York City.

Orchestral Music and Opera.

The afternoon concert of the Boston Symphony Orchestra yesterday afternoon consisted of Goldmark's "Rustic Wedding" symphony, with its pretty variations on a theme so familiar that it has always been a wonder in the minds of (let us say) the sophisticated that the composer could have used it; Strauss's "Also Sprach Zarathustra" and the Prelude and Finale of "Tristan und Isolde." It was noticeable that the simplest music in the list, the Goldmark symphony, was the most indifferently played. But there is nothing unusual in that circumstance; it is the customary thing. Compositions which call for brilliancy receive attention and simpler matters are neglected. But it was a delightful concert, and the audience enjoyed all the music, as it ought to have done, for it was all beautifully played.

SUN,

New York City.

FEB 27

RICHARD STRAUSS AND OTHERS

"ZARATHUSTRA" AFTER A "RUSTIC WEDDING."

The Boston Symphony Orchestra Offers a Programme of Great Variety —Strauss and His "Uebermensch" Come Again—The Henison of Wagner.

The fourth afternoon concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon supplied sufficient musical contrast to sate the appetite of the most omnivorous. The first number was Goldmark's "Rustic Wedding" symphony, which does not come often, and the second was Richard Strauss's descriptive, delineative, psychological and philosophical tone poem "Thus Spake Zarathustra." As a fitting postlude to these two hymns of the imagination came that supremely simple and yet fathomless music, the vorspiel and liebestod of Wagner's "Tristan and Isolde."

Goldmark's "Rustic Wedding" symphony at a date in the musical progress of this young and vigorous country was the battle horse of Theodore Thomas. But we have lived fast and deep since those days and it is hard to interest even a Saturday matinée audience now in music so naive and superficial in its style. Goldmark just made pretty tunes and dressed them up in a little orchestration and let his work go out into the lands. Now musicians look wise and say, "Oh, the variations are good anyhow."

All the way from such music is this to Richard Strauss's tone poem on the philosophy of Zarathustra. Again the injustice of criticism! Let us be candid in dealing with the mighty composer of "Elektra." In 1897 writing of his "Zarathustra" he said: "I did not intend to write philosophical music nor to portray Nietzsche's great work musically. I meant to convey musically an idea of the development of the human race from its origin through the various phases of development (religious as well as scientific) up to Nietzsche's idea of the Uebermensch, the Beyond Man of Goethe."

An irreverent British critic declared that even this was a "tall order." But it is one of the striking merits of Mr. Strauss that he has never permitted himself to be daunted by the nature of the materials he has chosen for musical exposition. From the death rattle of *Don Juan* to the insane dance of *Elektra* is a perfectly logical line of progress. However too much has already been written about the futility of putting into music thoughts of a purely intellectual character. It is conceded by one large party that it cannot be done, while the opposing party holds that a composer has a right to compose a theme and declare that it represents anything he may choose to have it represent.

This being the case, of course it is feasible to delineate in music the "world sickness" or the Zeitgeist or the Gemüthlichkeit, or the fin de siécle or any other interesting and intangible matter that may chance to strike the composer's fancy. Zarathustra says himself: "It is long since I found by experience the reasons for my opinions." No more need Strauss find from his experience the reasons for his music. He can make his reasons at the same time as he makes his themes.

Some carping brethren will wish that the themes in "Thus Spake Zarathustra" had been manufactured with a little more imagination. Most of them are rather bald and unsuggestive. The Zarathustra theme itself, with its insistent C-G-C, is at any rate annoying after one has heard it fifteen or twenty times. The best part of the tone poem is the introduction. The worst is that which sounds most like "Til Eulenspiegel," because "Til Eulenspiegel" is so much better.

The interesting thing about yesterday's matinée is that the orchestra played the difficult Strauss music better than the simple symphony of Goldmark. Why was this? There were moments when unanimity walked off the stage during the performance of the symphony, while in the tone poem the tonal splendors of the orchestra were ravishing to the ear.

To be sure, in the solo violin part Mr. Hess indulged in some cometlike excursions into the outer spaces of tonality, but that does not count for so much in in a Strauss composition as it would in some others.

On the whole the tone poem was played as if Mr. Fiedler and the entire orchestra actually believed it in. Perhaps they do. These are wondrous days in the world of art, and to cherish advanced ideas is to be marching proudly with the sappers and miners.

If you love old laws of beauty you are but a barnacle on the keel of the majestic ship of novelty. Every one knows that in order to put ships in proper condition the barnacles should be scraped off. Time will attend to that.

Meanwhile ponder the ineffable eloquence and passionate directness of the vorspiel to "Tristan und Isolde" and wonder why an Uebermensch, even though conceived by the fecund brain of a Goethe, should be deemed preferable to it because turned into a prolix piece of orchestration of themes not inevitable, not even distinguished.

TIMES

New York City.

FEB 27 1910

THE BOSTON ORCHESTRA.

Music by Goldmark, Strauss, and Wagner at the Matinee Concert.

The second of the Boston Symphony Orchestra's concerts was given yesterday afternoon in Carnegie Hall. The programme began with Goldmark's "Rustic Wedding" symphony, a symphony that is such only in name, if old definitions are to be allowed to stand. But under whatever name, it is agreeable, pleasing, diverting music, not aiming at profundity anywhere, yet sincere and worth a not too frequent hearing. In the variations which form the first movement there are ingenuity and warmth of imagination, and the instrumentation in all the movements has richness and a euphony that never fails.

This is "programme music" of one sort—the sort that aims at only the most general suggestion for the listener's fancy to follow. Of a wholly different sort is Richard Strauss's tone poem, "Also Sprach Zarathustra," which followed it on the programme. Strauss has denied that he intended in this to represent a philosophical system or to portray in music Nietzsche's work; but he has a curious and offhand way of entering denials and affirmations about his music, and the superscriptions of the several sections of this work mean nothing if they do not mean an attempt to develop in music at least the outlines of the curious and paradoxical book whose title the music bears.

There are in it many kinds of symbolism by which an attempt is made to give the music a significance which it cannot have, as music, and does not have. The various transformations and combinations of themes that are intended to do this form a curious study for the inquisitive; but they mean little for the listener. There is much ingenious writing in it; much also that is crabbed and forced. Much wrenching of the orchestral instruments out of their natural utterance in the fashion that has become a mannerism in Strauss's later works. There are same passages that are sonorous, impressive at the introduction—a truly grandiose page of music, such as the literature of modern compositions has few to offer.

There are passages waywardly characteristic; some that have traits of sincerity and true musical expressiveness. They are, overweighted, however, by others that are not only crassly ugly but of downright dull stupidity. The "dance section," that seeks to suggest lascivious pleasings, is extremely commonplace as music; the section that represents science may do so, but it forgets to be music.

The ear, even of the most courageous modern, soon wearies of the tune C—G—c, no matter in what guise it is presented or with what wonders of technical resource it is employed. Some of that which expresses grandeur ill bears consideration or analysis, and, subjected to them, turns out to be a very imposing way of saying little. In no other of his symphonic poems has Strauss made such an ambitious failure as he has in "Also Sprach Zarathustra."

The concert was brought to a close with the prelude and final scene from "Tristan und Isolde." The playing of the orchestra, especially in the enormously complicated work of Strauss, was most excellent; yet in the last movement of Goldmark's symphony, taken at a very rapid pace, there was not always the absolute clearness and precision that are expected from the Boston orchestra.

PRESS

New York City.

FEB 27

IN THE REALM OF MUSIC

Oil on Operatic Waters.

This soothing statement was issued in the Metropolitan Opera House yesterday: "The executive directors of the Metropolitan Opera Company have decided to defer until May all action in regard to the future administration of the Metropolitan Opera Company."

Strauss Tone-Poem Delights Crowd.

Not so many years ago, when Emil Paur and the Philharmonic Orchestra first produced the tone-poems of Richard Strauss in New York, concertgoers used to show unequivocal signs of disapproval. To be sure, our good citizens did not indulge in such rude demonstrations as hissing and whistling in vogue among some European people. But the stopping up of ears and other movements of disgust were not unusual, and it was quite the fashion for hypersensitive listeners to get up, sometimes in bodies of six or seven, and leave the house. In those days, too, that group of critics called appropriately New York's musical obstructionists, brought to bear all the verbal venom they could muster against the introduction of Strauss's music on local programmes.

What a change has now come about! Max Fiedler and the Boston Symphony Orchestra's performance of the great German composer's tone-poem, "Thus Spake Zarathustra," yesterday in Carnegie Hall inspired a matinee audience to such applausive approval as afternoon gatherings seldom give to an orchestral contribution. Again and again Mr. Fiedler had to bow his acknowledgment and so insistent was the show of enthusiasm that the conductor asked all his men to stand up in response.

Of course yesterday's performance was so much better than those early productions that the listener in any circumstances got a far more lucid and euphonious impression of Strauss's beautiful work. But this Zoroastrian tone poem was not played under Taür in a way that hid its remarkable originality. The fact is the public, and some critics, too, have learned to appreciate by repeated hearing what in those days sounded to their unaccustomed ears like tonal chaos.

Credit should be given not only to the Boston Symphony Orchestra, but also to Max Fiedler for one of the finest and most compelling interpretations of Strauss's tone-poem ever heard in this city. It may be that a few of Fiedler's tempos could be subjected to criticism. But the general spirit of enthusiasm and devotion that pervaded the performance, the euphony of the orchestra as a body and in its individual elements, the beautiful clarity of the musical exposition, all combined to make this a notable performance, although for some reason or other Willy Hess, the concertmaster, did not distinguish himself in the solo violin parts.

The afternoon opened with an exceedingly refreshing performance of Gold

STAATS ZEITUNG

New York City.

FEB 28 1910

Das Konzert der Bostoner am Samstag Nachmittag in Carnegie Hall gestaltete sich vor ganz gefülltem Saal wieder zum Vollerfolg. Das Programm brachte Goldmark's selten gehörte Symphonie „Ländliche Hochzeit", in der Form eigentlich mehr einer Suite ähnelnd, aber von noch immer schöner Wirkung. Die fünf Theile des Werkes tragen Ueberschriften als eine Art Programm, aber es handelt sich mehr um die Fixirung der Stimmungsgrundlagen als um ein förmliches Programm. Das Gedankenmaterial ist gefällig, ohne auf besondere Originalität Anspruch erheben zu dürfen, die Instrumentirung zeigt Farbenfülle und feinen Klangsinn. Herr Fiedler dirigirte das Werk mit liebevollem Eifer und bestem Gelingen. So spielte das Orchester namentlich die 12 Variationen des ersten Satzes mit Poesie und Virtuosität. Der zweite Satz, das „Brautlied", brachte feinen Empfindungsinhalt und zarte Farbengebung. Im dritten, dem Scherzo „Serenade", gelangte der Humor namentlich in der diskret gebrachten Klangspielerei der ländlichen Musikmacherei zu seinem Rechte, der vierte Satz, „Im Garten", wurde gebührend poetisirend gebracht, und im Finale wurde die ausgelassene Fröhlichkeit ebenso wirksam betont als die graziöseren Züge. Sollen wir Einzelleistungen hervorheben, so würden wir den seelenvollen Gesang des Cellos im zweiten Satz und die schöne Führung der Klarinetten, offenbar des Lieblingsinstruments Goldmark's, besonders, ganz besonders aber die geniale Technik der Bässe, welche in ihrer Biegsamkeit und Klangschönheit mitunter förmlich einem Cello-Ensemble glichen, herausstreichen.

Strauß' „Also sprach Zarathustra" wurde mit einer einfach bestrickenden Virtuosität gespielt. Dieses Werk hat nie zu unseren Lieblingsstücken gezählt, aber eine solche Ausführung hebt ungeahnte Klangschätze, die uns fesseln, selbst wenn das Ganze etwas gequält erscheinen sollte. Das Violinsolo spielte Herr Heß mit blühender Klangschönheit. Den Beschluß des Concerts bildete Wagner's „Vorspiel und Liebestod" aus „Tristan und Isolde". Ob wir nicht auch dieses Wagner'sche Excerpt allzuhäufig vorgesetzt erhalten?!

H.

EVENING POST

New York City.

Boston Symphony conductors seem afflicted with a singularly unhappy propensity for always managing to spoil a really excellent programme by the inclusion of at least one unworthy offering. Mr. Fiedler forms no exception to this rule, and at Saturday afternoon's concert, he sandwiched between Goldmark's ever delightful "Rustic Wedding" symphony and the "Tristan" prelude and finale, Strauss's "philosophical" monstrosity "Thus Spake Zarathustra." There was, naturally, no adequate reason for such a course, as far better matter is available to illustrate the technical prowess of an orchestra. Needless to say, it was played with remarkable virtuosity, and though the audience was obliged to submit to over half an hour of unmusical boredom, relieved momentarily by a glimpse of something of interest, it forced the players to rise and acknowledge its plaudits at the close. Most charming, on the other hand, was the Goldmark number, which preceded it. Though not of brain-splitting ultra-modern complexity, it is brimful of what ninety-nine out of a hundred concertgoers would prefer—enchanting original melodies. The opening movement, to be sure, commits the unspeakable offence of not being in sonata form, but no one in the audience seemed particularly aggrieved over the fact. It should be heard far oftener than it is. Mr. Fiedler's men played it beautifully and were heartily applauded after it and again after the "Tristan" music.

From EVE. WORLD

Address New York C

Date MAR 8 1910

STRAUSS AND GOLDMARK BY BOSTON ORCHESTRA.

There was no soloist at the fourth afternoon concert by the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon. It began with Goldmark's "Rustic Wedding" symphony, with its simple tunes, then, by way of contrast, switched off to Richard Strauss's tone poem, "Thus Spake Zarathustra," modern and complicated to the core, and finished with the vorspiel and liebestod from Wagner's majestic "Tristan und Isolde." There was a crowded house that paid deserved tribute to the splendid playing of the band.

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EVE. Gglobe

New York City.

FEB 28 1910

The Boston Orchestra.

NEITHER in opera nor in concert are we neglecting Richard Strauss this season. Saturday afternoon one of the most perplexing of his tone poems, "Thus Spake Zarathustra," was the piece de résistance of the programme offered by the Boston Symphony Orchestra at Carnegie Hall. The work is one of its author's most perplexing in regard both to its musical contents and to the technical difficulty of performance. In spite of its superb opening the work as a whole has not won the favor that has been accorded to such other of Strauss's orchestral compositions as "Till Eulenspiegel" and "Don Juan." The Boston orchestra played it wonderfully well.

So much cannot be said for the performance of Goldmark's "Rustic Wedding" symphony, which opened the concert. There the orchestra fell somewhat short of its usual perfection. It was an impressive performance of the prelude and "Love Death" from "Tristan und Isolde," however, which brought the concert to an end.

EVE. MAIL

New York City.

FEB 28 1910

The Boston Symphony orchestra gave a matinee concert at Carnegie hall Saturday afternoon. Most interesting was the contrast between the naive "Rustic Wedding" symphony of Goldmark and the "Thus Spake Zarathustra" by Richard Strauss. The brilliant concert closed with the prelude and close to "Tristan und Isolde."

EVE. SUN

New York City.

MAR 1910

Marcella Sembrich, at the last of the Boston Symphony visits to New York in Carnegie Hall on Thursday evening, March 24, is to be heard for the first time this year with orchestra. It is planned for her to sing two short arias and a group of songs. That same Thursday evening also, Mr. Fiedler plans to perform Richard Strauss's "Symphonia Domestica."

The soloist on Saturday afternoon, March 26, last day of all, will be Willy Hess, the concertmaster of the orchestra, who will play the rarely heard concerto No. 3 of Max Bruch.

EVE. SUN

New York City.

MAR 1 3 19

Georges Longy of the Boston Symphony is star of the Kneisel Quartet's first Tuesday matinée at Mendelssohn Hall in a quartet with oboe by Mozart.

Josef Kovarik, viola, assists in the Brahms quintet, op. 111. Mr. Kneisel repeats Schubert's posthumous quartet by request.

AMERICAN

New York City.

MAR 13 1

The last pair of Boston Symphony concerts will be given at Carnegie Hall on Thursday evening, March 24, and Saturday afternoon, March 26.

From PRESS

Address New York Cit

Date MAR 1

The last pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, March 24, and Saturday afternoon, March 26. On Thursday evening the soloist will be Mme. Marcella Sembrich, who will be heard in New York for the first time this year with orchestra. It is planned to have her sing two short arias and a group of songs. Mr. Fiedler also plans to perform on that occasion Richard Strauss's "Symphonia Domestica." The soloist on Saturday afternoon will be Professor Willy Hess, the admired concertmaster of the orchestra, who will play the rarely heard third concerto of Max Bruch.

TRIBUNE

New York City.

MAR 13 191

BOSTON SYMPHONY ORCHESTRA.

The last pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, March 24, and Saturday afternoon, March 26. On Thursday evening the soloist will be Mme. Marcella Sembrich, who will be heard in New York for the first time this year with orchestra. It is planned for her to sing two short arias and a group of songs. Mr. Fiedler will also perform Richard Strauss's "Sinphonia Domestica." The soloist on Saturday afternoon will be Professor Willy Hess, the concertmaster of the orchestra, who will play the rarely heard Third Concerto of Max Bruch.

WORLD

New York City.

MAR 13 19

Music Notes.

The last pair of Boston Symphony concerts will be given in Carnegie Hall Thursday evening, March 24, and Saturday afternoon, March 26. On Thursday evening the soloist will be Mme. Marcella Sembrich, who will be heard in New York for the first time this year with orchestra. It is planned to have her sing two short arias and a group of songs. On Thursday evening Mr. Fiedler also plans to perform Richard Strauss's "Symphonia Domestica." The soloist on Saturday afternoon will be Willy Hess, the concert master of the orchestra, who will play the rarely heard third concerto of Max Bruch.

EVE. SUN

New York City.

1910

Before Mme. Sembrich gives her annual charity matinée at the Hudson Theatre on Easter Monday, she is making a flying tour with the Boston Symphony Orchestra, starting in Boston to-morrow and coming to New York next Thursday night. Sembrich will sing here the "Deh vieni, non tardar," from Mozart's "Marriage of Figaro," a tune indelibly connected with her name in opera in New York, and also the aria, "Lo, the Heaven-descended Prophet," from Karl Heinrich Graun's Passion oratorio, "Der tod Jesu," a song which was heard more often than it is now during the lifetime of Mrs. Lillian Henschel.

In addition, Mme. Sembrich will also have four songs with piano, Brahm's "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Strauss's "Serenade."

The "Spring" symphony, which is Schumann's in B flat, No. 1, will be reenforced by the "Domestica" of Strauss, which has not been heard here in three years since the Boston men played it in Carnegie Hall under Muck.

From AMERICAN

Address

Date MAR 18 1910

The last concerts of the season by the Boston Symphony Orchestra will be given in Carnegie Hall on next Thursday evening, March 24th at 8.15 o'clock and Saturday afternoon, March 26th at 2.30 o'clock. On Thursday evening the soloist will be Madame Marcella Sembrich, who will appear in thiis capacity with the Boston Symhony Orchestra for the first time in ten years. On Saturday afternoon the oloist will be Mr. Willy Hess, the concert-master of the Orchestra who has not for several yeras played a concerto here although at the Thursday night concert in February he with Mr. Alwin Schroeder played the Brahms's Double Concerto for Violin and Violoncello.

On Thursday night Madame Sembrich wi sing "Deh Vieni" from Mozart's "The Marriage of Figaro," the aria, "Lo, the Heaven-descended Prophet" from Karl Heinrich Graun's Passion Oratorio "Der tod Jesu." Madame Sembrich will also sing four songs with piano, Brahm's "The Nightingale," Schumann's "Widmung," Max Fielder's "Cradle Song" and Strauss's "Serenade." The Symphony will be Schumann's in B-flat No.1 called the "Spring" Symphony. The principal work of the evening, however, will be Richard Strauss's "Symphonia Domestica" which has not been heard here in three years when the Boston Symphony Orchestra performed it in Carnegie Hall under the leadership of Dr, Muck. The other orchestral numbers will be Beethoven's "Coriolanus" overture.

m EVENING WORLD,

ress New York City.

MAR 19 1910

MARCELLA SEMBRICH SOLOIST WITH BOSTON ORCHESTRA.

Marcella Sembrich will be the soloist with the Boston Symphony Orchestra at Carnegie Hall next Thursday night. She will sing two arias with the orchestra and four songs with piano accompaniment. Schumann's first ("Spring") symphony in B flat and Richard Strauss's "Symphonia Domestica" will be played. At the Saturday matinee Willy Hess, concert master of the orchestra, will be the soloist in Bruch's violin concerto. Haydn, Richard Strauss and Tschaikowsky compositions will be played by the orchestra. These two concerts will end the Boston Orchestra's season in New York.

From EVENING POST,

Address New York City.

MAR 19 1910

The last concerts of the season by the Boston Symphony Orchestra will be given in Carnegie Hall on next Thursday evening, March 24, at 8:15 o'clock, and Saturday afternoon, March 26, at 2:30 o'clock. On Thursday evening the soloist will be Marcella Sembrich. On Saturday afternoon the soloist will be Willy Hess, the concert-master of the orchestra. On Thursday night Sembrich will sing "Deh vieni" from Mozart's "Figaro," an aria from Karl Heinrich Graun's Passion Oratorio, "Der tod Jesu," four songs with piano, Brahms's "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song," and Strauss's "Serenade." The symphony will be Schumann's in B-flat No. 1, called the "Spring Symphony." Richard Strauss's "Symphonia Domestica" and Beethoven's "Coriolanus" overture will also be played. On Saturday afternoon the programme will begin with Haydn's "Oxford" Symphony. Mr. Hess will play Bruch's concerto for violin and orchestra. The programme also contains a novelty—Sibelius's tone poem, "A Saga," which was done with much success in Boston two weeks ago. The other numbers will be the third movement, "On the Shore of Sorrento," from Richard Strauss's Symphonic Fantasy, "Fom Italy," and Tchaikovsky's overture, "1813."

From EVE. MAIL

Address New York Ci

Date MAR 19 1910

The last Boston Symphony concerts will be given Thursday night and Saturday afternoon at Carnegie hall. Thursday evening the soloist will be Mme. Sembrich, in four songs with piano, Brahms's "The Nightingale," Schumann's "Widmung," May Fiedler's "Cradle Song" and Strauss' "Serenade;" also "Deh Vieni," from Mozart's "Marriage of Figaro," and the aria, "Lo, the Heaven-Descended Prophet." The symphony will be Schumann's first in B flat and Richard Strauss's "Domestic Symphony." Another orchestral number will be the Beethoven "Coriolan" overture.

Saturday afternoon the soloist will be Willy Hess, concert master of the organization, in the third violin concerto by Bruch, seldom heard in this country. The programme will also contain "A Saga" by Sibelius; Tschaikowsky's "1812" overture, "On the Shore of Sorrento," from the symphonic fantasy: "From Italy," by Richard Strauss, and the "Oxford" symphony by Haydn.

om EVE. GLOBE

ldress New York City.

te MAR 19

The last concert of the season by the Boston Symphony Orchestra will be given in Carnegie Hall, Thursday evening, March 24, and Saturday afternoon, March 26. At the first concert the soloist will be Mme Sembrich, at the second Willy Hess, concert master of the orchestra. Mme Sembrich is to sing "Deh vieni" from "The Marriage of Figaro"; the aria "Lo, the Heaven-descended prophet," and songs by Brahms, Schumann, Fiedler, and Strauss. The orchestral numbers for the first concert are Schumann's first symphony in B flat; Richard Strauss's "Domestic" symphony and Beethoven's "Coriolan" overture. The second programme includes Haydn's "Oxford" symphony, Bruch's violin concerto, played, with orchestra, by Mr. Hess; Sibelius's tone poem "A Saga," and pieces by Richard Strauss and Tchaikowsky.

The Oratorio Society will end its season by singing Bach's "Passion According to St. Matthew" on the evening of Good Friday, March 25, in Carnegie Hall. The soloists will be Mme Jane Osborn-Hannah, soprano; Miss Janet Spencer, contralto; George Hamlin, tenor; Sydney Biden, baritone, and Herbert Witherspoon, basso.

m HERALD

dress New York City.

MAR 20 19

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BOSTON ORCHESTRA TO GIVE LAST CONCERT

Mme. Sembrich To Be Soloist at Its Last Entertainment of the Season Here—Other Musical Events.

Boston's Symphony Orchestra will give its final concerts of the New York season in Carnegie Hall next Thursday evening and Saturday afternoon. At the evening concert Mme. Sembrich will be the soloist. She will sing an aria from Mozart's "Marriage of Figaro," and one from Graun's oratorio, "Der Tod Jesu," besides a group of songs, including Schumann's "Widmung," Mr. Fiedler's "Cradle Song" and Mr. Richard Strauss' Serenade." Mr. Fiedler's orchestra piece de résistance will be Mr. Strauss' "Symphonia Domestica." Schumann's "Spring" symphony and Beethoven's "Coriolanus" overture are also on the programme.

At the Saturday afternoon concert the Bostonians will play Mr. Sibelius' tone poem, "A Saga," which is new here, and Mr. Willy Hess, the concert master of the orchestra, will play Bruch's third violin concerto. A movement from Mr. Strauss' fantasia "From Italy" and Tschaikowsky's "1812"' overture will also be heard.

PRESS

New York City.

MAR 20 1910

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On Thursday night Sembrich will sing "Deh Vieni," from Mozart's "The Marriage of Figaro," and the aria, "Lo, the Heaven-descended Prophet," which was heard more often during the lifetime of Mrs. Lillian Henschel than it is now. Sembrich also will sing four songs with piano accompaniment—Brahms's "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Strauss's "Serenade." The symphony will be Schumann in B flat No. 1, called the "Spring" symphony. The principal work of the evening, however, will be Richard Strauss's "Symphonia Domestica," which has not been heard here in three years, the last performance being that of the Boston Symphony Orchestra, under Dr. Muck. The other orchestral number will be Beethoven's "Coriolanus" overture.

Saturday afternoon's programme will begin with Haydn's "Oxford" symphony. Hess will play Bruch's concerto for violin and orchestra, a work little known in this country, although those who are acquainted with it consider it quite equal to the more familiar concerto in G minor. The programme also contains a novelty—Sibelius's tone poem, "A Saga," which was done with much success in Boston two weeks ago. The other numbers will be the third movement, "On the Shore of Sorrento," from Richard Strauss's symphonic fantasy "From Italy," and Tschaikowsky's overture, "1812."

From TIMES

Address New York City.

Date MAR 20 1910

The closing concert in Brooklyn by the Boston Symphony Orchestra will be given in the Academy of Music on next Friday evening. The solists will be Mr. Willy Hess, who will play Bruch's Third Concerto for violin and orchestra. The programme will be;

Symphony in G major, "Oxford" ..... Haydn
Concerto 3 for violin and orchestra, Op. 58 .. Bruch
"The Island of the Dead" ..... Rachmaninoff
"On the Shore of Sorrento," (from "Italy") Strauss
Prelude to "The Mastersingers of Nuremburg" ..... Wagner
Soloist, Willy Hess.

From WORLD,

Address New York City.

Date MAR 20

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[135]

EVE. Gglobe

New York City.

FEB 28 1910

The Boston Orchestra.

NEITHER in opera nor in concert are we neglecting Richard Strauss this season. Saturday afternoon one of the most perplexing of his tone poems, "Thus Spake Zarathustra," was the piece de résistance of the programme offered by the Boston Symphony Orchestra at Carnegie Hall. The work is one of its author's most perplexing in regard both to its musical contents and to the technical difficulty of performance. In spite of its superb opening the work as a whole has not won the favor that has been accorded to such other of Strauss's orchestral compositions as "Till Eulenspiegel" and "Don Juan." The Boston orchestra played it wonderfully well.

So much cannot be said for the performance of Goldmark's "Rustic Wedding" symphony, which opened the concert. There the orchestra fell somewhat short of its usual perfection. It was an impressive performance of the prelude and "Love Death" from "Tristan und Isolde," however, which brought the concert to an end.

n EVE. MAIL

ress New York City.

e FEB 28 1910

The Boston Symphony orchestra gave a matinee concert at Carnegie hall Saturday afternoon. Most interesting was the contrast between the naive "Rustic Wedding" symphony of Goldmark and the "Thus Spake Zarathustra" by Richard Strauss. The brilliant concert closed with the prelude and close to "Tristan und Isolde."

n EVE. SUN

ress New York City.

Marcella Sembrich, at the last of the Boston Symphony visits to New York in Carnegie Hall on Thursday evening, March 24, is to be heard for the first time this year with orchestra. It is planned or her to sing two short arias and a group of songs. That same Thursday evening also, Mr. Fiedler plans to perform Richard Strauss's "Symphonia Domestica."

The soloist on Saturday afternoon, March 26, last day of all, will be Willy Hess, the concertmaster of the orchestra, who will play the rarely heard concerto No. 3 of Max Bruch.

n EVE. SUN

ress New York City.

Georges Longy of the Boston Symphony is star of the Kneisel Quartet's first Tuesday matinée at Mendelssohn Hall in a quartet with oboe by Mozart.

Josef Kovarik, viola, assists in the Brahms quintet, op. 111. Mr. Kneisel repeats Schubert's posthumous quartet by request.

AMERICAN

ess New York City.

MAR 13 1

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The last pair of Boston Symphony concerts will be given at Carnegie Hall on Thursday evening, March 24, and Saturday afternoon, March 26.

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From PRESS

Address New York Cit

ate

The last pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, March 24, and Saturday afternoon, March 26. On Thursday evening the soloist will be Mme. Marcella Sembrich, who will be heard in New York for the first time this year with orchestra. It is planned to have her sing two short arias and a group of songs. Mr. Fiedler also plans to perform on that occasion Richard Strauss's "Symphonia Domestica." The soloist on Saturday afternoon will be Professor Willy Hess, the admired concertmaster of the orchestra, who will play the rarely heard third concerto of Max Bruch.

TRIBUNE

ss New York City.

MAR 13 191

BOSTON SYMPHONY ORCHESTRA

The last pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, March 24, and Saturday afternoon, March 26. On Thursday evening the soloist will be Mme. Marcella Sembrich, who will be heard in New York for the first time this year with orchestra. It is planned for her to sing two short arias and a group of songs. Mr. Fiedler will also perform Richard Strauss's "Sinphonia Domestica." The soloist on Saturday afternoon will be Professor Willy Hess, the concertmaster of the orchestra, who will play the rarely heard Third Concerto of Max Bruch.

WORLD

New York City.

MAR 13 19

Music Notes.

The last pair of Boston Symphony concerts will be given in Carnegie Hall Thursday evening, March 24, and Saturday afternoon, March 26. On Thursday evening the soloist will be Mme. Marcella Sembrich, who will be heard in New York for the first time this year with orchestra. It is planned to have her sing two short arias and a group of songs. On Thursday evening Mr. Fiedler also plans to perform Richard Strauss's "Symphonia Domestica." The soloist on Saturday afternoon will be Willy Hess, the concert master of the orchestra, who will play the rarely heard third concerto of Max Bruch.

* * *

EVE. SUN

s New York City.

Before Mme. Sembrich gives her annual charity matinée at the Hudson Theatre on Easter Monday, she is making a flying tour with the Boston Symphony Orchestra, starting in Boston to-morrow and coming to New York next Thursday night. Sembrich will sing here the "Deh vieni, non tardar," from Mozart's "Marriage of Figaro," a tune indelibly connected with her name in opera in New York, and also the aria, "Lo, the Heaven-descended Prophet," from Karl Heinrich Graun's Passion oratorio, "Der tod Jesu," a song which was heard more often than it is now during the lifetime of Mrs. Lillian Henschel.

In addition, Mme. Sembrich will also have four songs with piano, Brahm's "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Strauss's "Serenade."

The "Spring" symphony, which is Schumann's in B flat, No. 1, will be reenforced by the "Domestica" of Strauss, which has not been heard here in three years since the Boston men played it in Carnegie Hall under Muck.

From [illegible]

Address

Date

The last concerts of the season by the Boston Symphony Orchestra will be given in Carnegie Hall on next Thursday evening, March 24th at 8.15 o'clock and Saturday afternoon, March 26th at 2.30 o'clock. On Thursday evening the soloist will be Madame Marcella Sembrich, who will appear and thiis capacity with the Boston Symhony Orchestra for the first time in ten years. On Saturday afternoon the oloist will be Mr. Willy Hess, the concert-master of the Orchestra who has not for several yeras played a concerto here although at the Thursday night concert in February he with Mr. Alwin Schroeder played the Brahms's Double Concerto for Violin and Violoncello.

On Thursday night Madame Sembrich wi sing "Deh Vieni" from Mozart's "The Marriage of Figaro," the aria, "Lo, the Heaven-descended Prophet" from Karl Heinrich Graun's Passion Oratorio "Der tod Jesu." Madame Sembrich will also sing four songs with piano, Brahm's "The Nightingale," Schumann's "Widmung," Max Fielder's "Cradle Song" and Strauss's "Serenade." The Symphony will be Schumann's in B-flat No.1 called the "Spring" Symphony. The principal work of the evening, however, will be Richard Strauss's "Symphonia Domestica" which has not been heard here in three years when the Boston Symphony Orchestra performed it in Carnegie Hall under the leadership of Dr, Muck. The other orchestral numbers will be Beethoven's "Coriolanus" overture.

m EVENING WORLD,

lress New York City.

MAR 19 1910

MARCELLA SEMBRICH SOLOIST WITH BOSTON ORCHESTRA.

Marcella Sembrich will be the soloist with the Boston Symphony Orchestra at Carnegie Hall next Thursday night. She will sing two arias with the orchestra and four songs with piano accompaniment. Schumann's first ("Spring") symphony in B flat and Richard Strauss's "Symphonia Domestica" will be played. At the Saturday matinee Willy Hess, concert master of the orchestra, will be the soloist in Bruch's violin concerto. Haydn, Richard Strauss and Tschaikowsky compositions will be played by the orchestra. These two concerts will end the Boston Orchestra's season in New York.

From EVENING POST,

ddress New York City.

MAR 1 9

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March 24, at 8:15 o'clock, and Saturday afternoon, March 26, at 2:30 o'clock. On Thursday evening the soloist will be Marcella Sembrich. On Saturday afternoon the soloist will be Willy Hess, the concert-master of the orchestra. On Thursday night Sembrich will sing "Deh vieni" from Mozart's "Figaro," an aria from Karl Heinrich Graun's Passion Oratorio, "Der tod Jesu," four songs with piano, Brahms's "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song," and Strauss's "Serenade." The symphony will be Schumann's in B-flat No. 1, called the "Spring Symphony." Richard Strauss's "Symphonia Domestica" and Beethoven's "Coriolanus" overture will also be played. On Saturday afternoon the programme will begin with Haydn's "Oxford" Symphony. Mr. Hess will play Bruch's concerto for violin and orchestra. The programme also contains a novelty—Sibelius's tone poem, "A Saga," which was done with much success in Boston two weeks ago. The other numbers will be the third movement, "On the Shore of Sorrento," from Richard Strauss's Symphonic Fantasy, "Fom Italy," and Tchaikovsky's overture, "1813."

From EVE. MAIL

Address New York Ci

Date MAR 19 1910

The last Boston Symphony concerts will be given Thursday night and Saturday afternoon at Carnegie hall. Thursday evening the soloist will be Mme. Sembrich, in four songs with piano, Brahms's "The Nightingale," Schumann's "Widmung," May Fiedler's "Cradle Song" and Strauss' "Serenade;" also "Deh Vieni," from Mozart's "Marriage of Figaro," and the aria, "Lo, the Heaven-Descended Prophet." The symphony will be Schumann's first in B flat and Richard Strauss's "Domestic Symphony." Another orchestral number will be the Beethoven "Coriolan" overture.

Saturday afternoon the soloist will be Willy Hess, concert master of the organization, in the third violin concerto by Bruch, seldom heard in this country. The programme will also contain "A Saga" by Sibelius; Tschaikowsky's "1812" overture, "On the Shore of Sorrento," from the symphonie fantasy; "From Italy," by Richard Strauss, and the "Oxford" symphony by Haydn.

om EVE. GLOBE

ldress New York City.

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The last concert of the season by the Boston Symphony Orchestra will be given in Carnegie Hall, Thursday evening, March 24, and Saturday afternoon, March 26. At the first concert the soloist will be Mme Sembrich, at the second Willy Hess, concert master of the orchestra. Mme Sembrich is to sing "Deh vieni" from "The Marriage of Figaro"; the aria "Lo, the Heaven-descended prophet," and songs by Brahms, Schumann, Fiedler, and Strauss. The orchestral numbers for the first concert are Schumann's first symphony in B flat; Richard Strauss's "Domestic" symphony and Beethoven's "Coriolan" overture. The second programme includes Haydn's "Oxford" symphony, Bruch's violin concerto, played, with orchestra, by Mr. Hess; Sibelius's tone poem "A Saga," and pieces by Richard Strauss and Tchaikowsky.

The Oratorio Society will end its season by singing Bach's "Passion According to St. Matthew" on the evening of Good Friday, March 25, in Carnegie Hall. The soloists will be Mme Jane Osborn-Hannah, soprano; Miss Janet Spencer, contralto; George Hamlin, tenor; Sydney Biden, baritone, and Herbert Witherspoon, basso.

m HERALD

dress New York City.

MAR 13

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BOSTON ORCHESTRA TO GIVE LAST CONCERT

Mme. Sembrich To Be Soloist at Its Last Entertainment of the Season Here—Other Musical Events.

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At the Saturday afternoon concert the Bostonians will play Mr. Sibelus' tone poem, "A Saga," which is new here, and Mr. Willy Hess, the concert master of the orchestra, will play Bruch's third violin concerto. A movement from Mr. Strauss' fantasia "From Italy" and Tschaikowsky's "1812"' overture will also be heard.

PRESS

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TIMES

From

Address New York City.

Date

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Concerto 3 for violin and orchestra, Op. 58..Bruch
"The Island of the Dead".....Rachmaninoff
"On the Shore of Sorrento," (from "Italy")
Strauss
Prelude to "The Mastersingers of Nuremburg".....Wagner
Soloist, Willy Hess.

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From WORLD,

Address New York City.

Date MAR

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WORLD,

New York City.

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Boston Symphony Orchestra.

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Philharmonic Pension Fund.

STAATS ZEITUNG

New York City.

MAR 20 1910

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Die letzten Konzerte der laufenden Saison des Bostoner Symphonie-Orchesters werden in Carnegie Hall am Donnerstag Abend bezw. Samstag Nachmittag der kommenden Woche mit sehr interessantem Programm abgehalten. Die Solistin des Donnerstag Abend-Konzerts ist Marcella Sembrich, welche seit zehn Jahren nicht mit den Bostonern aufgetreten ist. Am Samstag Nachmittag ist Herr Willy Heß, der Konzertmeister des Orchesters, als Solist in Aussicht genommen. Herr Heß hat mit den Bostonern seit mehreren Jahren kein Violinkonzert mehr gespielt. Obgleich er im Februar d. J. im Gemeinschaft mit Herrn Alwin Schroeder Brahms' Doppelkonzert für Violine und Cello zum Vortrag gebracht hat.

Frau Sembrich wird nächsten Donnerstag Abend folgende Nummern singen „Deh vieni" aus Mozart's „Die Hochzeit des Figaro"; die Arie „Lo, the heaven-descended prophet", ferner vier Lieder mit Pianobegleitung: Brahms Die Nachtigall; Schumann's Widmung; Max Fiedler's Wiegenlied und Strauß' Serenade. Herr Max Fiedler wird Schumann's Erste Symphonie, genannt „Frühlings-Symphonie" dirigiren, ferner Richard Strauß' Symphonia domestica und Beethoven's „Coriolan"-Ouverture.

Am Samstag Nachmittag wird Herr Heß das Bruch'sche Konzert für Violine und Orchester spielen, womit er in Deutschland und England in den letzten zwei Jahren den größten Erfolg erzielt hat. Das Konzert bringt eine regelrechte Novität, nämlich Sibelius' Tonpoem „En saga", welches in Boston vor zwei Wochen mit großem Erfolg zur Aufführung gebracht wurde. Die übrigen Nummern des Orchesters sind Haydn's „Oxford"-Symphonie; der dritte Satz aus Richard Strauß' Symphonischer Phantasie „Aus Italien", genannt „Am Strand von Sorrento" und Tschaikowsky's Ouverture „1812".

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TRIBUNE

New York City.

The Boston Symphony Orchestra will give its next concert under the auspices of the Brooklyn Institute of Arts and Sciences next Friday night at the Academy of Music. The assisting artist will be Willy Hess, violinist. On Saturday afternoon the New York Symphony Orchestra will give the last in its series of Young People's Concerts. A Wagner programme will be rendered. Miss Beatrice Herford will give an original monologue at the Academy on the evening of April 6. An exhibition of pictures of the Battle of Long Island, by Miss Georgia Fraser, of New York City, will open in the rooms of the institute at the Academy beginning next Tuesday.

TRIBUNE

New York City.

BOSTON SYMPHONY ORCHESTRA.

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On Thursday night Mme. Sembrich will sing "Deh Vieni," from Mozart's "The Marriage of Figaro," and "Lo, the Heaven-descended Prophet," from Karl Heinrich Graun's Passion oratorio "Der tod Jesu," an aria which was heard more often than it is now during the lifetime of Mrs. Lillian Henschel, with whom it was a favorite. Mme. Sembrich will also sing four songs with piano, Brahms's "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Strauss's "Serenade." The symphony will be Schumann's in B flat, No. 1, called the "Spring" symphony. The principal work of the evening, however, will be Richard Strauss's "Sinfonia Domestica," which has not been heard here in three years, when the Boston Symphony Orchestra performed it in Carnegie Hall urder the leadership of Dr. Muck. The other orchestral number will be Beethoven's "Coriolanus" overture.

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MORN. TELEGRAPH

New York City.

MAR 20 1910

NOTES OF MUSIC

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AMERICAN

New York City.

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HERALD

New York City.

MR. WILLY HESS, violinist, will be the soloist at the last of this season's Boston Symphony Orchestra concerts in Brooklyn, next Friday evening at the Academy of Music opera house.

The following programme will be presented under the direction of Mr. Max Fiedler:—

Symphony in G major, "Oxford"...Haydn
Concerto No. 3, for violin and orchestra, op. 58.....Bruch
"The Island of the Dead"...Rachmaninoff
"On the Shore of Sorrento" (from "Italy").....Strauss
Prelude to "Die Meistersinger von Nürnberg".....Wagner

EVE. SUN

New York City.

The Boston Symphony Orchestra, which closes its season in New York this week Thursday and Saturday, passed through the city this morning on its way to the last concerts in Philadelphia, Washington and Baltimore. At the Thursday night concert, as already announced, the soloist will be Marcella Sembrich.

The last Saturday matinée at Carnegie Hall will present, in addition to music already told here, Sibelius's "En Saga" and Tschaikowsky's "Overture, 1812."

The last Brooklyn programme on Friday has for added numbers Wagner's prelude to "The Mastersingers" and Rachmaninoff's "Island of the Dead."

PUBLIC LEDGER

Philadelphia, Pa.

FEB 22 1

SOCIETY IN WASHINGTON

The President and Mrs. Taft Give Second Musicale.

[SPECIAL TELEGRAM TO PUBLIC LEDGER.]

WASHINGTON, Feb. 21.—The President and Mrs. Taft gave their second musicale of the season this evening, when a company of nearly 400 guests listened to the Hess-Schroeder Quartet in the East Room. Following the music, supper was served in the State dining room.

Mrs. Taft attended the concert of the Boston Symphony Orchestra this afternoon, accompanied by Mrs. John E. Reyburn, of Philadelphia; Mrs. Laughlin and Mrs. McCagg, guests at the White House, and Mrs. Charles Rae, of this city.

Senator and Mrs. Depew entertained a dinner company this evening. Many of the guests later attended the musicale at the White House.

Rear Admiral and Mrs. Richardson Clover entertained a dinner company of eighteen guests this evening.

Mr. and Mrs. Perry Belmont entertained a large company at luncheon today.

NORTH AMERICAN

Philadelphia, Pa.

FEB 22

Mrs. Reyburn Mrs. Taft's Guest.

WASHINGTON, Feb. 21.—Mrs. Taft, accompanied by Mrs. John E. Reyburn, wife of the Mayor of Philadelphia, and other guests, occupied the presidential box this afternoon at the concert of the Boston Symphony Orchestra. President and Mrs. Taft had between 300 and 400 guests at a musicale this evening.

RECORD

Philadelphia

FEB 23

Boston Symphony Concert.

The Boston Symphony Orchestra gives its fourth concert of the season in the Academy of Music to-night. The novelty will be Rachmaninoff's symphonic poem, "The Isle of the Dead," and the solo number will be Brahms' Double Concerto for violin and violoncello to be played by Willy Hess and Alwin Schroeder. The other numbers will be Schubert's "Unfinished" symphnoy, and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

PRESS

Philadelphia, Pa.

FEB 23

Boston Symphony Orchestra.

The Boston Symphony Orchestra gives its fourth concert of the season in the Academy of Music to-night. The novelty will be Rachmanioff's symphonic poem, "The Isle of the Dead," and the solo number will be Brahms' Double Concerto for violin and violoncello, to be played by Mr. Willy Hess and Mr. Alwin Schroeder. The other numbers will be Schubert's "Unfinished" Symphony and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

TIMES

FEB 24 1910

BOSTON SYMPHONY IN FINE CONCERT

A program of brilliant numbers, in which were included "The Island of the Dead," of Rachmaninoff, the Russian pianist and composer, Schubert's "Unfinished Symphony" and Strauss' famous "'Till Eulenspiegel," was given to a fair sized house in the Academy of Music last night on the the occasion of the fourth concert of the Boston Symphony Orchestra.

The symphonic poem "The Island of the Dead" is a brilliant conception and modern in treatment. It is written after the famous painting by Anton Brocklin, the Swiss artist, and conveys a sombre expression of grief and desolation. Musically it is of great effect and has a splendid climax. It was the third number on the program and was enjoyed by the audience greatly.

Concerto Enjoyed.

Willy Hess and Alwin Schroeder, the violinist and cellist, appeared together in a concerto which was exceptionally well played. Both Mr. Hess and Mr. Schroeder have an individuality in playing which was heard to good advantage last night and which was applauded by the audience heartily.

Mr. Fiedler and the orchestra read the "Unfinished Symphony" in a masterly manner and the last number on the program "'Till Eulenspiegel" was given splendidly.

This concert is the last but one of the season, the last one being scheduled for March 21, when Madam Sembrich will be the soloist.

[136]

EVE. TELEGRAPH

Philadelphia, Pa.

FEB 24 1910

BOSTON SYMPHONY CONCERT

Fourth of Current Series Has Willy Hess and Alwin Schroeder as Soloists.

Gathering within the limits of its programme works of such varied character and sterling excellence as Schubert's unfinished symphony in B minor, Brahms' concerto in A minor for violin, 'cello and orchestra, in which Willy Hess and Alwin Schroeder appeared as soloists, Rachmaninoff's symphonic tone poem, "The Island of the Dead," never before performed here, and, by way of strong concluding contrast to bring the hearers down to earth once more after the mental tension of the preceding lofty compositions, Strauss' "Merry Pranks of Till Eulenspiegel," the Boston Symphony Orchestra's fourth concert of its Philadelphia season, played last night at the Academy of Music, could not have failed of being profoundly impressive.

Schubert's unfinished symphony, imbued with melody, haunts one's memory, and at every rehearing seems to gain additional charm. Mr. Fiedler's reading of it was most satisfying. The Brahms concerto, in which Mr. Hess and Mr. Schroeder both fully upheld their high standards, also exhibited in marked degree the exceptional coherence and finish of the whole orchestra. During the solo passages the accompaniment was always substantial, but never in the least blotted out the work of either Mr. Hess or Mr. Schroeder. The compelling beauty of the andante, with its echo-like passages, fascinates the imagination. Of course, an encore was demanded and the soloists were brought out again and again, but the inexorable rule of no encores was preserved. The Rachmaninoff number, by its gruesome treatment, sent thrills and shivers through the audience. It is rarely beautiful, but really needs "Till Eulenspiegel" as a psychological antidote. The whole concert was uniformly excellent and sustained the reputation of the Boston Symphony for consummately artistic and intelligent interpretation.

QUARTETTE

om EVENING BULLETIN

dress Philadelphia, Pa.

te FEB 24

BOSTON SYMPHONY

Fourth Concert of the Season at the Academy of Music Last Evening.

Notwithstanding the suspension of the street car service, the audience which listened to the fourth concert of the season by the Boston Symphony Orchestra, at the Academy of Music last evening, was almost as large as usual, and the orchestra has not often played here before a more appreciative or enthusiastic gathering of music lovers. The program was of more than ordinary interest, including the favorite and ever entrancing Unfinished Symphony (the B-minor) of Schubert, Rachmaninoff's symphonic poem, "The Island of the Dead," never before played here; Strauss's "Till Eulenspiegel's Merry Pranks," and, as a solo feature, Brahms's Concerto in A-minor for violin and 'cello, with orchestra, played by Willy Hess, concertmeister of the Boston Symphony, and Alwin Schroeder, the veteran 'cellist.

The Schubert symphony, in sheer beauty of the most melodious and appealing variety, probably is unsurpassed in the entire realm of symphonic music, and as played last night its charm was compelling and complete. The word "unfinished" applies only to the absence of two movements, which Schubert never wrote, for there is nothing else lacking to make it one of the most beautiful and satisfying of compositions. Mr. Fiedler's reading is not noticeably emotional, but it is sane, reverent and enlightening, with the composer, not the conductor, most in evidence.

The Rachmaninoff work, "The Island of the Dead," was inspired, or suggested, by a painting by A. Bocklin, and, as the title suggests, is of a sombre and gloom-enshrouded nature. So prevalent is the air of tragedy and portent, in fact, that the effect is one of monotony and depression, though this may have been intended. Certainly, the doleful subject permits of little in the way of cheerfulness, but Rachmaninoff has at least written a rich and colorful work, even if the colors all are of sombre hue, and his instrumental ingenuity and powers of graphic tonal elucidation are apparent. It was wonderfully well played, and the effect on the audience evidently was distinctly favorable, for Mr. Fiedler was recalled several times at its conclusion.

The Brahms concerto, starting off in a rather dry and unattractive manner, soon develops more melodious charm, and proved on the whole an interesting composition, of characteristic technical intricacies and bizarre effects, so well played that it could not fail to please. The soaring soprano of Mr. Hess's seraphic violin, and the deep, rich contralto of the far-famed Schroeder 'cello, sang exquisitely in solo passages and united harmoniously in duet measures, while the orchestra, which really has the most attractive part, joined in an interpretation so effective that the audience was most cordial in its expressions of delight, recalling the distinguished soloists at least half a dozen times. The "Till Eulenspiegel" number, a musical joke in quaint, fantastic measures, aptly realizing the mischievous "Merry Pranks" suggested in the title, closed the program in delightful fashion. The fifth and last concert of the season will be held on Monday evening, March 21, with Mme. Sembrich as soloist.

88.

n PUBLIC LEDGER

ess Philadelphia, Pa.

FEB 24 191

BOSTON SYMPHONY ORCHESTRA

Alwin Schroeder and Willy Hess Play Brahm's Double Concerto.

PROGRAMME.

1. Schubert: Unfinished Symphony in B minor.
2. Brahms: Concerto in A minor for Violin and 'Cello, with Orchestra.
3. Rachmaninoff: "The Island of the Dead," Symphonic Poem.
4. Richard Strauss: Till Eulenspiegel.

A large audience found its way to the Academy last night to hear the Boston Symphony Orchestra, under Max Fiedler's direction, with Alwin Schroeder, the 'cellist, and Willy Hess, the concertmeister of the orchestra, as the assisting artists in a double concert.

The great symphony, of which but two movements were written ere the premature termination of Schubert's life and labors, was given an authoritative interpretation. The first notes of the double basses, sotto voce, projecting the austerely solemn mood of the first movement, were not less impressive than the shimmering tremolo of the violins in their further enunciation of the composer's message, and in the andante the flute of Percy Macquarre and the oboe of Georges Longy were heard like pleading voices in a dialogue. Mr. Fiedler is not of the number of those conductors who would impart strained and unusual readings of familiar texts. Neither does he suffer his individuality to any undue degree to come between the instrumental corps and the audience. He seems to approach the classical score in a spirit of veneration like that of an officiating priest in a temple whose mission is not the exploitation of himself, but the inspiration of the multitude.

The dual achievement of Willy Hess and Alwin Schroeder in the Brahms concerto was a brilliant performance. The two instruments, onsoaring together in the intervals between the "tutti" passages sounded as full-voiced as a string quartette, by virtue of the full, resonant chords evoked from Mr. Schroeder's 'cello and Mr. Hess's singing violin. The work is prolific in melody, and while the composer asks a good deal of the dual alliance of soloists in the way of technique the general intent of the music is fairly clear even to a layman at first hearing.

At any rate the music was so well liked that the applause consumed a large fraction of the intermission of ten minutes that divided the concerto from the symphonic poem.

The Rachmaninoff music was played for the first time in Philadelphia. Its inspiration is a picture by the German painter Bocklin. The opening chords put one in mind of Strauss's "Elektra," and every now and then for many staves together came passages of battle, murder and sudden death, wherein one saw Madame Mazarin pawing the ground in quest of the hatchet, or heard Aegisthens yammering at the bars before the vengeful fury of orchestra. But at other points the work attained an epic breadth and majesty that were overwhelmingly impressive. The light of day is fairly blotted out by the arriving host of vampires and harpies; there are the wild shrieks of ravening monsters of every sort, and charnel-house reveiries that make the grisly horrror of Saint-Saens's "Danse Macabre" sound as innocently gay as a debutante's dancing party by comparison. It was the quintessence of Poe's tales, in terms of music. The composer's handling of the muted brasses, in particular, is masterly, and no means is left unemployed to accentuate the effect of mortuary mystery. The audience liked the work well, and its recurrence will be welcomed.

The diverting Eulenspiegel, in his "merry pranks, after the old-fashioned roguish manner," brought the programme to an end, with a fine chance given every instrument for what in the vernacular would be called a "stunt." One mystified hearer said it reminded him of a slightly insane musician trying to amuse children. The work was magnificently played and correspondingly well received.

HESS

Newspaper Cutting Bureau in the ...

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te MAR 10 1910

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The fifth and last concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 21, and with this concert will come the last opportunity Philadelphia will have of hearing Madame Marcella Sembrich, for she is to be the soloist.

She will sing two short arias and a group of songs. The rest of the program will be announced in a few days.

* * *

dress Philadelphia, Pa.

FEB 24

BOSTON ORCHESTRA

Concert at the Academy Last Evening Enjoyed by a Large Audience

The Boston Symphony Orchestra, under the direction of Mr. Max Fiedler, gave its fourth concert for the season at the Academy of Music last evening in the presence of a large and enthusiastic audience. How all the people managed to get there in view of the fact that no street cars were running is a dark mystery, but they were there and they were rewarded for the energy and courage they had shown by being treated to one of the most satisfying and enjoyable concerts of the present musical year.

It began with a reading of Schubert's enchanting "Unfinished Symphony," which was quite exquisite in its crystalline clearness, tone and beauty and polished refinement, and it closed with a brilliantly effective interpretation of "Till Eulenspiegel's Merry Pranks." In between came Brahms' concerto for violin and violoncello, admirably played by Mr. Willie Hess and Mr. Alwyn Schroeder, and a symphonic poem for full orchestra by Rachmaninoff, entitled "The Island of the Dead." The Brahms' concerto is rich in thematic material of an ingratiating and attractive character, which is worked up and worked over by Brahms' accustomed skill; but it is not music whose full significance or whose whole value can be apprehended at a single hearing, and the impression which it chiefly produced last night was that of a desire to hear it soon again.

An absolute novelty was the Rachaninoff tone poem which proved to be extremely interesting. It is not necessary to its appreciation that its association with the subject to which it is related should be clearly identified. It is an originally conceived, powerfully written and poetically imaginative piece of work without regard to the label which it bears, and the hearty applause which its performances elicited indicated the pleasure which its performance had afforded. Its appearances on symphony programs hereafter are likely to be frequent.

The fifth and last of these concerts is announced for Monday evening, March 21.

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ess Philadelphia, P.

FEB 24 191

"ISLAND OF THE DEAD"

Boston Orchestra Gives Symphonic Poem by Russian Composer.

Boston Symphony Orchestra played the fourth concert of its Philadelphia season before a large audience, in the Academy of Music last night. In addition to Schubert's "Unfinished Symphony" and Strauss' "Till Eulenspiegel's Merry Pranks," there were two interesting novelties. Rachmaninoff's symphonic poem, "The Island of the Dead," and Brahms' Concerto in A minor, for violin and violoncello.

It is noticeable, in these days of elaborate program notes "that there is no detailed description of what Rachmaninoff's work attempts to do. It is attributed "to the picture by A. Boecklin," and a great deal more space is given to description of the celebrated painter and his art in the program than to the work of Rachmaninoff. This would seem to indicate that Rachmaninoff, who so recently conducted his Symphonic Poem for the Boston Orchestra, has not authorized a specific "program." He has probably allowed for the fact that such a work would be suggestive enough to an intelligent hearer without any attempt at explanation of the picture involved, although it is to be feared that with a subject so attractive and suggestive the program writers will not be long in arranging an elaborate guide.

"The Isle of Death" is a strikingly monotonous work, probably intentionally so. There are passages which fill the listeners with a sense of awe that almost approaches terror. In a way it is intensely dramatic, creating in a decided manner both atmosphere and mood. It is too massive and impressive a piece of writing to be digested at a single hearing, but there can be no doubt that it left the audience deeply stirred. and perhaps of such a composition no greater test could be given.

The Brahms' Concerto for violin and violoncello was played by Professor Willy Hess and Alvin Schroeder. It is a very long and rather dry work, but, played by two such artists, the interest was maintained throughout. They were recalled several times, the audience evincing a keen desire to recognize the worth of these two musicians, apparently, for Max Fiedler's aversion to encores prohibited any hope in that direction.

The "Unfinished Symphony" of Schubert was beautifully played, and the Strauss work was presented with admirable skill and in a strikingly effective manner.

From EVENING BULLETIN

Address Philadelphia, Pa.

Date MAR 12 1910

The final concert of the season by the Boston Symphony Orchestra will take place at the Academy of Music one week from next Monday evening. Mme. Sembrich, who is to be the soloist, will sing two short arias and a group of songs.

1884

[137]

rom NORTH AMERICAN

ddress Philadelphia, Pa.

ate FEB 24

RACHMANINOFF PLAYS HIS 'ISLE OF THE DEAD'

Russian Pianist Strongly Interprets Symphonic Poem of Picture.

ORCHESTRA NOVELTY

Boston Symphony Organization is Accompanist for Gifted Musician.

By H. T. Craven

RACHMANINOFF'S genius, typical of that of many of his compatriots, for expressing a certain wistful and somber poetry in terms of music, has found a natural inspiration in Arnold Boecklin's familiar picture, "The Isle of the Dead." The young Russian composer's symphonic poem bearing this title was played for the first time in this city last evening at the concert of the Boston Symphony Orchestra in the Academy of Music, and proved itself in several respects one of the most interesting musical novelties of the current season.

Sergei Rachmaninoff is universally recognized as a pianist. He is also known, perhaps too well, as the author of a "prelude" for his chosen instrument that seems likely to win almost the indiscriminate favor of Mendelssohn's "Spring Song" or Rubinstein's "Melodie." The reputation of the pianist-composer, who has been heard in Philadelphia twice this year, may easily rest on firmer ground.

His symphonic poem, which Director Fiedler interpreted in a mood of the keenest appreciation, is "atmospheric" to a degree unusual even in modern music where "tone pictures," "mood pictures," orchestral silhouettes and "instrumental" etchings predominate.

The new composition, however, by no means monopolized all the interest in a most attractively arranged program. Willy Hess, the admirable concertmaster of the orchestra, and Alwin Schroeder, the former first cellist, were heard in Brahms' melodious and, for virtuosi, rather effective concerto for violin and cello.

EXCELLENT PROGRAM DU...

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Boston Symphony Orchestra

The fifth and last concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 21, and with this concert will come the last opportunity Philadelphia will have to hear Madame Marcella Sembrich, for she is to be the soloist. She will sing two short arias and a group of songs. The rest of the program will be announced in a few days.

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The fifth and last concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 21, and with this concert will come the last opportunity Philadelphia will have of hearing Madame Marcella Sembrich, for she is to be the soloist. She will sing two short arias and a group of songs. The rest of the program will be announced in a few days.

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MUSIC NOTES

—The fifth and last concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 21. Marcella Sembrich is to be the soloist. She will sing two short arias and a group of songs. The rest of the program will be announced in a few days.

The First Established and Most Complete Newspaper Cutting Bureau in the World.

PRESS
Philadelphia, Pa.
FEB 24

FOURTH BOSTON SYMPHONY CONCERT

Rachmaninoff Symphonic Poem the Novelty—Hess and Schroeder the Soloists.

The Boston Symphony Orchestra had a most delightful program for their fourth concert of the season, and a large audience, in spite of poor traffic facilities, was present. There were four numbers, one of which was a novelty in Philadelphia. Equally attractive was the joint appearance of Willy Hess, the violinist, and Alwin Schroeder, the 'cellist, who played a concerto, the combination being rarely heard in the concert room.

Rachmaninoff's first appearance in America this season has made the Russian pianist and composer quite a vogue. His presence in Philadelphia, in the early part of the season, in which he not only played but conducted his own compositions, had made the performance of any of his works, for the first time here, of more than the usual interest. His symphonic poem, "The Island of the Dead," was the third number on the program.

"The Island of the Dead."

This composition was heard for the first time in America at the Theodore Thomas Orchestra concert in Chicago on December 3 last. It had its first hearing in Moscow less than a year ago, and, like all of the writings of this modern composer, it is modern in construction. The "Poem" is written after the well-known painting of the celebrated Swiss artist, Anton Bocklin. Like its inception, it is somber in color, though full of musical inspiration. It is original in its rhythmic life. It will hardly become popular, yet it raises one's respect for the composer to a still higher elevation. It well conveys musically the hidden human passions of grief and despair, yet the vision is never dreadful, but rather enticing. The climax is inspiring and well worked out.

Mr. Fiedler and his instrumentalists gave the usual eloquent reading of the Rachmaninoff number, and at its finish their was hearty applause, which was evidently intended for a joint tribute to composer and conductor.

Violin and 'Cello Concerto.

The Brahms concerto was another very much enjoyed number. It is not Brahms at his most brilliant moments, but at the period when he is full of musical thought. The two instruments combine well and it is hard to account for their infrequent combination. Mr. Hess has an individuality in his playing that is truly delightful and last evening his tone was particularly fine and brilliant. Mr. Schroeder is an equally finished 'cellist, whose playing never fails to arouse enthusiasm and while in the concerto he is frequently given opportunity to display his finished art, it is not a work in which he can display any particular brilliancy of execution, nor a show of marvelous execution, which he is able to accomplish with such wonderful effect.

Schubert's "Unfinished Symphony" opened the concert and was read as only Mr. Fiedler and the Boston Symphony can interpret it. The last number on the program was Strauss' brilliant "Till Eulenspiegel," which is quite familiar to Philadelphia concert-goers. It was admirably read by Mr. Fiedler and was played with even more than the ordinary dash by the orchestra. It was given with an unusual amount of spirt and the incorrigible "Till," and his merry pranks, coverted in their richly humorous but no less masterful way, through the conductor's interpretation of Strauss.

The concert is the last but one of the season, the soloist for the final concert, on March 21, being Mme. Sembrich.

NORTH AMERICAN
Philadelphia, Pa.
MAR 13

Boston Orchestra Coming.

The Boston Symphony Orchestra will give its fifth and final concert of the season in the Academy of Music on the evening of March 21. The special feature of the program will be Marcella Sembrich, the soprano, so long connected with the Metropolitan Opera Company. She will be heard in two short arias and a group of songs. The full program will be announced in a few days.

Mary Hallock, the American pianist, will give a recital in the New Century Drawing Room on the evening of March 19 for the benefit of the Linden Hall Alumnae Association. Miss Elizabeth Cleeman Clayton, soprano, will be the assisting artist. The detailed program will be:

Prelude ..... Rachmaninoff
Prelude, Nos. 4, 22.
Waltzes, G flat major and A flat major. Chopin
Mary Hallock.
Aria from "Jeanne d'Arc" ..... Tschaikowsky
Arietta ..... Grieg
Elizabeth Cleeman Clayton.
Spinning song ..... Mendelssohn
"The Skylark" ..... Tschaikowsky
Gavotte ..... Dreyschok
Rakeczy March ..... Liszt
Mary Hallock.
"Phyllis Has Such Charming Graces."
Wilson Damon Strange
Elizabeth Clayton.
Rhapsodie ..... Liszt
Mary Hallock.

PUBLIC LEDGER
Philadelphia, Pa.
MAR 13

The fifth and last concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 21, at 8:15, and with this concert will come the last opportunity Philadelphia will have of hearing Madame Marcella Sembrich, who is to be the soloist. She will sing two short arias and a group of songs. The rest of the programme will be shortly announced.

EVE. TELEGRAPH
Philadelphia, Pa.
MAR 19 1910

THE fifth and final Boston Symphony concert of the season will be given in the Academy of Music Monday evening, the soloist being Madame Marcella Sembrich, who has chosen two short arias in the style of music which is connected with her fame. The first is the familiar "Deh vieni," from the last act of "The Marriage of Figaro," the other "Lo, the Heaven-descended Prophet," from Graun's "Der tod Jesu," a Passion oratorio of the eighteenth century. She is also scheduled to sing four songs with piano, Brahm's "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Richard Strauss' "Serenade." The orchestral part of the concert will begin with Beethoven's overture, "Coriolanus," then will come Schumann's "Spring" symphony in B-flat Major No. 1, and in conclusion Richard Strauss' "Symphonia Domestica," which was played here three years ago this month by the Boston Symphony Orchestra under Dr. Muck.

RECORD
Philadelphia, Pa.
MAR 20 1910

The fifth and last Boston Symphony concert of the season will be given in the Academy of Music to-morrow evening, at 8.15. The soloist will be Marcella Sembrich, who will appear in this city for the first time with the Boston orchestra. Madame Sembrich has chosen two short arias in the style of music which is so indelibly connected with her fame as the most musical singer of her time. The first is the familiar "Deh Vieni," Susanna's aria in the last act of "The Marriage of Figaro." For the present generation of opera-goers Madame Sembrich is the only Susanna known, for during the last 10 years, in which she was one of the principal singers of the Metropolitan Opera House, whenever this opera was given this role was hers. Her other aria will be "Lo, the Heaven-Descended Prophet," from Graun's "Der tod Jesu," a famous Passion oratorio of the

MARCELLA SEMBRICH.

eighteenth century. She is also scheduled to sing four songs with piano—Brahms' "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Richard Strauss' "Serenade."

The orchestral part of the concert will begin with Beethoven's overture, "Coriolanus," and then will come Schumann's "Spring" symphony in B-flat major No. 1. The great work of the evening, however, will be Richard Strauss' "Symphonia Domestica," which was played here three years ago this month by the Boston Symphony Orchestra under Dr. Muck.

Daily Citizen,
Brooklyn, N. Y.
FEB 25 1910

FINE CONCERT TO-NIGHT.

Boston Symphony Orchestra at the Academy of Music.

The fourth Boston Symphony concert will be given in the Academy of Music to-night. The principal works will be Brahms' Symphony in D Major, No. 2, and Richard Strauss' tone-poem, "Thus Spake Zarathustra." The other numbers will be Schumann's overture, "Genoveva" and the Berlioz overture, "The Roman Carnival."

The First Established and Most Complete Newspaper Cutting Bureau in the World.

Standard Union,
Brooklyn, N. Y.
FEB 26 1910

MORE OF STRAUSS AT THE ACADEMY.

The manifest growth of the Strauss craze was never more apparent than last night, when the Boston Symphony Orchestra at the fourth of its series of Institute concerts in the Academy of Music gave this composer's tone poem, "Also Sprach Zarathustra." In view of the fact that this composition has not been heard in Brooklyn for several years, at least not since its creator was swept into the limelight of sensationalism by such characteristic exemplaries as "Salome," and more recently "Elektra," there were many in the audience who were naturally curious. It represents not only a work of a character distinctly peculiar to the present generation of musical development, but also a line of thought which was considered by all authorities to be far beyond the province of artistic expression. But all the laws ever promulgated by his predecessors never restrained Strauss for a moment from casting them aside or using them for purposes which would have turned the hair of those venerable preceptors gray for fright. In "Zarathustra," Strauss endeavors to portray the philosophic growth of the superman as conceived by that painwracked genius, Frederick Nietzsche. The human being, aspiring to rise above itself into a personification of the ideal, is the theme upon which Neitsche sought to build his theory of the evolution of man. As he progresses into his argument, his ideas become more and more fanatical and after all, little remains of the realization of the superman further than the crushed and disappointed hopes of the philosopher—Nietzsche himself. From this subject Strauss, with his wonderful imaginative faculty, receives abundant inspiration. His picture of the man's development from grovelling matter to a great, powerful force, to the like of which man in his present state should aspire, is fraught with the conflict of concrete personalities. There are loves, passions, whims, which he freely attributes to the human nature and for which Nietsche in his impossible idealistic dream had absolutely no regard. Many pages of the music bear absolutely no relation to Nietsche—they tell of Strauss solely. The audience received this number with much applause. It was not only interesting from the opening bars right through to the vague mysterious finale, but absolutely fascinating. The orchestra under Fiedler could not be found wanting in any single respect. Not only was the director's reading of the tone poem illuminating and scholarly, but under his intelligent guidance the musicians passed from page to page without the slightest suggestion of difficulty or misunderstanding. As for the remainder of the programme, the conspicuous feature was Brahm's Symphony No. 2 in D Major. Schumann's overture, "Genoveva," and Berlioz's overture, "The Roman Carnival," two numbers that are not heard very often, were also on the programme. Neither of them are of very great consequence, being among the earlier and less important efforts of their respective composers. Willie Hess, who was to be the soloist last evening, will appear at the next concert of the Bostonians.

Newspaper Cutting Bureau in the World.
Brooklyn, N. Y.
MAR 12 1910

Professor Willy Hess, the concert-master of the Boston Symphony Orcrestra, will be the soloist at the fifth and last concert of that organization in the Academy of Music on Friday evening, March 25. He will lay the rarely heard third concerto of Max Bruch. The rest of the programme will be anonunced in a few days.

Union,
Brooklyn, N. Y.
MAR 12 1910

Prof. Willy Hess, concertmaster of the Boston Symphony Orchestra, will be the soloist at the fifth and last concert of that organization at the Academy of Music Friday evening, March 25.

Daily Citizen,
Brooklyn, N. Y.
FEB 27

STRAUSS' TONE POEM HEARD.

"Thus Spake Zarathustra" Played by Boston Orchestra.

A finely interpretative reading of Richard Strauss' tone poem, "Thus Spake Zarathustra," an attempt to convey in music the development of mankind up to Nietzsche's superman, was the feature of Friday evening's concert by the Boston Symphony Orchestra at the Academy of Music. Like all of Strauss' works, however, even the most sympathetic reading can convey only a vague idea of what it is all about to the musically informed, while to the average concert goer the symphony is a mere melange of strange sounds in which appear now and then pasages of exquisite melody and thrilling climaxes. It is a composition that requires more than one hearing.

Strauss' own outline of the work is: "First movement—sunrise. Man feels the power of God, but man still longs. He plunges into passion, but can find no peace. He turns toward science, and tries in vain to solve life's problem. Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks beneath him."

"Thus Spake Zarathustra" is scored for many instruments, among these being two harps and a low-toned bell in E, which is used with beautiful effect, especially in the "Song of the Night Wanderer," which comes after a stroke of the bell in fortissimo, with the bell sounding twelve times in accents that die away into silence.

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LIFE
From
Address BROOKLYN, N. Y.
Date MAR 5 - 1910

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m PRESS
dress Philadelphia, Pa.
te FEB 24

FOURTH BOSTON SYMPHONY CONCERT

Rachmaninoff Symphonic Poem the Novelty—Hess and Schroeder the Soloists.

The Boston Symphony Orchestra had a most delightful program for their fourth concert of the season, and a large audience, in spite of poor traffic facilities, was present. There were four numbers, one of which was a novelty in Philadelphia. Equally attractive was the joint appearance of Willy Hess, the violinist, and Alwin Schroeder, the 'cellist, who played a concerto, the combination being rarely heard in the concert room.

Rachmaninoff's first appearance in America this season has made the Russian pianist and composer quite a vogue. His presence in Philadelphia, in the early part of the season, in which he not only played but conducted his own compositions, had made the performance of any of his works, for the first time here, of more than the usual interest. His symphonic poem, "The Island of the Dead," was the third number on the program.

"The Island of the Dead."

This composition was heard for the first time in America at the Theodore Thomas Orchestra concert in Chicago on December 3 last. It had its first hearing in Moscow less than a year ago, and, like all of the writings of this modern composer, it is modern in construction. The "Poem" is written after the well-known painting of the celebrated Swiss artist, Anton Bocklin. Like its inception, it is somber in color, though full of musical inspiration. It is original in its rhythmic life. It will hardly become popular, yet it raises one's respect for the composer to a still higher elevation. It well conveys musically the hidden human passions of grief and despair, yet the vision is never dreadful, but rather enticing. The climax is inspiring and well worked out.

Mr. Fiedler and his instrumentalists gave the usual eloquent reading of the Rachmaninoff number, and at its finish their was hearty applause, which was evidently intended for a joint tribute to composer and conductor.

Violin and 'Cello Concerto.

The Brahms concerto was another very much enjoyed number. It is not Brahms at his most brilliant moments, but at the period when he is full of musical thought. The two instruments combine well and it is hard to account for their infrequent combination. Mr. Hess has an individuality in his playing that is truly delightful and last evening his tone was particularly fine and brilliant. Mr. Schroeder is an equally finished 'cellist, whose playing never fails to arouse enthusiasm and while in the concerto he is frequently given opportunity to display his finished art, it is not a work in which he can display any particular brilliancy of execution, nor a show of marvelous execution, which he is able to accomplish with such wonderful effect.

Schubert's "Unfinished Symphony" opened the concert and was read as only Mr. Fiedler and the Boston Symphony can interpret it. The last number on the program was Strauss' brilliant "Till Eulenspiegel," which is quite familiar to Philadelphia concert-goers. It was admirably read by Mr. Fiedler and was played with even more than the ordinary dash by the orchestra. It was given with an unusual amount of spirt and the incorrigible "Till," and his merry pranks, coverted in their richly humorous but no less masterful way, through the conductor's interpretation of Strauss.

The concert is the last but one of the season, the soloist for the final concert, on March 21, being Mme. Sembrich.

om NORTH AMERICAN
dress Philadelphia, Pa.
te MAR 13

Boston Orchestra Coming.

The Boston Symphony Orchestra will give its fifth and final concert of the season in the Academy of Music on the evening of March 21. The special feature of the program will be Marcella Sembrich, the soprano, so long connected with the Metropolitan Opera Company. She will be heard in two short arias and a group of songs. The full program will be announced in a few days.

Mary Hallock, the American pianist, will give a recital in the New Century Drawing Room on the evening of March 19 for the benefit of the Linden Hall Alumnae Association. Miss Elizabeth Cleeman Clayton, soprano, will be the assisting artist. The detailed program will be:

Prelude ..... Rachmaninoff
Prelude, Nos. 4, 12 .....
Waltzes, G flat major and A flat major. Chopin
Mary Hallock.
Aria from "Jeanne d'Arc" ..... Tschaikowsky
Arietta ..... Grieg
Elizabeth Cleeman Clayton.
Spinning song .....
"The Skylark" ..... Mendelssohn
Gavotte ..... Tschaikowsky
Rakecsy March ..... Dreyschok
Mary Hallock. ..... Liszt
"Phyllis Has Such Charming Graces."
Wilson Damon Strange
Elizabeth Clayton.
Rhapsodie ..... Liszt
Mary Hallock.

m PUBLIC LEDGER
dress Philadelphia, Pa.
te MAR 13

The fifth and last concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 21, at 8:15, and with this concert will come the last opportunity Philadelphia will have of hearing Madame Marcella Sembrich, who is to be the soloist. She will sing two short arias and a group of songs. The rest of the programme will be shortly announced.

EVE. TELEGRAPH
Philadelphia, Pa.
ss MAR 19 1910

THE fifth and final Boston Symphony concert of the season will be given in the Academy of Music Monday evening, the soloist being Madame Marcella Sembrich, who has chosen two short arias in the style of music which is connected with her fame. The first is the familiar "Deh vieni," from the last act of "The Marriage of Figaro," the other "Lo, the Heaven-descended Prophet," from Graun's "Der tod Jesu," a Passion oratorio of the eighteenth century. She is also scheduled to sing four songs with piano, Brahm's "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Richard Strauss' "Serenade." The orchestral part of the concert will begin with Beethoven's overture, "Coriolanus," then will come Schumann's "Spring" symphony in B-flat Major No. 1, and in conclusion Richard Strauss' "Symphonia Domestica," which was played here three years ago this month by the Boston Symphony Orchestra under Dr. Muck.

RECORD
s Philadelphia, Pa.
MAR 20 1910

The fifth and last Boston Symphony concert of the season will be given in the Academy of Music to-morrow evening, at 8.15. The soloist will be Marcella Sembrich, who will appear in this city for the first time with the Boston orchestra. Madame Sembrich has chosen two short arias in the style of music which is so indelibly connected with her fame as the most musical singer of her time. The first is the familiar "Deh Vieni," Susanna's aria in the last act of "The Marriage of Figaro." For the present generation of opera-goers Madame Sembrich is the only Susanna known, for during the last 10 years, in which she was one of the principal singers of the Metropolitan Opera House, whenever this opera was given this role was hers. Her other aria will be "Lo, the Heaven-Descended Prophet," from Graun's "Der tod Jesu," a famous Passion oratorio of the

MARCELLA SEMBRICH.

eighteenth century. She is also scheduled to sing four songs with piano—Brahms' "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Richard Strauss' "Serenade."

The orchestral part of the concert will begin with Beethoven's overture, "Coriolanus," and then will come Schumann's "Spring" symphony in B-flat major No. 1. The great work of the evening, however, will be Richard Strauss' "Symphonia Domestica," which was played here three years ago this month by the Boston Symphony Orchestra under Dr. Muck.

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Daily Citizen,
Brooklyn, N. Y.
MAR 25 1910

FINE CONCERT TO-NIGHT.

Boston Symphony Orchestra at the Academy of Music.

The fourth Boston Symphony concert will be given in the Academy of Music to-night. The principal works will be Brahms' Symphony in D Major, No. 2, and Richard Strauss' tone-poem, "Thus Spake Zarathustra." The other numbers will be Schumann's overture, "Genevera" and the Berlioz overture, "The Roman Carnival."

The First Established and Most Complete Newspaper Cutting Bureau in the World.
Brooklyn, N. Y.
m
dress
te FEB 26 1910

MORE OF STRAUSS AT THE ACADEMY.

The manifest growth of the Strauss craze was never more apparent than last night, when the Boston Symphony Orchestra at the fourth of its series of Institute concerts in the Academy of Music gave this composer's tone poem, "Also Sprach Zarathustra." In view of the fact that this composition has not been heard in Brooklyn for several years, at least not since its creator was swept into the limelight of sensationalism by such characteristic exemplaries as "Salome," and more recently "Elektra," there were many in the audience who were naturally curious. It represents not only a work of a character distinctly peculiar to the present generation of musical development, but also a line of thought which was considered by all authorities to be far beyond the province of artistic expression. But all the laws ever promulgated by his predecessors never restrained Strauss for a moment from casting them aside or using them for purposes which would have turned the hair of those venerable preceptors gray for fright. In "Zarathustra," Strauss endeavors to portray the philosophic growth of the superman as conceived by that painwracked genius, Frederick Nietsche. The human being, aspiring to rise above itself into a personification of the ideal, is the theme upon which Neitsche sought to build his theory of the evolution of man. As he progresses into his argument, his ideas become more and more fanatical and after all, little remains of the realization of the superman further than the crushed and disappointed hopes of the philosopher—Nietsche himself. From this subject Strauss, with his wonderful imaginative faculty, receives abundant inspiration. His picture of the man's development from grovelling matter to a great, powerful force, to the like of which man in his present state should aspire, is fraught with the conflict of concrete personalities. There are loves, passions, whims, which he freely attributes to the human nature and for which Nietsche in his impossible idealistic dream had absolutely no regard. Many pages of the music bear absolutely no relation to Nietsche—they tell of Strauss solely. The audience received this number with much applause. It was not only interesting from the opening bars right through to the vague mysterious finale, but absolutely fascinating. The orchestra under Fiedler could not be found wanting in any single respect. Not only was the director's reading of the tone poem illuminating and scholarly, but under his intelligent guidance the musicians passed from page to page without the slightest suggestion of difficulty or misunderstanding. As for the remainder of the programme, the conspicuous feature was Brahm's Symphony No. 2 in D Major. Schumann's overture, "Genoveva," and Berlioz's overture, "The Roman Carnival," two numbers that are not heard very often, were also on the programme. Neither of them are of very great consequence, being among the earlier and less important efforts of their respective composers. Willie Hess, who was to be the soloist last evening, will appear at the next concert of the Bostonians.

Newspaper Cutting Bureau in the World.
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Professor Willy Hess, the concert-master of the Boston Symphony Orcrestra, will be the soloist at the fifth and last concert of that organization in the Academy of Music on Friday evening, March 25. He will lay the rarely heard third concerto of Max Bruch. The rest of the programme will be anonunced in a few days.

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Daily Citizen,
Brooklyn, N.
ess
FEB 27

STRAUSS' TONE POEM HEARD.

"Thus Spake Zarathustra" Played by Boston Orchestra.

A finely interpretative reading of Richard Strauss' tone poem, "Thus Spake Zarathustra," an attempt to convey in music the development of mankind up to Nietzsche's superman, was the feature of Friday evening's concert by the Boston Symphony Orchestra at the Academy of Music. Like all of Strauss' works, however, even the most sympathetic reading can convey only a vague idea of what it is all about to the musically informed, while to the average concert goer the symphony is a mere melange of strange sounds in which appear now and then pasages of exquisite melody and thrilling climaxes. It is a composition that requires more than one hearing.

Strauss' own outline of the work is: "First movement—sunrise. Man feels the power of God, but man still longs. He plunges into passion, but can find no peace. He turns toward science, and tries in vain to solve life's problem. Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks beneath him."

"Thus Spake Zarathustra" is scored for many instruments, among these being two harps and a low-toned bell in E, which is used with beautiful effect, especially in the "Song of the Night Wanderer," which comes after a stroke of the bell in fortissimo, with the bell sounding twelve times in accents that die away into silence.

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Equally fine was the reading of Brahm's Second Symphony, in D major, in which the second movement, adagio upn troppo, and the third, adgietto grazioso, were exquisitely done. The scherzo in the second movement was delightfully played. The vivacious finale, with its golden beauty, was most effective. Mr. Fiedler brought out finely the peaceful serenity which is most characteristic of this symphony.

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From
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Date MAR 1910

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Daily Times,
Brooklyn, N. Y.
MAR 19 1910

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Daily Eagle
Brooklyn
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Daily Citizen,
Brooklyn, N. Y.
MAR 19 1910

BOSTON ORCHESTRA ENDS SEASON HERE MARCH 25

Willy Hess the Soloist in Striking Programme.

FULL WEEK OF MUSIC AHEAD.

N. Y. Symphony and Philharmonic Society Offer Fine Concerts —Music Notes.

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Rachmaninoff's tone-poem will be heard in Brooklyn for the first time. The impression made by this Russian during the past season in this country not only as a pianist, but as a composer and conductor, was one of the most enduring kind. The "Isle of the Dead" stamps him, if he had written nothing else, as a composer of the very first quality, decidedly a man to be reckoned with. He has drawn his inspiration from the familiar fantastic picture of the Swiss artist, Arnold Bocklin, which represents a rocky, cypress-crowned islet in the midst of a still calm sea, having in the foreground a boat containing a single oarsman, a coffin and standing a figure robed in white. It is a picture full of imagination and fancy and it is easily understood how it could stir the imagination of Rachmaninoff's poetic genius. The work has been played in Boston, New York, Chicago and other cities, both under the conductorship of Mr. Rachmaninoff and of Mr. Fiedler, with much success.

Daily Times,
Brooklyn, N. Y.
FEB 26 1910

MUSICAL.

Boston Symphony Orchestra Gives Splendid Concert in Its Brooklyn Series.

Last night's concert of the Boston Symphony Orchestra at the Academy of Music (the fourth in the season's series), had much to say for itself. It spoke eloquently and convincingly to the crowded auditorium and as the programme was given over entirely to orchestral music, the concert was an impressive illustration of how truly edifying such an entertainment can be. The occasion was one of the few opportunities Brooklyn has had this season to test the satisfying vitality of a concert devoted exclusively to orchestral music.

It is not too much to say that it was one of those concerts that, besides gratifying the musical sensibilities, seem to stir the thought and feeling of the listener to a finer appreciation of the power of music, and leaves a memory that fondly dwells upon the proposition of what really delightful things orchestral concerts are. The concert opened with Schumann's overture, "Genoveva," not often heard, and not a work of the greatest interest. It is composed with an obvious knowledge of how to write such a work, but its musical material is not of a character to take a very definite hold of even the most willing listener.

There was the customary principal symphonic number, in this case Brahms Second Symphony, his most gracious and, it might be said, his greatest work, if right consideration is given to actual musical interest as a qualification. And why should not such a consideration be a determining factor in estimating the value of a musical creation. Brahms has written much that is fine composition in a strictly technical or musically professional sense, but which is lacking in the milk of human kindness that must appear in every really great musical work. Brahms' unrelenting admirers are inclined to speak patronizingly of this Second Symphony because it is so direct and understandable as compared to his other writings, but this quality has much to do with making it one of the really splendid expositions of the symphonic form.

Strauss was again represented on the programme (this is surely a Strauss season), and his tone poem, "Thus Spake Zarathustra," was heard for the first time in Brooklyn. This composition has in the past called forth a great deal of criticism, and there was probably some misgiving on the part of last night's audience as to just what it would prove to be. After its splendid performance there could hardly be a doubt that it is a remarkably interesting work. Of course, it is what is known in musical circles as strictly "programme music," music that seeks to interpret precisely a given scheme of thought or story, and in this respect the composer gives a vivid exposition of passages from a book by Frederick Nietzsche. For a proper understanding of this tone poem it was desirable that the listener should have one of the explanatory programmes which, it is understood, is sent to subscribers to these concerts, but which, for advertising reasons, cannot be distributed at the concert. This music is not interesting in the commonplace way, but it is a singularly vivid fulfillment of its ostensible purpose.

The Berlioz "Roman Carnival" overture, was a brilliant and fitting finale to the concert. Mr. Fiedler conducted so earnestly that it may seem like quibbling to qualify commendation of his task, but it is not out of the way to remark that his wielding of the baton was rather too indiscriminately energetic to ensure the finest results. More poise and finished delicacy of expression was desirable at some points, especially in the third movement of the symphony.

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MAR 26 1910

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ADVERTISER.
MARCH 26, 1910

PENSION FUND CONCERT.

Madame Marcella Sembrich is again showing her generosity of spirit in volunteering to be the soloist at the second Pension Fund concert of the Boston Symphony orchestra which will be given in Symphony hall on Sunday evening, April 17..

Madame Sembrich will have to make a special trip from South Bend, Ind., where she sings on Friday evening, April 15, and then she will hurry away from Boston early in the morning after the concert to continue her tour. Mr. Fiedler plans to devote the entire orchestral part of the programme to excerpts from Wagnerian music dramas, while Madame Sembrich ... arias from Italian operas, and ... songs.

BOSTON JOURNAL—APRIL 8, 1910.

PENSION FUND CONCERT

Tickets for the pension fund concert of the Symphony Orchestra, which will be given in Symphony Hall on Sunday evening, April 17, are now on sale at Symphony Hall. The soloist will be Mme. Marcella Sembrich, who will sing the "Involami" aria from Verdi's "Ernani" and a group of songs. The first part of the program will be devoted entirely to Wagner, the selections being the prelude to "The Mastersingers," the prelude to "Lohengrin," the prelude to "Parsifal," the prelude and "Love Death" from "Tristan and Isolde" and the overture to "Tannhauser." Between the aria and the ...ngs the orchestra under Mr. Fiedler ... play Martin Loeffler's "The ...'s Villanelle."

BOSTON TRANSCRIPT, MARCH 25, 1910

News of Music

The Boston Orchestra gave its final concert for the year in New York last night, and on the programme stood Beethoven's overture to "Coriolanus," Schumann's symphony in B flat and Strauss's "Domestica." Of Mr. Fiedler's conducting in all three pieces and of the playing of the orchestra in them the Sun this morning has this timely word: "Mr. Fiedler has throughout the season sought to evoke from the Boston Symphony Orchestra a larger and more brilliant tone than it hitherto emitted. There were rude thunders in last night's concert such as we have not been wont to hear from the clear and starry firmament of this organization. Doubtless some music lovers are troubled with questionings as to whether this is altogether for the best. Ancient Horace emitted this pungent line: 'Vis consili expers mole ruit sua. This is a truth worth pondering. The big tone habit is almost as bad for orchestras as it is for singers. The Boston Symphony Orchestra has long been renowned for the exquisite finish of its performances. There were moments in the symphony of Schumann last night when one wondered whether something of this had not been sacrificed to other things not so desirable. Strauss's music better endures the power of sound, yet even in this there are passages which would have been better for a little polishing. Nevertheless there was much brilliancy of style in the playing of both pieces, and Mr. Fiedler produced some splendid dramatic climaxes."

BOSTON JOURNAL—MARCH 26, 1910

PENSION FUND CONCERT

Mme. Marcella Sembrich will be the soloist at the pension fund concert of the Boston Symphony Orchestra in Symphony Hall on Sunday evening, April 17. Mr. Fiedler plans to devote the entire orchestral part of the program to excerpts from Wagnerian music dramas.

SYMPHONY CONCERT

The Symphony concerts next Friday afternoon and Saturday evening will provide two more novelties by the Finnish composer, Sibelius, an elegie and musette from his suite, "King Christian II.," and the second is a "Valse Triste." The symphony will be Beethoven's "Pastoral" and the other unmbers will be Tschaikowsky's "Francesca da Rimini" and Dvorak's "Carneval" overture.

MONITOR.
MARCH 26, 1910.

THE CONCERTS.

At the twentieth public rehearsal of the Boston Symphony orchestra in Symphony hall Friday afternoon, April 1, and at the twentieth concert Saturday evening, April 2, two novelties by the Finnish composer, Sibelius, will be presented. Both works are short. They come in the course of the following program: Beethoven, Symphony in F major, "Pastoral," No. 6, op. 68; Tschaikowsky, "Francesca da Rimini," Fantasia after Dante, op. 32; Sibelius, Elegie and Musette from Suite "King Christian II"; Valse triste, first time in Boston; Dvorak, overture, "Carneval."

The seventh symphony concert in Cambridge will be given in Sanders theater Thursday evening, March 31. The soloist will be Sylvain Noack, the second concert master of the orchestra, who will play Saint-Saens' concerto for violin No. 3. The program of this concert contains works that have found favor at the Boston concerts, as follows: Schumann's Spring symphony in B flat major, No. 1; Rachmaninoff's symphonic poem, "The Isle of the Dead"; Richard Strauss' "On the Shore of Sorrento," from the symphonic fantasy "From Italy," and Berlioz' overture, "The Roman Carnival."

NOTES.

Mme. Marcella Sembrich has volunteered her services as soloist at the pension fund concert of the Boston Symphony orchestra, to be given Sunday evening, April 17, in Symphony Hall. The orchestral part of the program will be excerpts from the Wagner music dramas; Mme. Sembrich's numbers will be arias from Italian operas and songs.

* * *

TRANSCRIPT, MARCH 26, 1910

sion is called.

CONCERTS NEXT WEEK

Bossi's "Paradise Lost" for the Easter Oratorio of the Handel and Haydn Society —Two New Pieces by Sibelius at the Symphony Concert—Rachmaninoff's "The Isle of the Dead" for the Orchestra's Concert in Cambridge

For its final concert of the present season the Händel and Haydn Society will give Enrico Bossi's "Paradise Lost," tomorrow evening in Symphony Hall. The work, which is designated as a "Symphonic Poem for Solo Voices, Chorus, Orchestra and Organ," follows a large design. Its divisions are a Prologue in three parts, Hell, Paradise and Earth. A note on the flyleaf of the score explains that the text, which is a translation of Milton into Italian, is necessarily very free. It is, in fact, substantially a paraphrase of Milton's verses. The persons are represented variously, Adam by the baritone voice, Eve by soprano, Satan by baritone, Molock by bass, Belial and Uriel by contralto, the voice of the Father by the full chorus, and the voice of the Son by the tenors in chorus. The soloists chosen for these parts are Mme. Jomelli, the soprano; Mme. Alice Lakin, an English, contralto; Mr. Sidney Bidell, baritone, and Mr. Stephen Townsend and Mr. Willard Flint. Although Bossi's work ... been made well and favor... abroad by many perf... has never hitherto be... public in America. The ... support has been strengthened and Mr. Emil Mollenhauer's capable leadership may be trusted to enhance the inherent beauties of the score. Owing to the length of the oratorio the performance will begin at half past seven.

GLOBE—MARCH 27, 1910.

Mme Sembrich Soloist at Symphony Fund Concert.

That Mme Sembrich has volunteered her services as soloist of the second pension fund concert of the Symphony orchestra, which will be given in Symphony hall Sunday evening, April 17, is but another evidence of the good will she has always exhibited toward fellow musicians. Since coming to America she has made it a rule once a year to give her services for some worthy object, and this year she will extend her allotment, for she has already consented to sing for a charitable concert in New York.

It will be remembered that after the San Francisco earthquake she gave a song recital in Carnegie hall shortly before her sailing, and devoted the entire receipts to the purchase of new instruments for the members of the opera orchestra, who had lost everything they possessed in that great catastrophe.

Mme Sembrich will be compelled to take a long journey from South Bend, Ind. where she sings Friday evening, April 15, in order to get here for the concert Sunday evening. She will leave early Monday morning to continue her tour.

Mr Fiedler plans to devote the orchestral part of the program to excerpts from Wagnerian dramas, and Mme Sembrich will sing arias from Italian opera and probably a group of songs with piano.

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HERALD, BOSTON,

MARCH 27, 1910

PENSION FUND CONCERT.

Mme. Sembrich has volunteered her services as soloist of the second Pension Fund concert of the Symphony orchestra, in Symphony Hall, Sunday evening, April 17. Since coming to America she has made it a rule once a year to give her services for some worthy object. The only question that has been in her mind about singing for the Symphony orchestra in this concert has been the possibility of arranging a date convenient for both herself and the orchestra. Mr. Fiedler plans to devote the purely orchestral part of the program to excerpts from Wagnerian music dramas and Mme. Sembrich will sing arias from Italian operas and probably a group of songs with piano.

The seventh and last but one of the Symphony concerts in Cambridge will be given in Sanders Theatre next Thursday evening. The soloist will be Sylvain Noack, the second concert master of the orchestra, who will play Saint-Saens' concerto for violin No. 3. The program will include Schumann's "Spring" symphony, Rachmaninoff's symphonic poem, "The Isle of the Dead," Strauss' "On the Shore of Sorrento," and Berlioz's "Roman Carnival" overture.

POST, MARCH 27, 1910

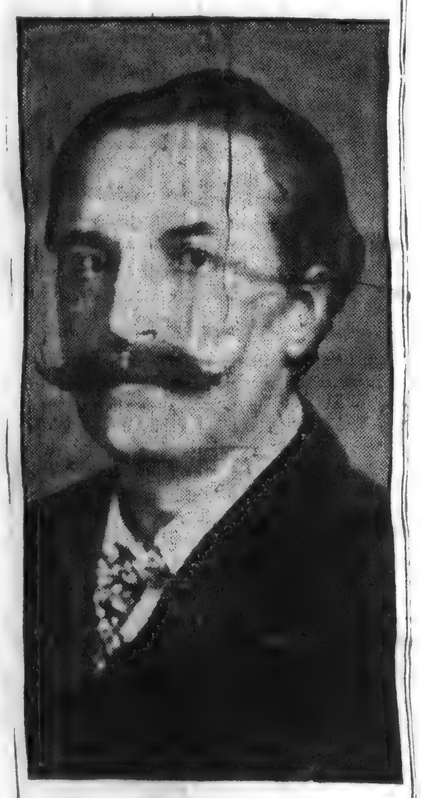
Pension Fund Concert

That Mme. Sembrich has volunteered her services as soloist of the second Pension Fund concert of the Symphony Orchestra which will be given in Symphony Hall on Sunday evening, April 17, is but another evidence of the good-will she has always exhibited toward fellow-musicians. Since coming to America she has made it a rule once a year to give her services for some worthy object, and this year she will extend her allotment, for she has already consented to sing for a charitable concert in New York. It will be remembered that a few years ago after the San Francisco earthquake she gave a song recital in Carnegie Hall shortly before her sailing and devoted the entire receipts to the purchase of new instruments for the members of the opera orchestra, who had lost everything they possessed in that great catastrophe.

MONITOR,

MARCH 28, 1910.

Concertmaster of Boston Symphony Orchestra Gets Offer of Rare Berlin Post



(Photo by Garo.)

WILLY HESS.

Called to Royal Academy of Music, Berlin, to direct violin department to succeed Professor Holie.

BERLIN—Willy Hess, the concert master of the Boston Symphony orchestra, has been called to the Royal Academy of Music in Berlin to become director of the violin department in succession to the celebrated late Professor Holie.

The Symphony orchestra is at present en tour and Professor Hess is not in the city. It could not be learned definitely whether he would consider the call to Berlin. He has been concert master of the Boston Symphony orchestra since the season of 1905.

Herald

MARCH 28, 1910.

WILLY HESS IS CALLED TO BERLIN

Concert Master of Boston Symphony Orchestra Offered Post of Director of Violin School of Royal Academy.

[Special Cable Dispatch to the Boston Herald.]

BERLIN, March 27—Willy Hess, the concert master of the Boston Symphony orchestra, has been called to the Royal Academy of Music in Berlin to become director of the violin department in succession to the celebrated late Prof. Holie.

The Symphony Orchestra is at present en tour and Prof. Hess is not in the city. It could not be learned definitely whether he would consider the call to Berlin. He has been concert master of the Boston Symphony Orchestra since the season of 1905.

He was born on July 14, 1859, at Mannheim. When he was 6 years old he began to study the violin with his father, and at the age of 10 he gave concerts in Holland and afterward in Belgium, France and Germany.

In 1869 he visited Boston as a member of Theodore Thomas' orchestra. In 1876 he went to Berlin to study with Joachim. In 1878 he was appointed concert master of the opera and of the Museumsgesellschaft orchestra at Frankfort-on-the-Main. He remained in Frankfort for eight years.

In 1886 he was called to Rotterdam as concert master, but after two years he was called to Manchester, Eng., to take the place of Ludwig Strauss, who had resigned his position as concert master of the orchestra led by Charles Halle.

In 1895 he settled at Cologne as concert master of the Guerzenich concerts, leader of the Guerzenich quartet and professor of the violin at the conservatory.

He was appointed professor of the violin at the Royal Academy of Music, London, a year or so ago, and resigned this position to come to Boston as concert master of the Boston Symphony Orchestra.

RECORD,

MARCH 28, 1910

WILLY HESS WILL GO TO BERLIN

Berlin, March 28.—Willy Hess, the concert master of the Boston Symphony orchestra, has been called to the Royal Academy of Music in Berlin to become director of the violin department in succession to the celebrated late Prof. Holie.

Professor Willy Hess has sent in his resignation as concert master of the Symphony, to take effect at the close of the current Symphony season on April 30.

Although Mr. Hess' contract with the Symphony Orchestra had one year to run, the management has consented to release him.

Negotiations are in progress with Anton Witek, concert master of the Berlin Philharmonic Orchestra, and one of the most notable violinists in Germany, and it is probable that he will succeed to the post vacated by Hess.

Hess was born on July 14, 1859, at Mannheim.

In 1869 he visited Boston as a member of Theodore Thomas' orchestra. In 1876 he went to Berlin to study with Joachim.

He was appointed professor of the violin at the Royal Academy of Music, London, five years or so ago, and resigned this position to come to Boston as concert master of the Boston Symphony Orchestra.

BOSTON JOURNAL—

MARCH 29, 1910.

SEEKING WITEK AS SUCCESSOR OF HESS

Confirming cable despatches from Berlin that Willy Hess, concert master of the Boston Symphony Orchestra, had been called to the German capital, announcement was made yesterday at Symphony Hall that Professor Hess had sent in his resignation, to take effect at the close of the season, April 30. Negotiations are in progress with Anton Witek, concert master of the Berlin Philharmonic Orchestra, a noted violinist, and it is probable he will come to Boston. Professor Hess was under contract to stay a year longer in Boston, but the management consented to release him.

HERALD,

MARCH 28, 1910.

ANTON WITEK TO TAKE PLACE OF WILLY HESS IN SYMPHONY

Orchestra Negotiating with Violinist Who Will Probably Succeed Concert Master.

Prof. Willy Hess.

Confirming a cable dispatch in The Boston Herald this morning that Willy Hess, concert master of the Boston Symphony Orchestra, had been called to Berlin, announcement was made at Symphony Hall today that Prof. Hess had sent in his resignation, to take effect at the close of the current Symphony season, April 30.

Anton Witek, concert master of the Berlin Philharmonic Orchestra, is the probable successor of Prof. Hess. The announcement puts it in this way:

"Negotiations are in progress with Anton Witek, concert master of the Berlin Philharmonic Orchestra, ane one of the most notable violinists in Germany, and it is probable that he will succeed to the post vacated by Mr. Hess.

Mr. Hess was under contract to remain one year longer with the Symphony Orchestra; but his invitation to Berlin is so advantageous to him that the management consented to release him. The announcement says:

"Prof. Hess has just been appointed the head of the violin department of the Koenigliche Hochschule of Berlin, as successor to the late Carl Halir, who succeeded Josef Joachim in this very hoonrable and important position. Moreover, Mr. Hess will become the head of the Halir quartet, which was the successor of the Joachim quartet, and will now be known as the Hess quartet; and, also, will become the first violin of the Schumann trio, of which the head is Georg Schumann, the well known composer and conductor. He also becomes conductor of the orchestra of the Hochschule, the post which Joachim held with that institution.

"Although Mr. Hess' contract with the Symphony Orchestra had one year to run the management has consented to release him, but with much regret, for Mr. Hess has proved himself to be, during his stay in Boston, not merely a violinist of extraordinary quality, but a concert master, than whom there is no better in the world."

BOSTON POST

APRIL 2, 1910

SYMPHONY CONCERT

BY OLIN DOWNES

As if in honor of the weather, Beethoven's "Pastoral" symphony opened the programme of the 20th public rehearsal of the Symphony Orchestra yesterday afternoon in Symphony Hall. Tschaikowsky's "Francesca da Rimini," after Dante, followed. Three pieces of Sibelius were heard for the first time here, and "Elegie" and "Musette" from incidental music to Adolph Paul's tragedy, "King Christian II.," and a "Valse Triste," from music to another drama, Arvid Jarnefelt's "Kuolema" ("Death").

Of these pieces the "Elegie" is the best. It has true though constrained melancholy. There is no caterwauling. The composer says less, instead of more, than he feels. The "Musette" is pleasant and has the savor of folk music. The "Valse Triste" is cheap and ordinary to the last degree. It has an impressive programme: a dying mother in her last delirium. She hears dance music, the dancers appear before her. She leaves her bed and moves noiselessly about among them, but they do not see her. Presently, when the classic is at its height, the door opens—the music stops. Death enters; The music might enhance the effect of such a spectacle on the stage, but it is so purely external that it has no significance in the concert room.

Tschaikowsky's overture is in many respects a clumsy piece of workmanship, and more than once the composer is felt pulling himself up by his boot straps.

BOSTON POST,

APRIL 3, 1910

Mr. Fiedler has arranged the principal features of the remaining weeks of the season at Symphony Hall. Next week Fritz Kreisler will play Tchaikowsky's violin concerto, and Mr. F. S. Converse's early work, "Endymion's Narrative," after Keats, will open the programme. At the following pair of concerts Liszt's Faust Symphony will be given with the Apollo Club. For the 23d concert and public rehearsal Mr. Fiedler has placed on the programme Strauss' "Don Quixote," which has not been heard here since Mr. Gericke produced the work for the first time in Boston in the season of 1903-04. The last programme will consist of Beethoven's First and Ninth Symphonies.

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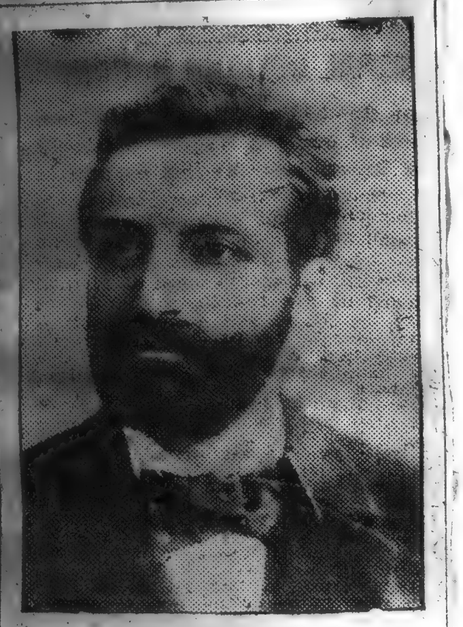
GLOBE—
MARCH 28, 1910.

TO LEAVE BOSTON.

Prof Willy Hess Accepts Position in Berlin.

Prof Willy Hess has sent in his resignation as concert master of the Boston Symphony orchestra, to take effect at the close of the current Symphony season on April 30.

Prof Hess has just been appointed the head of the violin department of the Konigliche Hochschule of Berlin, as successor to the late Carl Halir, who succeeded Josef Joachim in this very honorable and important position. Moreover, Mr Hess will become the head of the Halir quartet, which was the successor of the Joachim quartet and will now be known as the Hess quartet; and also will become the first violin of the Schumann trio, of which the head is Georg Schumann, the well-known composer and conductor. He also becomes conductor of the orchestra of the Hochschule, the post which Joachim held with that institution.



PROF WILLY HESS.

Although Mr Hess' contract with the Symphony orchestra had one year to run, the management has consented to release him, but with much regret, for Mr Hess has proved himself to be, during his stay in Boston, not merely a violinist of extraordinary quality, but a concert master than whom there is no better in the world.

Negotiations are in progress with Anton Witek, concert master of the Berlin philharmonic orchestra, and one of the most notable violinists in Germany, and it is probable that he will succeed to the post vacated by Mr Hess.

BOSTON JOURNAL—
APRIL 2, 1910.

BEETHOVEN NUMBER SYMPHONY FEATURE

Thunderstorm in "Pastoral" Strikingly Expressed by Players.

MANY NOVELTIES ON THE PROGRAM

Music in "Francesca da Rimini" Fantasia Splendid Exhibition of Orchestral Bravura.

There were brave tone painters before Agamemnon Strauss. Beethoven's thunderstorm, in the "Pastoral" symphony, and Tschaikowsky's windstorm, in the "Francesca da Rimini" fantasia, were among the striking features of yesterday's Symphony matinee. The simple, yet profound spirit of the Beethoven number was perfectly expressed in Mr. Fiedler's reading, while the performance of the music depicting Paola and Francesca, imprisoned in the winds and blowing around the world was a splendid exhibition of orchestral bravura.

The novelties this week are the Elegie and Musette from the "King Christian II." music by Sibelius, and a "Valse Triste," by the same downhearted composer. The Sibelius pieces were interesting, but it was good to hear, immediately afterward, the Dvorak "Carnival" overture, with its pictures of revelry by night and by day.

Converse's "Endymion's Narrative," Tschaikowsky's violin concerto, with Kneisel as soloist, and Elgar's "Variations on an Original Theme" are on next week's program.

TRANSCRIPT, MARCH 28, 1910

MUSIC AND MUSICIANS

MR. HESS TO LEAVE THE SYMPHONY ORCHESTRA

The New Posts in Berlin That He Has Accepted in Succession to Joachim—The New Concert-Master for the Orchestra Here—The Haendel and Haydn Society in a New Oratorio — Bossi's "Paradise Lost" as It Was Sung Last Night for the First Time in America—An Opera of American Indians and by Americans Approaching Performance in Berlin—The Ways of Mr. Hammerstein—Mr. Zach's Work in St. Louis—A Kind Word for Mr. Converse

Mr. Hess, the concert-master of the Symphony Orchestra, has decided to accept the new posts that have been offered to him in Berlin; the management of the Symphony Orchestra is willing to release him from its contract with them; and, accordingly, he will leave the band at the end of the current season and in the autumn settle permanently in Berlin. First of all, Mr. Hess will succeed the late Carl Halir, the eminent violinist who died last November, as the head of the violin department in the Royal Academy of Music (the Hoch-Schule) in Berlin. He will, furthermore, become the leader of the Halir string quartet, and the violinist of Georg Schumann's trio—piano, violin and violoncello—and he will conduct at the concerts of the orchestra of the Hoch-Schule. The Halir Quartet was the successor to Joachim's; and the Hess Quartet, as it will now become, will succeed in its turn to the Joachim tradition. The Schumann Trio likewise continues it; while in the teaching of the Hoch-Schule Mr. Hess will practically succeed to the work that Joachim did for many years before old age and his administrative duties as the principal of the whole academy compelled him to abandon it. The experiment that brought Mr. Marteau to the Hoch-Schule, after Joachim's death, has evidently proved less fruitful than anticipations suggested, and Mr. Hess will now succeed to Joachim's various activities in the school itself and in the concerts of Berlin.

Now that Halir is gone, no violinist is so directly the heir of Joachim as is Mr. Hess. He studied with the elder violinist; and he has continued all his life to follow the Joachim methods, and, duly liberalized by his own temperament and the changing musical times, the Joachim "traditions" and standards. Though Mr. Hess has chosen oftenest to work as a teacher, as a concert-master, and as the leader of string quartets, rather than to lead the life of a wandering virtuoso, he is one of the foremost violinists of our time, who has at last entered into rewards that properly crown such distinction. From Mr. Gericke, through Mr. Fiedler, the conductors of the Symphony Orchestra, the men of the band, the public of the concerts have all borne witness to Mr. Hess's abilities as concert-master. In him indeed, and in nearly equal measure are the steadying sureness and the communicating spirit that are essential to such work. As a leader of a string quartet, connoisseurs here have long known the quality of his work and applauded. His individuality in a chamber concert was indeed insistent, but in itself it struck fire. As a virtuoso at the Symphony Concerts and elsewhere, especially in the fine richness of his present maturity of mind, imagination and execution, it is easy to believe that Mr. Hess, had he chosen, might have made his career like to those of the violinists who go up and down the world. He elected another, and now one of its richest rewards has come to him.

Symphony Hall: "Paradise Lost"

Enrico Bossi calls his "Paradise Lost" a symphonic poem. His compatriot, Ferrucio Busoni, is the composer of a "choral" concerto for pianoforte. Always the human voice invites the invention of an Italian composer; if he is an eighteenth century violinist writing a concerto, or a twentieth century piano virtuoso, he must sing. It has evidently occurred to Bossi that oratorio, as a form, lends itself to symphonic structure, and "Paradise Lost" is his experiment. It would have been more successful had the librettist been less generous of text and the composer more ample in his conception of orchestral parts. The present structure is necessarily piecemeal, frequently interrupted, or confronted with the full stop. It has neither symphonic unity, on the one hand, nor the dignified restraint of old oratorio on the other. Conceivably, the composer's purpose could have been better served by a symphony in more than the ordinary number of movements, with choral obbligato. But would Bossi have been capable of dealing with this scheme successfully? "Paradise Lost" leaves a doubt of it.

The performance of the work last night in Symphony Hall by the Handel and Haydn Society dealt with it now as oratorio, now as operatic, and again as symphonic, and complaint of a mixing of styles is somewhat stilled by the suspicion that the styles were mixed, not by the performers, but by the composer. Indeed, it is a fair question whether the man lives who could weld a chorus and orchestra in such a manner as not to suggest (let his purpose be symphonic) either opera or operatic oratorio. If the composer had been a Frenchman, instead of an Italian, his instinctive sense of style would have compelled him to keep to the form of the prologue, and, in fact, it is the prologue which most nearly achieves the form of a symphonic poem with a choral part. The vague orchestral background, denoting chaos, receives the murmured comment of voices chanting descriptive verses. The resource of instrumental coloring is used with vigor, and also with restraint, as when the violoncellos, divided into a choir of voices, sing alone, or a solo violin interludes the strophes of a small chorus, "heard from afar." Finally chorus and orchestra rise in solemn jubilation, wave above wave of sound, almost visualizing Milton's concentric rows of flaming seraphim, and mounting to a sustained climax which makes the eardrums tingle. So far, in its kind, then, the work is symphonic. The voices, for the most part, have been made an integral part of the whole, weaving and interlacing like the purely orchestral parts. With Part One, "Hell," the empty rhetoric of the music begins.

Villanis, the librettist, hastens to explain that his verses are a "free translation" from Milton. This is well, for after the transfer into Italian they are refitted to the proper rhythmical syllables of the English tongue, and one remembers the horrified cry of the clown in "Midsummer Night's Dream," "Bless, thee, Bottom, thou are translated!" Bless thee, Milton, thou are translated, indeed! Satan declaims what is meant to be mighty wrath. It is noisy bombast, mostly in unnatural intervals. Moloch has a word or two. Belial, in contralto voice, sings a reflective lament, which includes a line of lyric melody and a flourish of horns with some of the romantic remoteness of Wagnerian treatment; the chorus follows with a warlike strophe ending in rapidly descending chromatics. All this is operatic warfare.

It is so in a double sense: it has the essential artificiality of opera, and, as has been said, many of its incidental beauties.

Infirmity of imagination is the besetting failure of the work. Ingenuity is made to do duty in its stead. This is flatly apparent in the use of the organ to accompany Satan's revelation of his mystical welfare against God. In style these measures are nobly ecclesiastical, the use of the instrument is most appropriate—and its effect falls far short. The sense of contrast (here conflict) between sacred and secular, which is the æsthetic function of organ against orchestra, is not forthcoming. There is no strong, sweet odor of ecclesiasticism, breathing like censor smoke from holy glooms. Instead there is only a correct instrument and capable measures. Some important property was wanting. It may have been sincerity. Again, the final chorus was stirring; it marched in a martial rhythm, spinning slurred runs for the voices interchangeable with wind and strings, recovered a shade of symphonic character and swept up to close the episode in grandeur.

The second part, while it is not steadily one thing nor the other, oratorio or symphonic poem, opera or cantata, repeatedly approximates the good qualities of all four. The invention of instrumental color and figuration is labored, and it is frequently startlingly acute, as the prelude, with its alternate phrases of first violins choiring and moody comment of horns, with harps shimmering above, a union of celestial choir, of visionary splendor and the blazonry of the firmament. The treatment of the voice parts, too, in the choruses, in the solo and in the duet of Adam and Eve which follow return to the something more than oratorio and something other than opera (if something less than symphony), of the prologue. And presently, in the "Voice of the Father," given to full chorus, and the "Voice of the Son," to the tenors, we are back in platitude, both of text and of music.

It remains to be said frankly that the third part, "Earth," is justly named. Here we have an Italian exerting his utmost ingenuity to write music of sensuous seduction. Opinion may differ as to whether he has succeeded or failed. A protracted duet of the unholy wooing that first brought death into the world and all our woe occupies the most of the canto. Opinion may differ, also, as to whether this is precisely the music for the night of Easter Sunday, but to the most casual eye in Symphony Hall last night it was plain enough that there were many present old-fashioned enough to show their distress in their faces. This music was not oratorio in form; it was even less oratorio in spirit, and it was not being received as oratorio. The instrumentation, which aimed to be subtle, just managed to be bald. The least and the most charitable thing that can be said is that it was probably not foreseen how it would sound in performance on a Sunday evening; that it was rather an error of judgment than of taste. The experiment with a new work of these proportions is commendable and was commendably performed. It might, nevertheless, have come at a more fitting time. This is putting into words what was, last night in Symphony Hall, visible but unexpressed.

L. P.

News of Music

Negotiations are in progress with Anton Witek, concert-master of the Berlin Philharmonic Orchestra and one of the most notable violinists in Germany, as the successor to Mr. Hess in the like post in the Symphony Orchestra, and the probabilities are that he will accept it.

TRANSCRIPT,
APRIL 8, 1910

News of Music

It seems a pity that Mr. Fiedler did not choose his pieces from Wagner for the Pension Fund Concert, on April 17, from the body of the music-dramas. No one is likely to repine at the preludes to "Lohengrin," "Parsifal," "Die Meistersinger," and "Tristan," or to the overture to "Tannhäuser" in themselves; but they are the readiest and the most familiar excerpts from Wagner's music; they are played on occasion at the regular Symphony Concerts; while this season every one of them, except the overture to "Tannhäuser," has been heard in the opera house and in due introduction to the particular opera. "Lohengrin" and "Tannhäuser," "Tristan" and "Die Meistersinger," and even "Parsifal" come on occasion to our stage. Very rarely, however, in recent years have we in Boston heard any one of the four "Ring" operas except "Die Walküre," and we are almost forgetting what they contain. Out of them Mr. Fiedler might have drawn the passage of the gods to Valhalla, the scene of the forging of the sword; the ascent of Siegfried to Brunnhilde's rock, or the orchestral apostrophe of the dead hero. Even with the more familiar music-dramas, the introductions to the third acts of "Tristan," "Die Meistersinger" and "Tannhäuser" and the music of the Venusberg too rarely come to the programmes of orchestral concerts. Dr. Muck had scruples against the detachment of many such a fragment from its due place in the opera in the theatre. No such scruple holds Mr. Fiedler's hand, and thus his choice should be only the freer.

TRANSCRIPT,
APRIL 9, 1910

COMING CONCERTS

Mr. Fiedler's Final Programmes—A Wagner Concert with Mme. Sembrich—Mrs. Hall's French Music—The People's Choral Union Again—The Summer "Pops"

Sunday evening, April 17, in Symphony Hall, a concert to increase the Pension Fund of the Symphony Orchestra, with Mme. Sembrich for a singer and a "Wagner programme." Mme. Sembrich will sing an air from Verdi's "Ernani," a group of songs and, presumably, extra pieces. The excerpts from Wagner, to be played by the orchestra under Mr. Fiedler, are the preludes to "Lohengrin," "Parsifal," "Die Meistersinger" and "Tristan" and the overture to "Tannhäuser," Mr. Loeffler's "Round of the Devil" also stands on the programme.

Tuesday evening, April 19, in Jordan Hall, a concert of contemporary and unfamiliar French music by the Boston Orchestral Club under Mr. Longy. [illegible] incidental saxophone pieces played by Mrs. [illegible] Balakireff, for an exceptional Russian, Franck, Lalo, Massenet, Roger-Ducasse, and [illegible] composers to be heard.

TRANSCRIPT,
APRIL 9, 1910

CONCERTS NEXT WEEK

Lizst's Faust Symphony and Ducasse's Suite Francaise at the Symphony Concerts—A Final Recital by Mr. Busoni, with Another of His Herculean Programmes—Mr. Myron Whitney, Jr., Mme. von Unschuld, Mr. Buonamici, the Misses Patten, the Reynolds Trio and Miss Van Kuran to Fill a Week with Concerts

For the first time in eleven years Lizst's "Faust" Symphony will be given with its choral ending at the symphony concerts of next Friday and Saturday, and for its performance the orchestra will have the assistance of the Apollo Club of Boston and of Mr. James H. Rattigan, the tenor. The obstacles to the performance of this work are many, and not the least of them has been the arrangement for a male chorus to participate in a Friday afternoon rehearsal. The reluctance of the conductors to give the symphony except in the entirety which it deserves has prevented its performance in earlier seasons. This, then, with one other work completes the programme. The Suite Française in D major by Roger Ducasse will be performed next Friday for the first time in America. The Suite has been described as an artful combination of early form and modern manner. It is the craftsmanship of a man of thirty-five, a pupil of Fauré. Its parts are four, an overture, bourrée, air and minuet.

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HERALD,
MARCH 29, 1910.

ANTON WITEK MAY LEAD SYMPHONY

Concert Master of the Berlin Philharmonic Orchestra Asked to Assume Position Vacated by Willy Hess.

The resignation of Willy Hess, concert master of the Boston Symphony orchestra, was announced yesterday afternoon at Symphony Hall, confirming the cable dispatch published in The Boston Herald in the morning. Prof. Hess has sent in his resignation to take effect April 30, at the close of the current Symphony year.

His successor probably will be Anton Witek, concert master of the Berlin Philharmonic orchestra. Herr Witek was born in Saaz, Bohemia, Jan. 7, 1872. He studied the violin under Bennewitz at Prague, and in 1894 was chosen concert master of the Philharmonic orchestra in Berlin, a position that he now holds. He is an excellent chamber music player.

The announcement of the probable appointment of Anton Witek is made in this way:

"Negotiations are in progress with Anton Witek, concert master of the Berlin Philharmonic Orchestra, and one of the most notable violinists in Germany, and it is probable that he will succeed to the post vacated by Mr. Hess."

Mr. Hess was under contract to remain one year longer with the Symphony Orchestra; but his invitation to Berlin is so advantageous to him that the management consented to release him. The announcement says:

"Prof. Hess has just been appointed the head of the violin department of the Koenigliche Hochschule of Berlin, as successor to the late Carl Halir, who succeeded Josef Joachim in this very honorable and important position. Moreover, Mr. Hess will become the head of the Halir quartet, which was the successor of the Joachim quartet, and will now be known as the Hess quartet; and, also, will become the first violin of the Schumann trio, of which the head is Georg Schumann, the well known composer and conductor. He also becomes conductor of the orchestra of the Hochschule, the post which Joachim held with that institution.

"Although Mr. Hess' contract with the Symphony Orchestra had one year to run the management has consented to release him, but with much regret, for Mr. Hess has proved himself to be, during his stay in Boston, not merely a violinist of extraordinary quality, but a concert master, than whom there is no better in the world."

MONITOR,
APRIL 9, 1910.

NEXT WEEK'S SYMPHONY.

Liszt's "Faust" symphony, with choral ending, will be performed at the twenty-first public rehearsal of the Boston Symphony Orchestra Friday afternoon, April 15; and at the twenty-first concert Saturday evening, April 16. The Apollo Club of male voices and James H. Rattigan, tenor, will assist. Only one other work appears on the program, a modern French suite, consisting of an overture, bourree, air and minuet.

The "Faust" symphony was produced in Boston by Bernhard Listemann's orchestra before the Boston symphony orchestra came into existence and it was once given by Mr. Gericke with men of the Cecilia Society singing the choral finale. The work is divided into three main parts: Faust, Marguerite and Mephistopheles. The Marguerite division, the slow movement, was performed in Boston before the symphony as a whole was undertaken. The finale for male chorus and tenor solo is written on only a few lines of Goethe's poem; much of the singing is in unison and offers no technical difficulties for the performers. The chief artistic problem for the conductor is to keep a good balance between vocal tone and orchestral accompaniment.

TRANSCRIPT,
APRIL 2, 1910

THE SYMPHONY CONCERT

"FRANCESCA" ACCORDING TO TSCHAIKOWSKY

An Orchestral Fantasia in the Composer's Finest Style, and a Performance of It in Mr. Fiedler's Best Manner—Of Horns and Romanticism—Imagination and the Response It Claimed—Two New Pieces of Sibelius with Familiar Traits—Beethoven's "Pastoral" Symphony as Early Programme Music

On our library tables a score of years ago lay a volume of sombre drawings. They frightened the children one way; they frightened their elders another. The text was a bad translation of Dante's "Inferno"; the drawings were gloomy and powerful interpretations of the poet's vision—a shade corporeal, perhaps, for spirits, yet splendidly in key with the conception. Early in the book came a picture of huddled shapes, half-human, half-fanciful, whipped aloft in darkening spirals on a sounding blast. Near at hand, hovering beside the crag where the brother poets stood, hung a dolorous pair in embrace. The picture was Gustav Doré's incomplete but unforgettable Paolo and Francesca.

Tschaikowsky knew this drawing, and yesterday afternoon in Symphony Hall it was had again in terms of music. It is idle to inquire whether the idealized tragedy of these immortal lovers best finds its way to the imagination by the graphic or the tonal art. Its beauty and its elevation are there. The poet shows us that this catastrophe was one of the things that was to be—he presents the stimulus to the imagination; the interpreter must do the rest. The interpreter yesterday afternoon happened, fortunately, to be Mr. Fiedler. It is often said that the Germans have a faculty of seeing these things largely. Somewhere in the journals of a great English novelist it is remarked, for instance, that Kaulbach conceived and painted the most impressive of his "Weltgeschichtliche Bilder," "simply under the inspiration of a grand myth," and this is a tolerably accurate account of Mr. Fiedler's dealing with Tschaikowsky's orchestral fantasia. It contains, to be frank, passages of mere conventional declamation. They are brief, infrequent and mostly occur at the beginning. They were present yesterday afternoon, but so transformed by the fervor of the conducting as to pass unnoticed and merge into the splendor of the parts which are more genuinely inspired, for the fantasia (if it had been written this year it would be termed "symphonic poem") was a labor of love, and even the labored measures show this. They would not have shown it if Mr. Fiedler's interpretation had not been quite as much a labor of love. The journalizing novelist again prefigures him. He seized the whole conception of the piece at a flash, and welded even its commonplaces into significance and distinction.

Tschaikowsky has strewn this score with careful ornament. At the same time he has conceived it on a grand scale. He has adorned without cluttering. The full string choir will sweep upward in gust of sound over subtle accents of wood wind and sharp blasts of brass in peculiar poignancy. Such passages reveal the dual character of the music. It is large in pattern and minute in design. It was precisely this largeness and, at the same time, this fineness, that Mr. Fiedler threw upon his orchestral screen. They were Dante's creatures, interpreted in tones by Tschaikowsky and speaking with a powerful eloquence which they owed to the conductor. For details: He lashed the spinning rhythms into spirals which almost visualized the blast which drove the restless spirits on; the strings swept up wailing chromatics and swept down again as we have heard wind under eaves of lonely nights; the dialogue of the lovers came as that self-forgetting speech when the voice turns unconsciously to music—breaths of flute notes fluttering over the lament of violoncellos lighted by harp strings in pale flickerings. This, in justice, was a conductor plus individual virtuosity, and yet it was individual virtuosity which would have counted for little without such leadership. This quality made itself apparent in another important detail. The fantasia opens with a phrase for horns which sounds instantly the whole romantic range of the legend. The phrase recurs, and to go wandering among the other instruments, but never with the same atmospherical effect as when it recurs for horns. Tschaikowsky seems to have apprehended as much, for when it is wanted with this special emphasis, the horns have it. There is good reason to suppose that the composer learned this idiom from Wagner. It is used in several of the earlier operas which were known to Tschaikowsky, and the manner reappears in Parsifal, notably in the first scene of the last act, where it is used once and again to herald the return of the guileless knight. Wagner knew and Tschaikowsky learned that the very essence of the romantic spirit can be summed up in the rich, mysterious timbre of these horns—the mediæval, the chivalric, the ascetic and the mystical. There is matter in the precise psychological effect of such a phrase—as connoting the content of romanticism—to fill chapters. In this particular "orchestral fantasia" one had almost said the interpretation stands or falls by a right apprension of such a phrase. It may mean everything, or it may mean nothing. To Mr. Hertz, conducting "Parsifal," it meant the casual—which is to say, nothing; to Mr. Fiedler, conducting Tschaikowsky's work, it meant the definite romantic value—which is to say, everything. It is not within the scope of a review to enumerate the studied excellences of this thing; it may only be recorded here that, given music to fire the imagination, Mr. Fiedler has the imagination to fire. Even a Frday afternoon audience in Symphony Hall felt its glow.

The two new pieces of Sibelius, an elegie and musette and a valse triste, are relatively unimportant. After the composer's Second Symphony and Saga of previous concerts these minor pieces stand with little to distinguish them but an occasional manner in instrumentation, the plucked strings, dearly beloved of the savage Finlander, or a certain knack of getting a sombre resonance out of the violins. Sibelius is better when he has something to paint; best when he has something to resent. If music could predispose hearers to his favor for a new piece, the Symphony and the Saga had done so, but these two bits are not of their stature in any dimension. It is merely interesting to note that the quartet of first violins which sounds with such wistfulness choiring in the Saga is employed for a sigh of three notes to end the valse triste.

For the rest came Dvorak's overture, "Carnival," and Beethoven's Pastoral Symphony (No. 6) which Mr. Fiedler took in the mood of tempered "programme" music. It was skilfully done, and it was the style of interpretation which Mr. Fiedler can do better than another—he made, for instance, the "thunder storm" an incident of classic realism—but the performance was completely overshadowed by his surpassing leadership of the romantic fantasia. Cold blood preferences are one thing; Tschaikowsky balanced in the scales with Beethoven: persuasion like Mr. Fiedler's conducting of the latter yesterday afternoon is another, and leaves little choice. The thing was done, and it was only the hard condition of the interpretative art that prevented its being done to stay.

L. P.

NOTES.

At the twenty-second pair of Symphony concerts Mr. Fiedler will give one of the important works which he promised for this season, the Strauss tone poem "Don Quixote."

The soloist at the Symphony pension fund concert of Sunday evening, April 17, will be Mme. Marcella Sembrich, who will sing the Involami aria from Verdi's "Ernani" and a group of songs with piano accompaniment. The first part of the program will be devoted entirely to Wagner, the selections being the prelude to "The Mastersingers," the prelude to "Lohengrin," the prelude to "Parsifal," the prelude and love death from "Tristan and Isolde" and the overture to "Tannhauser."

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BOSTON HERALD,
APRIL 2, 1910.

SIBELIUS' MUSIC PLAYED.

Symphony Orchestra Gives Twentieth Public Rehearsal.

The program of the 20th public rehearsal of the Boston Symphony orchestra, Mr. Fiedler conductor, which took place yesterday afternoon in Symphony Hall, was as follows:

Symphony in F major, "Pastoral" ..... Beethoven
"Francesca da Rimini" ..... Tschaikowsky
Elegie and Musette from the suite taken from incidental music to Paul's "King Christian II." ..... Sibelius
Valse triste from the music to "Kuolema" ..... Sibelius
Overture "Carnival" ..... Dvorak

The symphony was well played, and Mr. Fiedler's reading was effective, although exceptions might be taken to his turning the allegretto into an allegro. The "jolly gathering of country folk" did not cross in mirth the bounds of respectability.

Tschaikowsky's "Francesca da Rimini" is profoundly emotional and dramatic. Mr. Fiedler took the allegro, the musical picture of the heilish storm, which never rests and leads the spirits with its sweep, at so fast a pace that even the accomplished virtuosos of the orchestra were hardly able to play the notes, much less give expression to them. Mr. Fiedler of late has shown a singular tendency to rush his allegros so that the result is confusion and tumult. It is true that this allegro of Tschaikowsky is an "allegro vivo," but it is not an unreasonable one. The section which depicts Francesca with her pathetic story was played poetically.

Three short pieces by Sibelius were performed here for the first time. The Elegie and Musette are from a suite made out of the incidental music to Adolf Paul's tragedy, "King Christian II." The Elegie is a romance for strings, and it has tender sentiment, but it is the tenderness of strength, far removed from sentimentalism or mere prettiness. The Musette, for clarinets, bassoons and strings, is a delightful little piece, not too archaic, yet with decided character. The Valse triste, for small orchestra, is also taken from the music to a drama, Jaernfelt's "Death." On the stage a woman, dying, hears in delirium waltz music and sees the shapes of dancers. She rises from her bed and would fain dance with them. They seem to avoid her. The dance grows wilder. There is a knocking at the door. The music ceases and the shapes vanish. The door opens. Death enters. Played in concert, without any reference to the stage, this strange and mournful waltz makes an effect. Little pieces the three, yet they are the work of a true master, and as they were played yesterday they made a marked impression. A very fast performance of Dvorak's "Carnival" overture brought the end.

HERALD, BOSTON, APRIL 10, 1910.

PENSION FUND CONCERT.

With the exception of the names of the songs with which Mme. Sembrich will end the concert, the program of the concert for the benefit of the pension fund of the Symphony orchestra in Symphony Hall Sunday night, April 17, is complete. Mme. Sembrich will sing "Involami" from Verdi's "Ernani," and four songs at the end of the program, not to speak of encores.

The first part of the program will be devoted to Wagner. This part will comprise the prelude to "The Mastersingers of Nuremberg," the prelude to "Lohengrin," the prelude and "Love Death" from "Tristan und Isolde," the prelude to "Parsifal" and the overture to "Tannhaeuser." In the second part after the aria and before the songs will come Mr. Loeffler's "The Devil's Villanelle."

Tickets are now on sale at Symphony Hall.

THE POPS.

The regular season of Pop concerts at Symphony Hall will begin on Monday evening, May 2, and continue for nine weeks, the last one coming on Saturday, July 2. Concerts, as in the past, will be given on every evening except Sundays beginning at 8 o'clock and lasting until 11. Mr. Strube will be the first conductor. Tables for the opening night may now be reserved on application at the box office at Symphony Hall.

BOSTON HERALD,
APRIL 8, 1910.

PENSION FUND CONCERT.

Tickets for the pension fund concert of the Symphony orchestra in Symphony Hall the evening of April 17 go on sale at the box office at Symphony Hall this morning. The soloist will be Mme. Sembrich, who has given her services, and she will sing "Involami," from Verdi's "Ernani," and a group of songs.

The first part of the program will be devoted entirely to Wagner. The selections will be the Prelude of "The Mastersingers," the Prelude to "Lohengrin," the Prelude to "Parsifal," the Prelude and "Dove Death" from "Tristan and Isolde" and the overture to "Tannhauser." Between the aria and the songs the orchestra, under Mr. Fiedler, will play Loeffler's "Devil's Villanelle."

ADVERTISER.

APRIL 2, 1910

PHONY PROGRAMME PURELY ORCHESTRAL

BEETHOVEN PASTORAL SYMPHONY FIRST NUMBER

Tschaikowsky's "Francesca di Rimini," Sibelius' Elegie and Waltz and Dvorak's Carnival.

By Louis C. Elson.

PROGRAMME.

Beethoven. "Pastoral Symphony."
Tschaikowsky. "Francesca di Rimini." Orchestral Fantasie.
Sibelius. Elegie and Musette, from Suite "King Christian II."
Valse Triste.
Dvorak. "Carnival" Overture.

It was quite right, in the midst of the Opera season, to make the programme purely orchestral, and it was pleasant to turn from cadenzas and high Cs to the more classical paths of music. Rubinstein always maintained that the Symphony was a much higher form of Music than the Opera, but as all of his operas had failed and one of his symphonies had succeeded, it may have been but a case of Sour Grapes.

Beethoven's sixth symphony, however, is not the greatest of the nine, and although its pictorial effects appeal most to the multitude, it by no means proves that Music which gives a definite picture is the greatest. His seventh symphony tells no definite story, yet it has more to say than this "Pastorale," which may be considered as the very foundation-stone of "Programme-music" (i.e. pictorial music). It was so considered by Mendelssohn, who, when he was reproached with giving too many pictures in instrumental music, replied—"After Beethoven has opened the door, anyone may enter."

One point may well be borne in mind. When instrumental music paints pictures it is much less definite than Painting or Poetry. The present writer has tested this often by playing to an audience a tone-picture, without giving a clue to its meaning, and then repeating it with the title and explanations. The different reception of the two interpretations was remarkable. Painting would scarcely need the label—"This is a horse," "this is a peasant," before it could be understood.

But the performance of the symphony was quite another matter. It was a vivid presentation of Beethoven's ideal, such as probably he never heard during his life time. He probably never dreamed of such an excellent interpretation of his work as it received at this concert. The constant development of fragments of the opening phrase was delightful to follow.

The picture of the Brook, in the second movement, always used to be Mr. Gericke's favorite portion of the work, and we have therefore had many good performances of it, but it could scarcely be interpreted better than it was yesterday afternoon. The poultry at the end, the distinctly labelled "Quail, Cuckoo, the Nightingale" of the Coda, always seem a trifle ludicrous to the present writer, but they were clear enough in their warblings.

With the Scherzo matters grow much more spirited and one gets the Village Band, a Dance, a Fight, and all the simple dissipation of a country fair. Here Mr. Fiedler allowed the portrayal of the drunken bassoonist, with his three-noted instrument, to stand out in good relief, which we think was a proper reading, for it is too often toned down into meaningless elegance, but the village dance, as a whole, might have been louder.

The thunder-storm, in which the lightning comes after the thunder, was nobly played, and the passages on the deepest contra-basses (deeper than the ordinary instrument) were rumbling enough, while the passages between the violoncellos and the contra-basses were well roared.

Odd it is, after the storm, to find the shepherd's pipe given to the French horn and the clarinette. All other composers have used the English horn as the shepherd's pipe. But Beethoven was not well acquainted with the English horn and never used it in an orchestral score. The Finale was a broad Hymn of Thanksgiving and was played with proper breadth. The audience seemed to appreciate the old work to the fullest extent.

Tschaikowsky's Fantasie was windy enough to have been a tone-picture of Chicago. It received a splendid reading. Not only were the whirlwinds of Hades given with graphic effect, but there were "sounds and lamentations, heard i' the air," (and not from aviators either) that were most impressive. The clarinette and flute solos were very well played, and the piccolo player in this and in the Dvorak overture, blew in a manner that showed that he had no pulmonary troubles. Altogether "Francesca di Rimini" was the most successful number of the concert and was immediately appreciated by the audience as such.

Sibelius tends to melancholy, as all Norsemen do. But while the average modern composer displays his gloom by smashing all the rules of harmony into fragments, our Finnish gentleman gave a finished composition that did not stray from the paths of musical rectitude. The Elegie was a very definite tune, chiefly upon the violoncellos, which were played with direct and sympathetic expression. The work, which is for strings, is not a very profound one but is pleasantly musical.

The Musette is more original. Now the wood-wind are added to the strings (muted) and the clarinettes are made very prominent. It was unusual to find the clarinettes taking the leading part in so [illegible] work, where one expected the [illegible] (the countryman of the orchestra) [illegible] background. The bassoons [illegible] cally used. The [illegible] which its [illegible] character

The "Valse Triste" was perhaps too light in style for a symphony concert. There is a story attached in this case. It is a dying mother who is watched by her son. He falls asleep. Music is heard in the distance. A waltz. The mother awakens, rises from her bed, and, clad only in her gown of white, dances to the tune. Other dancers join with her. When the waltz is in full swing there is a knock at the door. Death enters and claims her.

We give the plot in full, since it will probably at once be seized upon by the bare-faced—we mean bare-footed—dancers who are leading us back to Greek Art. We only venture to hope that they will not reduce the costume.

Dvorak's "Carnival" Overture is not one of his greatest works. Nor does it compare well with such a carnival as Berlioz has given in Music. In fact Dvorak is not wearing as well as some of his contemporaries. Is it possible that he is going along the path that Gade and Raff have taken. For in Music there is a fatal "Down and Out Club" which yawns for many composers who write too easily or too profusely. There have been some remarkable changes of opinion about composers who were not deeply enough in earnest, no matter how high they stood during their lifetime. Dvorak's teacher, Smetana, is coming to be thought a greater genius than his great pupil, because he was more deeply in earnest.

The "Carnival" was however, very brilliantly played. It was a rather wild affair altogether and might perhaps be called "Jamboree" rather than Carnival. If those merry-makers were not searching for oranges, cracked ice, and soda water, the next morning, there is no meaning in sounds.

THE PROVIDENCE JOURNAL.

APRIL 6. 1910.

SYMPHONY CONCERT.

Last of Season Marked by Brilliant Programme and Large Audience.

The fourth and last concert of the season by the Boston Symphony Orchestra was given last evening in Infantry Hall. An unusually large audience almost filled the hall and greeted the brilliant playing with tempestuous applause. Mrs. Mary Hissem De Moss, soprano, appeared as the assisting artist and sang an aria with orchestra and a group of songs with piano. The programme was as follows:

Overture to the opera "The Magic Flute".....Mozart
Aria, "L'amero, saro constante," from "Il Re Pastore".....Mozart
Symphony in C-minor, No. 5, op. 67..Beethoven
Songs with piano:
(a) "Oh, Had I Jubal's Lyre," from "Joshua".....Handel
(b) "O Sleep! Why Dost Thou Leave Me?" from "Semele".....Handel
(c) "Heimliche Aufforderung"....Richard Strauss
"Till Eulenspiegel's Merry Pranks, After the Old-Fashioned Roguish Manner—in Rondo Form," op. 28.....Richard Strauss
Overture to "The Flying Dutchman"....Wagner

This was a fine bit of programme making, in which the elder classicists Mozart and Handel were set over against the moderns Wagner and Richard Strauss, with the mighty Beethoven, who belongs to both, and to all, periods standing between. The "Magic Flute" overture shows Mozart at his best, his melodic freshness, his contrapuntal dexterity, his marvellous gift of accomplishing broad effects with comparatively slender orchestral means. To compare this limpid and charming creation with the cunning devices resorted to by Wagner or Strauss in order to produce their brilliant tone pictures is to realize both the direction and the distance the art of composition has travelled during the last century and a half.

The challenge given by the New York Philharmonic Society in its recent concert here was promptly accepted by the Boston orchestra. For the first time it gave us one of Richard Strauss's famous "tone poems," and in order that there might be no uncertainty as to the lifting of the gage, chose the same one—"Till Eulenspiegel's Merry Pranks"—played by the New Yorkers. This most imaginative and highly spiced composition was given with an impressive virtuosoship. The Philharmonic drew from it broader tone effects—they had more men—but the Boston players excelled in the subtleness and polish of their delivery.

Beethoven's fifth symphony occupied the place of honor on the programme, a post it is able to fill with perfect appropriateness in any company. The great composer and critic, Hector Berlioz, declared emphatically that this is the greatest of the immortal nine. Nor is he alone in that opinion, though the seventh and the ninth, the "Choral," have equally sturdy advocates. A review of the symphony is superfluous; it is thoroughly familiar to all and has been sufficiently dissected upon other occasions. Suffice it to say that it was played magnificently, so well, indeed, that it brought forth an ovation from the audience. Mr. Fiedler very properly and courteously made his players rise and join him in acknowledging the compliment.

Mrs. Hissem De Moss proved a most pleasing singer with a voice not large but admirably schooled and of beautiful quality. Her aria was accompanied by a violin obligato, played with fine discretion and charm by Mr. Hess, concert-master of the orchestra. She was heard at her best, however, in the group of songs, and particularly in those by Handel, where her breath control, smoothness and agility of execution and correct phrasing were a study which any vocal student could have noted with abundant profit. The brilliant song by Strauss displayed her ability in a different direction, and added to the distinct pleasure she afforded the audience.

So closes one of the most brilliant seasons the orchestra has ever had in this city, and the size and appreciation of the audience was a compliment justly earned as well as evidence that the educational work which this organization has persisted in doing here has not been without its legitimate effect.

W. A. P.

HERALD, BOSTON, APRIL 3, 1910

SYMPHONY'S NEW CONCERT MASTER

Anton Witek.

The Herald publishes today a portrait of Mr. Anton Witek, who will succeed Mr. Willy Hess as concert master of the Boston Symphony orchestra. Mr. Witek was born at Saaz, Bohemia, Jan. 7, 1872, and he studied under Bennewitz, at Prague. In 1894 he was appointed concert master of the Philharmonic orchestra of Berlin. It is said of him as a violinist that he plays as a serious, solid, thoroughly grounded musician, and not as a virtuoso; that he is an excellent interpreter of the classic masters, and has a wide acquaintance with the modern repertory. He has travelled with success as a soloist in Scandinavia.

Many will mourn the decision of Mr. Hess to leave Boston, for he is an unsurpassable concert master, a violinist of many fine qualities, enthusiastic and indefatigable in his work, a genial, high-minded, honorable man. No one is more appreciative of worthy colleagues; no one is more generously disposed toward men of humbler attainments.

The inducements offered Mr. Hess to go to Berlin are many and flattering, and he is undoubtedly wise in accepting the offers. And Mr. Hess has the gypsy's [illegible] for wandering. Born at Mannheim in 1859, he played in Boston in 1869. He left America for Holland. He has lived in Heidelberg, Berlin, Frankfort-on-the-Main, Rotterdam, Manchester, Cologne, London. The good wishes of the public will go with him to Berlin.

A rumor has been spread that Mr. Andre Maquarre, the admirable first flute of the Boston Symphony Orchestra, will leave Boston at the end of this season to accept a position with the Philharmonic Society of New York. The truth of this report is authoritatively denied. This is welcome news, for Mr. Maquarre's place could not be easily filled.

It has also been rumored that Mr. Alwin Schroeder, the violoncellist, will return to the orchestra, and this rumor is not denied.

CONCERT NOTES.

Mr. Fiedler has mapped out the chief features of the remaining concerts of the present Symphony season. Next week's program will include Converse's "Endymion's Narrative," Tschaikowsy's concerto for violin and Elgar's "Variations of an Original Theme," with Fritz Kreisler as soloist. The following week Mr. Fiedler purposes to give Liszt's "Faust" symphony with the choral finale, and with the aid of the Apollo Club. For the 23d concert on April 22 and 23, Mr. Fiedler has chosen "Don Quixote." The last program will include Beethoven's Ninth Symphony, with the chorus of the Cecelia Society and Mrs. Mary Hissem de Moss, Miss Margaret Keyes, Berrick von Nordan, and Frederick Weld. The program will also include Beethoven's First Symphony.

BOSTON JOURNAL—

APRIL 5, 1910.

FIEDLER GUEST OF THE PAPYRUS CLUB

Max Fiedler, conductor of the Boston Symphony orchestra, was the guest or honor at the spring dinner of the Papyrus Club at Young's. In honor of Mr. Fiedler a quartet sang a parody with the following chorus:

Bing go the cymbals and bang goes the drum—
Scherzo in skirtso, nocturne in Te Deum.
And you'll get a thriller that thrills you through and through
When Fiedler's fiddlers fiddle a tune that's new to you.

Among the guests were Eben D. Jordan, Wallace Goodrich and Louis C. Elson.

GLOBE—APRIL 10, 1910.

Symphony Hall "Pops."

The regular season of "pop" concerts at Symphony hall will begin Monday evening, May 2, and continue for nine weeks, the last one coming Saturday, July 2. Concerts, as in the past, will be given on every evening except Sunday, beginning at 8 o'clock and lasting until 11. Mr. Strube will be the first conductor. Tickets for the opening night may now be reserved on application at Symphony hall.

Pension Fund Benefit.

With the exception of the names of the songs with which Mme Sembrich will end the concert the program for the benefit of the pension fund of the Symphony orchestra, which will be given in Symphony hall one week from tonight, is complete. Mme Sembrich will sing one aria, the "Involami" from Verdi's "Ernani," and she will sing four songs at the finale of the program, not to speak of what encores the audience may persuade her to give.

The first part of the program will be devoted to Wagner. This part will comprise the prelude to "The Mastersingers of "Nuremberg," the prelude to "Lohengrin," the prelude and "Love Death" from "Tristan and Isolde," the prelude to "Parsifal" and the overture to "Tannhauser." In the second part, after the aria and before the songs, will come Martin Loeffler's "The Devil's Villanelle."

As Mme Sembrich is making great personal sacrifice to sing at this concert, for which she has volunteered her services, it is hoped that there will be a full house to greet her. The enthusiasm which she aroused last month when she was the soloist at the regular concerts of the orchestra is still fresh in the mind and this will be the best opportunity to hear her this year.

Boston Symphony Orchestra.

The last novelty Mr Fiedler expects to present this year is on this week's program of the Symphony orchestra. It is a suite Francaise in D-major by Roger Ducasse. Ducasse is one of the younger Frenchmen who have lately sprung into prominence through the performance of orchestral works in Paris. He is a pupil of Faure and leans rather to the school of d'Indy than to that of the Conservatoire.

The suite is in four movements, an overture, a bouree, a recitative and air, and a minuet. While the form is simple and conventional, he has filled it with ultra-modern material.

This and Liszt's "Faust" symphony which will be the first number, comprise the entire program. It is now 11 years since this symphony has been performed here with the final chorus, and in the present performance the Symphony orchestra will have the assistance of the Apollo club of this

THE BOSTON HERALD, APRIL 5, 1910.

DIRECTOR FIEDLER AT WORK

Air: "Rings on Her Fingers

Chorus:—

Bing go the cymbals and bang goes the drum—
Scherzo in skirtso, nocturne in Te Deum.
And you'll get a thriller that thrills you through and through—
When Fiedler's fiddlers fiddle a tune that's new to you.

DIRECTOR FIEDLER GUEST OF HONOR

Papyrus Club Gives Regular Spring Musical Dinner, Which Is Also Attended by Boston's Other Two Leaders.

Max Fiedler, director of the Boston Symphony orchestra, was the guest of honor of the regular spring musical dinner of the Papyrus Club, held last evening at Young's Hotel. Among the other guests were: Eben D. Jordan and Wallace Goodrich, leader of the New England Conservatory of Music orchestra.

These three men make a trio of peculiar significance in that they represent Boston's three principal musical institutions, the Boston Symphony orchestra, which first gained for Boston its reputation as a musical centre; the Conservatory of Music, widely known as one of the best institutions of its kind; and the Boston Opera, the success of which will mean so much, not only to Boston, but to opera-lovers over the whole of the United States, who realize that by such institutions only can be fostered a national opera of our own.

The evening's entertainment, presided over by Sidney Williams, toastmaster, consisted of speeches from the guests, and songs, both serious and comic, by the members singly, and in a double quartet under the leadership of Dr. John D. Hawes, 2d.

BOSTON JOURNAL—APRIL 9, 1910.

SYMPHONY HALL IS WELL FILLED BY SMART SET MEMBERS

Mrs. Nathan Matthews and Other Prominent Women Seen at Rehearsal.

All society seemed to be in Symphony Hall yesterday. Mrs. Nathan Matthews, who is devoted to these concerts, was early on hand, wearing an especially becoming hat of dark blue with bright flowers. She tells me they go to Nahant in May for six weeks, then to Bar Harbor to remain until quite late in the season. Her daughter Nathalie will remain abroad until the New Year and is greatly enjoying herself.

Seen in the crowd yesterday were Mrs. Bayard Thayer with Mrs. Winthrop Sargent, Mr. and Mrs. Wallace Goodrich, Mrs. Charles J. Rich, Mrs. Horace Jealous, Mrs. Theodore P. Gooding, Mrs. A. Forbes Conant and sister, Miss MacNicholl; Katherine Foote, Mrs. James Jackson, Mrs. Lester Leland, Olivia Thorndike, Barbara Higginson, Mrs. John L. Gardner, George Proctor, Mrs. Lizzie Whipple Pierce, Mrs. Charles C. Dowse, Mrs. Joseph Gardner Bradley, Mrs. Francis H. Peabody and daughter, Miss Alice Stackpole, Miss Emma Wethern, Mrs. W. P. Fay, Miss Alison Haughton, Miss Gertrude Sands, Rosamond Fay, Miss Mary Josephine Amory and her brother, Mrs. Oliver Ames, Miss "Betty" Porter, Mrs. Eben S. Draper and daughter Dorothy, Mrs. Neal Rantoul, Mrs. Edward Winslow, Mrs. Francis M. Stanley, Mrs. C. H. Greenleaf and Mrs. J. B. Forsyth.

BOSTON GLOBE APRIL 13, 1910.

BOSTON SYMPHONY CONCERTS

Apollo Club to Assist This Week in Choral Finale of Liszt's "Faust" Symphonic Work.

The performance of Liszt's "Faust" symphony with the choral ending at the symphony concerts this week will make one of the most interesting musical events of the season that has been unusually rich in such things. It is 11 years since this choral ending has been sung here, although the other parts of the symphony have been played once or twice in that time. Mr Fiedler has enlisted the cooperation of the Apollo club for these concerts and the tenor solo will be sung by Mr James H. Rattigan of that club.

The Apollo club is the premier male singing club of this country and the opportunity to hear it in conjunction with the Symphony orchestra is one that should not be neglected by the musical public. Mr Fiedler is taking unusual pains preparing the work and its performance promises to be one of the red-letter events of his engagement.

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TRANSCRIPT, APRIL 9, 1910

MR. KREISLER AND OTHERS

A SYMPHONY CONCERT WITHOUT A SYMPHONY

Mr. Kreisler's Remarkable Performance of Tschaikowsky's Concerto for Violin—The Transformation of the Music Under His Mind, Temperament and Hand—Elgar's "Enigma" Variations Revived to Pleasure as a Concert Piece—"Endymion's Narrative" for Early, Romantic and Spontaneous Converse

No symphony stood on Mr. Fiedler's programme yesterday afternoon, and at last he fulfilled the promise, made at his first coming, of a performance of Elgar's "Enigma" Variations. He continued, too, his round of American composers that began with Mr. Chadwick, continued with Mr. Loeffler, and now has reached Mr. Converse—the youthful Converse of ten years ago, of "The Festival of Pan," and yesterday of "Endymion's Narrative." At the end the audience twice and thrice called Mr. Converse to his feet and after the Variations it was plentiful in applause, as applause goes at the end of the afternoon concerts. The livelier interest of the listeners, however, was clearly in the reappearance of Mr. Kreisler. He is ending his present visit to America with the concerts of yesterday and today in Boston; he purposes not to return for several years; our public quickly discovered and has long cherished the violinist. His welcome was foreordained, and happily all that he did justified the applause that subsequently heaped it. Mr. Kreisler is more a man of moods than his contained and cheerful external aspect seems to imply. As those who have frequented his concerts know, he can be very much in the vein or as far out of it.

Yesterday the violinist's piece was Tschaikowsky's concerto, which from the vivid and enduring impression that Mr. Elman made with it, seems to have been played here in recent years oftener than it really has. Mr. Elman played it with the fire and the passion of enkindled and achieving youth, with the restless and intense Slav temperament ever uppermost in him. He made the music quite as much of himself as it was of Tschaikowsky or of the violin. Mr. Kreisler, on the other hand, played the concerto as a man and a violinist in the mellowed ripeness of maturity. The technical difficulties of the music are proverbial; Mr. Elman conquered them magnificently and carried the audience with him in his conquest. Mr. Kreisler, by the superlative fineness, elasticity and freedom of his skill, made them seem inconsequent and often non-existent. Mr. Elman in his playing of the concerto sought and gained the utmost largeness, richness, eloquence of tone. Mr. Kreisler, who cherishes his instrument too much ever to force it and who is too intelligently mature to seek bigness, preferred a finer, more supple and more adroit tone that never lost its delicate elasticities, its finesse of varied force and shading, its low and very thrilling intensities. It was a tone of almost perfect artistry, exquisitely and felicitously touched with almost as perfect expression.

Mr. Elman had no purpose to idealize Tschaikowsky's music. He kept it breathlessly tossing, cavorting even, breathlessly losing itself, breathlessly finding itself again through all the final movement. He made it indeed a whirling little tempest of the violin. Similarly, he was minded to the broadest and the deepest of long-drawn intensities in the song of the slow movement. We that listened could hear the two Slavs a-signing. So, equally, with the first movement, which he made a rhapsody of technical conquest and a rhapsody of fitful and, almost hysterical instrumental song. Mr. Kreisler, in his turn, distilled Tschaikowsky's music through the alembic of his own mind and temperament. Invariably, almost, they refine. They transmogrify smoky and blazing passion into clear, white, ethereal flame. They make the rhapsodies of nervous susceptibility and sensation seem the rhapsodies of a finely touched spirit. Mr. Kreisler's intensities are low; but they are exceedingly poignant. The mind as well as the emotions stir to them. So, yesterday, Mr. Kreisler transformed and idealized the concerto, and so he clothed it with a beauty that was out of himself as much as it was the yielding of the music. The rapt and the brooding beauty that he gave to the slow movement made it of a new loveliness. It was like the idealized intoxication of musing. The finale was no riot of folk-tunes, but a poetized revel of the spirit of folk-song, achieving the rhythmic beauty of dancing sound. The first movement was indeed still a rhapsody, not of technique and of impetuous fire, but of the finest and quickest of rapturous emotions that happened to be expressing themselves through the finely puissant, the delicately poignant voice of the violin. Throughout power and passion yielded to the finer power and intensity of an idealizing beauty. The purists in things Russian will say that the concerto, so played, is no longer Tschaikowsky's. It is, and gloriously, Mr. Kreisler's.

Sir Edward Elgar has little occasion nowadays to insist, as he used to do, that his hearers should take his Variations as a symphonic, a concert piece. Now, when the secret of one or another of the initialled variations is beginning to transpire, nobody cares much about whom they are intended to suggest. Sir Edward's intimate circle is his own concern, and we may all wish him joy of some of his rather noisy and rather sentimentalizing friends, if the initialled music truly implies them. Nowadays, too, we are as little curious about the "other, larger theme that 'goes' but is not played through and over the whole set" of Variations.] Sir Edward, being imaginative, may hear his voices of vision and ideal and very properly keep them to himself except as they make the rather rarefied and aspiring atmosphere of some of his music. We that listen are content with the melodious theme that his orchestra recites and upon which with due wideranging and often felicitous ingenuity he makes his variations. Perhaps the truth is that audiences have solved Sir Edward's proposed "Enigma" as an interesting and amusing concert piece. It is persuasively symphonic, full of scholarly and spontaneous, and inventive and imaginative technical resource. Sir Edward is expert in the contrasts and combinations of instrumental timbres; he can make very fine strokes or wax and broaden into swelling sonorities. Some day, the conservatories are sure to be studying the Variations for their instrumentation.

Sir Edward makes the form elastic to imagination or to fancy. Not one is dull and not one is mere pedagogy taking its pretentious exercise along a road that it has worn bare. The light variation of "Dorabella" teems with the piquancy of changeful rhythms and the "pointillage," as the French say, of instrumental timbres. [She, at least, must have added to the gayety of the rather heavy Elgarian circle.] One and another variation has a warmth of spirited imagination that bears the hearer through it almost before it is done. In others, Sir Edward is pleasantly pensive; and in one—the variation of "Nimrod"—he is eloquent, noble, sustaining and intensifying the mood of deep play of feeling between close friends in a rare moment of intimate exaltation. And in the finale he touches the easy sensibilities of those who love the swelling progressions, now stayed and now sped, of a mounting flood of orchestral sound. The answering flood of applause ensues; Sir Edward has made a "successful" piece; but one that is often better token of his finer qualities of imagination and execution than much of his more pretentious and ambitious music. Time, the sifter, is quite as likely to pass the Elgar of the Variations and the overtures through his sieve, as the Elgar of the symphony and what pious Britons call his "sacred works."

The youthful Converse of the end of the ninetier—he was then not yet thirty—seems to have known his Liszt as well as the stimulating Keets that suggested "The Festival of Pen" and the ballad of the merciless lady as well as "Endymion's Narrative" of the concert yesterday. Not that Mr. Converse, who has always gone his own way, borrows from Liszt or repeats tricks of manner. The American chose to call his piece a "Romance for Orchestra," but it is analogous in mood and treatment to the symphonic poems of the Hungarian. The mood, the poetizing and the suggesting purport of the music conditions in form. There is slow, sombre-colored, the indecisive and aspiring introduction—Endymion broods upon the vision and the passion that absorb him. There is the middle and frenetic section of struggle and relief, of frenzy and despair—Endymion at war with himself eager for all things yet restless under all but his passion. There is the exultant and mounting finale, Endymion resolutely fulfilling his progress toward his vision. The piece is indeed a romance, because it is so full of the fitful turbulence of romantic passion—much fuller than it is of the remote, grave and rarefied air of Keats's verse. Yet Mr. Converse contrives, as he always does, to make all this romance intos ymphonic music that develops of itself from himself. Thus, already, he is expert in the essentials of the symphonic poem. His transitional passages limp a little, as they do in almost all his music, but when the moment comes for the translation into tones of the emotion that is stirring in him, he is eloquent and with a youthful and fiery frankness of speech.

In Lisztian fashion, too, Mr. Converse loves his upspringing and broadening orchestral sonorities; he feels the thrill of ample and sustained sweeps of luminous or shadowed tone. He is beginning to know the secrets of restless and interwoven rhythms, the suggestions of harmonic backgrounds, even if they will not quite bring the air of Keats. He loves the excitements of abrupt contrasts and transitions; but in these earlier days Mr. Converse had little subtlety with instrumental timbres, and little mind to isolated and delicately shaded individual voices. He reflects now upon his orchestra; while ten years ago its possibilities intoxicated him. "Endymion" is spontaneous, as none of Mr. Converse's recent music has been. The romantic energy, the youthful fire of it sweeps the hearer onward. He believes and stirs, as Liszt's music makes him believe and stir, because he cannot help it. Does Mr. Converse think too much in these his days of ripening middle age? Does he look too often into the theatre and too little into the eyes of the Romance that held his younger years?

"Who holds by thee hath Heaven in fee
To gild his dross thereby."

H. T. P.

BOSTON HERALD, APRIL 13, 1910.

BOSTON SYMPHONY ORCHESTRA

The announcement that the Apollo Club will co-operate with the Symphony orchestra in the performance of Liszt's "Faust" symphony at the concerts Friday afternoon and Saturday evening, is atracting unusual interest. The demand for seats is large, and as the number for sale for Saturday evening is very limited, there is no doubt that Symphony Hall will be filled to its capacity. It is 11 years now since the "Faust" Symphony was last given with the choral finale. The opportunity to hear the Apollo Club in conjunction with the Symphony orchestra does not come often. James H. Rattigan of the club will sing the tenor solo.

BOSTON JOURNAL
APRIL 9, 1910.

FRITZ KREISLER IS STAR AT MATINEE

Magnificent Performance Given by Violinist at Symphony Hall.

Fritz Kreisler, the most distinguished violinist who has visited Boston for a good many seasons, was the soloist at the Symphony matinee yesterday, playing the Tschaikowsky concerto in D major, last heard when Elman made his first appearance here, a little more than a year ago. Kreisler's performance was magnificent, not only in its display of technical power, but in its intelligent expression of the deep emotional contents of the work. It was a virtuoso exhibition commanding the admiration of the most critical. The members of the orchestra were as enthusiastic as those in the audience. Great applause followed the first two movements and at the end the brilliant soloist was recalled several times. The playing of the orchestra was also worthy of the heartiest commendation.

Frederick S. Converse, the composer whose opera, "The Pipe of Desire," was sung at the Metropolitan Opera House in New York a few weeks ago, was another recipient of popular honors after the performance of his romance for orchestra, "Endymion's Narrative," which is the first number on this week's program. It is an interesting composition and it was most sympathetically played. Elgar's "Variations on an Original Theme," with Mr. Marshall as organist, was the concluding number.

Next week the program will present another novelty, Roger-Ducasse's "Suite Francaise," which will follow "A Faust Symphony," by Liszt.

It is announced that the engagement of Anton Witek, as first violin, to succeed Professor Willy Hess, is virtually assured. Mr. Witek has been concertmaster of the Philharmonic Orchestra in Berlin for the last sixteen years. He was born in Saaz, Bohemia in 1872, and studied at Prague, under Bennewitz. He is described as a "serious, solid, thoroughly grounded musician," and not a virtuoso, and as an "excellent interpreter of the classic masters," and yet having a wide acquaintance with the modern orchestral repertory. He has made successful tours as a concert soloist in Scandinavia.

VON UNSCHULD RECITAL

Next Tuesday afternoon a pianist will make her first appearance before a Boston audience, at Steinert Hall, who established her reputation as an artist in Europe while quite young. Mme. Marie von Unschuld has been in America now for some years, but outside of Newport and Washington has been heard but little. She will play a program which will tax all her artistic powers. It is as follows: Beethoven, "Sonata quasi una fantasia," op. 27; Schumann's "Scenes From Childhood;" Polonaise in E minor, MacDowell; Debussy's "Reverie;" Poldini's "Marche Mignonne;" Liszt's transcription of Schubert's "Erlking;" "Echostudy." Paganini-Liszt; Prelude "The Tolling Bell," and A-flat-major Study, Chopin; Delibes' "Passpied" from "le Roi s'amuse" and Liszt's "Rhapsodie Hongroise," No. 13.

BUSONI'S LAST RECITAL

Manager Mudgett announces that the final recital in Boston by Busoni, the pianist, will occur at Jordan Hall next Monday afternoon. On this occasion the program will be as follows: the "Waldstein," sonata, Beethoven; "Variations," Brahms-Paganini; sonata, B minor, Chopin; "Erlking," Schubert-Liszt, and Liszt's "Au Bord d'une Source," and sixth Rhapsody. Seats are on sale at Symphony Hall.

THE "POPS"

The regular season of Pop concerts at Symphony Hall will begin on Monday evening, May 2. Concerts will be given on every evening, except Sundays, beginning at eight o'clock and lasting until eleven. Mr. Strube will be the first conductor. Tables for the opening night may now be reserved on application at the box office at Symphony Hall.

ADVERTISER,
APRIL 13, 1910

LISZT'S "FAUST" SYMPHONY WITH CHORAL ENDING

Max Fiedler is redeeming all the promises he made at the beginning of the season with regard to the works he intended to perform this year, and on the programme for this Friday afternoon and Saturday evening is one of the most interesting of his revivals—the performance of Liszt's "Faust" symphony with the choral ending. Owing to the difficulty of geeting a male chorus for the Friday afternoon rehearsal, the whole of this splendid work has been seldom performed here in Boston. It is 11 years since Mr. Gericke placed it on his programmes, and while the orchestral parts have been played a number of times, the work in its entirety has appeared on symphony programmes only three times since the organization of the orchestra.

This year, however, Mr. Fiedler has been fortunate enough to secure the co-operation of the Apollo club, which is the premier male chorus of this country. The opportunity to hear the Apollo club in conjunction with the Boston Symphony Orchestra seldom comes, and this concert is attracting an extraordinary amount of attention. For Friday afternoon there are [illegible] the "rush" seats for sale, but for Saturday evening there are a limited number of seats for sale at the box office. [illegible] will be sung by James H. [illegible] the Apollo club.

BOSTON GLOBE
APRIL 9, 1910.

CONVERSE WORK AT SYMPHONY

Endymion's Narrative by Orchestra.

Tschaikowsky and Elgar Round Out Rehearsal.

Concerto For Violin Is Played by Kreisler.

The program of the Symphony rehearsal yesterday afternoon was as follows: "Endymion's Narrative," romance for orchestra, op 10, by F. S. Converse; Tschaikowsky's concerto in D major for violin, played by Fritz Kreisler, and Elgar's variations on an original theme, op 36, with Mr Marshall as organist.

Mr Converse has written superbly imaginative music. It is fanciful without being grotesque, picturesque without being bizarre. It fathoms seriousness without tedious profundity, and it knows lightness and caprice. It flows unfalteringly. It is ardent and quickening with the glow of youth and of combat. It throbs with the emotions of the heart and plays with the fancies of the brain—it is true romanticism.

The work was "suggested" by certain scenes from Keats' story of Endymion. Mr Converse has professed no desire "to follow the text slavishly and in detail, but merely to give a general reflection of its emotional phases."

While making his romance reflective of the spiritual struggle of the hero between ambition and love, the composer has not omitted episodes of lighter and more playful fancy which are replete with beautiful imagery.

The work is singularly fresh, spontaneous and well sustained. It has fleetness and vitality, the true flavor and the breath of life. It has spun itself into a tonal fabric in which are found melodic beauty, a wealth of contrasting color, effective employment of light and shade, and although a free, yet a consistent invention in pattern. Mr Converse rose from his seat and acknowledged the applause which was generous.

Mr Kreisler, who has of late seasons steeped his soul in the chaste serenity of early Italian classicism, is not now disposed to forsake its hallowed light even for the impassioned melancholy of the Slavic Tschaikowsky. The abandon of Mr Elman's broad and puissant bowing may well be imagined in the two strongly rhythmed, folk-lore flavored themes of the fiery finale.

Yesterday Mr Kreisler's bravura was perhaps less obvious but not inferior in power of suggestion. He kept that admirable poise and equiblibrum which does not lessen the virility and verve of his playing by giving it polish.

Even here, Mr Kreisler was fastidious in keeping the silken gloss and richness in his G string tones where more "temperamental" or "emotional" players might have rasped ravishingly. Mr Kreisler does not forget beauty of tone or of style. This finale was done with superb spirit. It did not possess wild admirable poise and equiblibrium which the bounds of a rhythm which, moved both by its rigor and its plasticity.

Much might be said of the beauty of tone and the finish of phrasing in the first movement, and of the exquisite reading of the Canzonetta.

Mr Kreisler is not immune from questionable intonation in rapid passages, but the supreme art of his playing and interpretation transcends a quibble in technic. Mr Kreisler was repeatedly recalled.

Elgar has written a theme, called "Enigma" in the score, and on it 13 variations and a finale, each indicative of the nature and temperament of a friend, and each inscribed with the friend's initials. Here is more than a mood for every day. Happy is the man who boasts 14 such well-assorted friends.

Elgar wrote some of these variations with a fluency, a spontaneity and a lightness of touch which find but remote kinship in the mediocrity of his profound symphony.

Mr Elgar's fondness for the pompous is discernible in the heavily-scored finale. It may be said at times to be imposing.

The curious and irrelevant might be piqued to know who and what was the academic composer's inspiration for the sprightly, vivacious and kittenish suggestion of femininity inscribed to "Dorabella" in the 10th variation.

The concert was highly enjoyable. Mr Fiedler conducted with spirit, and the orchestra was sensitive both to technical demands and to mood.

Next week Liszt's "Faust" symphony will be given with the assistance of the Apollo club. The Suite-Francaise in D major of Roger-Ducasse will be performed for the first time in America.

BOSTON POST, APRIL 9, 1910

Kreisler and Converse on Symphony Programme

BY OLIN DOWNES

The 21st public rehearsal of the season by the Symphony Orchestra took place yesterday afternoon in Symphony Hall. Fritz Kreisler played the Tschaikowsky violin concerto. Frederick S. Converse's romance for orchestra, "Endymion's Narrative," after Keats, headed the programme, which was completed by Elgar's "Enigma" variations, op. 36.

It was of more than ordinary interest to hear again an early effort of Mr. Converse, and to the composer himself, who was present, it must have been an exceptionally profitable and instructive experience. No more striking evidence of Mr. Converse's rapid development as a composer could have been offered. It should also be said, it is rarely that a musician in his 30th year conceives a work of such genuine idealism, such artistic perception, and, in certain respects, workmanship of so high an order.

The piece has now little but comparative value. There is lacking the sure hand, but, while this quality is absent to an extent, there is what may be called the sure aim, the complete consciousness of the artistic principles which have worked and are working their effect in placing Frederick Converse so far in the vanguard among his colleagues today.

The last pages, or nearly one-third of the whole of this "romance," could be loped off, and there would then be left music which is fresh with noble striving for the great things. In the introduction are the germinal ideas, which become responsible for almost everything that follows. It is true that these themes in themselves have little real distinction, but it is also true that they are well and consciously shaped for the composer's ends, and that fact is of the utmost importance and significance in a composition which represents a formative phase in an artist's development.

And the mastery of the orchestra is remarkable. Back of the piece is a vital, poetic and dramatic principle. In his conception and his treatment of this principle Mr. Converse has chosen and followed a path not unrelated to others, but essentially his own. Similar motives, in each successive instance more thoroughly and skilfully realized, are to be found in the greater works which have followed "Endymion's Narrative," as the "poems," "Night" and "Day," the fantasy, "The Mystic Trumpeter," the opera, "The Pipe of Desire." "Endymion's Narrative" will not endure, but it is a lofty attempt, full of promise, and potent with an ideal. As such it was felt yesterday, when the composer bowed his acknowledgments.

Hanslick's condemnation of Tschaikowsky's concerto was by no means unjustified. Certainly the music is vulgar, strong with animality and the fumes of vodka. Yet how vital! How far more a living thing than a host of mediocrities which escaped that scathing pen. Mr. Kreisler, himself an elemental though highly differentiated being, gave a superb performance of the work. Superb in its breadth and characteristic vigor; in its virtuosity—for, lacking the spirit of the virtuoso, the playing of this music is a vain and empty thing; and finally, superb by reason of the creative consciousness which expressed all that Tschaikowsky would have desired—then fixed a structure of a proportion and dignity which increased the worth of the thing ten fold. Mr. Kreisler took the finale at a pace which seriously embarrassed the accompanying orchestra. The applause knew no bounds.

Elgar, like too many other composers, wrote variations. The all-knowing programmatist has found the key to more than one of these "enigmas." For those curious in these matters there is sufficient entertainment. It is enough to say that more than once in these little flights of fancy, Elgar has really forgotten that he was a serious minded Englishman, and has written with fluency and charm.

At the concerts of next week Liszt's "Faust" Symphony will be performed for the first time in some years.

TRANSCRIPT, APRIL 11, 1910

The Symphony Concert

The Symphony Concert of Saturday proved the most applausive evening, thus far, of the series. Even Mr. Fiedler's coming to his place did not pass as so much routine, and twice at the end of "Endymion's Narrative," Mr. Converse had to bow a composer's acknowledgment of applause that may have signified not only the pleasure of the audience in the particular piece but its general and just regard for him and his work and in other respects than the writing of music. How much our opera house owes to him; how much it may have need of him in the future, even the audience "in another place," has not forgotten; while it is two years since, as a composer, Mr. Converse has come to the Symphony Concerts. Mr. Kreisler, in turn, was very warmly applauded, before he began Tschaikowsky's concerto, after he finished it, and at each pause that the music yielded. It was his leave-taking and the applause, by its spontaneity and insistence seemed to testify to the accumulated admiration of many years. Elgar's Variations ended the concert, and while the audience was as swift to depart as though the programme had been long, they, too, had their plaudits.

Usually the concerts of Saturday evenings excel those of Friday afternoons, less because of repetition than because the performers are more in the vein and the audiences more nervously alert and sensitive. In Boston, at least, æsthetic responsiveness usually rises with the figures on the clock. This week, however, as it does happen sometimes, the afternoon concert gave the more pleasure of the two. Mr. Kreisler is at the end of a long tour; the fever of two seasons ago still lurks in his body; he is temperamentally and inescapably of changing moods; and he could not carry his performance of Tschaikowsky's concerto for a third time to the heights to which he had borne it at the rehearsal of Thursday and the concert of Friday. Mr. Fiedler, moreover, was in that strenuous mood, which has gained upon him within the last two months, in which he lays on and spares not, and in which he would subordinate many an orchestral virtue to the "big tone" and to the smiting contrast. Thus he made the climaxes of Mr. Converse's tone-poem mighty and sweeping, but who might say what was in them except an orgy of excited sound. Line, color, design and detail were all submerged in the flood of sound. In like fashion, Mr. Fiedler was lightness itself, and to pleasure, in some of Elgar's Variations; but he would not rest until he had made the pompous senorities of the finale almost burst with their own inflation.

H. T. P.

POST, APRIL 10, 19[illegible]

CONCERTS

The last novelty Mr. Fiedler expects to do this year is on the twenty-first programme of the Symphony Orchestra, which will be played on next Friday afternoon and Saturday evening. It is a "Suite Francaise" in D-major by Roger Ducasse. Ducasse is one of the younger Frenchmen, who has lately sprung into prominence through the performance of orchestral works in Paris. He is a pupil of Faure, but leans rather to the school of d'Indy than to that of the Conservatoire. This suite is regarded by Mr. Fiedler as one of the most interesting things that has come to his notice for several seasons. It is in four movements of conventional form, an overture, a bourree, a recitative and air, and a minuet. While the form is simple and conventional, he has filled it with ultra-modern material.

This and Liszt's Faust Symphony, which will be the first number, comprise the entire programme. It is now 11 years since the Faust Symphony has been performed here with the final chorus, and in the present performance the Symphony Orchestra will have the assistance of the Apollo Club of this city and of Mr. James H. Rattigan, tenor. The instrumental movements were last played here in the season of 1904-1905 under Mr. Gericke, and the entire symphony was performed in the spring of 1899 under the same conductor. Dr. Muck did not put the symphony on his programme, though he considered the matter, because he did not care to give it incomplete and there were difficulties in getting a male chorus for the public rehearsal on Friday afternoon. These difficulties, fortunately, have been overcome and the patrons of the Symphony concerts will thus have a chance to hear what is unquestionably Liszt's masterpiece.

Pension Fund Concert

With the exception of the names of the songs with which Mme. Sembrich will end the concert, the programme of the concert for the benefit of the pension fund of the Symphony Orchestra, which will be given in Symphony Hall one week from tonight, April 17, is now complete. Mme. Sembrich will sing one aria, the "Involami," from Verdi's "Ernani," and she will sing four songs at the end of the concert, not to speak of such encores as the audience may persuade her to give.

The first part of the programme will be devoted to Wagner. The prelude to "The Mastersingers of Nuremberg," the prelude to "Lohengrin," the prelude and "Love Death" from "Tristan and Isolde," the prelude to "Parsifal," and the overture to "Tannhauser." In the second part, after the aria and before the songs, will come Martin Loeffler's "The Devil's Villanelle."

The Pops

The regular season of Pop concerts at Symphony Hall will begin on Monday evening, May 2, and continue for nine weeks, the last one coming on Saturday, July 2. Concerts, as in the past, will be given on every evening except Sundays, beginning at 8 o'clock and lasting until 11. Mr. Strube will be the first conductor. Tables for the opening night may now be reserved on application at the box office at Symphony Hall.

Mr. Mudgett announces that the final recital in Boston by Busoni, the pianist, will occur at Jordan Hall tomorrow afternoon. On this occasion the programme will be as follows: Opus 53, "Waldstein," Beethoven; "Variations," Brahms-Paganini; sonata, B minor, Chopin; "Erlkonig," "Au Bord d'Une Source" and "Sixth Rhapsodie," Schubert-Liszt.

BOSTON HERALD,
APRIL 9, 1910.

LYRIC 'ENDYMION'S NARRATIVE' GIVEN

Boston Symphony Orchestra's 21st Public Rehearsal Is Eloquent Production of Converse's Romance.

FRITZ KREISLER'S VIOLIN PLAYING IS REMARKABLE

By PHILIP HALE.

The 21st public rehearsal of the Boston Symphony orchestra took place yesterday afternoon in Symphony Hall. Mr. Fiedler conducted. Fritz Kreisler, violinist, was the soloist. The program was as follows:

"Endymion's Narrative".....Converse
Concerto for violin.....Tschaikowsky
Variations on an original theme....Elgar

Mr. Converse has said that he wished this romance and the other work founded on episodes in Keats' "Endymion"—"The Festival of Pan"—to be judged according to their musical merits or demerits; that he had no desire and did not attempt to follow slavishly the text. His aim was to give a general reflection of emotional phases. He also said that the idea of "Endymion's Narrative" was derived from the scene where Endymion, in melancholy mood, reveals the cause of his sorrow to his sister Peona. The music pictures him despondent, harassed by visions of the ideal, which at last comes out victorious and leaves behind it affection and other confining conditions.

In other words, Mr. Converse wishes this romance to be judged first of all as music without a program. But there is the disturbing title. They that insist on knowing what music "means" will listen to the Romance as though it were an interlinear translation of Keats' text. How many yesterday could have told offhand the nature of Endymion's narrative or the name of the person to whom it was addressed. Is the poem familiar to the younger generation? The first line is now a stale quotation and some may remember the roundelay and the verse which serves as motto to Thomas Hardy's "Return of the Native." But how many could tell who Peona was? Mr. Converse wrote this romance in 1901. Today he would probably take any other of the more famous poems of Keats, as later he was moved to composition by "La Belle Dame Sans Merci."

The question comes up, would any hearer find greater depth or finer quality of beauty in this music by being familiar with Keats' poem? Mr. Ernest Newman would probably say "Yes"; and, if Mr. Converse should maintain that the music is not program music, Mr. Newman would reply: "But there's your title. As I associate the story of Coriolanus with one of Beethoven's overtures because Beethoven gave it the name of the hero, so I am forced by you to associate Endymion's outpouring of soul with your music."

To him that cares not for Endymion or Peona, the music itself will give pleasure. He will recognize the expression of moods; he will hear festal music that is, however, secondary; he will hear the struggle of a noble idea with opposing forces and he will find in the jubilant close the triumph of this idea. The music will please him emotionally, for it is first of all emotional. The melodies will appeal to him, and so will rich harmonies and delicately effective or sumptuous instrumentation. This Romance is one of the most spontaneous of Mr. Converse's works.

In these days of young Napoleons of finance, railroads, etc., it is an atrocious crime to be over 40, and the age of 30—Mr. Converse composed "Endymion's Narrative" when he was of that age—is considered one of apathy if not of decrepitude. This music is full of youthful hopes and dreams and aspirations, but the expression is not callow—not so callow as many pages of Keats' poem. On the other hand, the music is not painfully searched after; there is not the too-evident wish to avoid the commonplace; there is no fanatical bowing down to strange harmonic gods. If there is any influence revealed it is that of the composer of "Tristan and Isolde," not of the ultra-modern French and Germans, but this Wagnerian influence is slight and more in an infrequent use of formula than in melodic or harmonic reminiscence.

"Endymion's Narrative" was first played here seven years ago. During these years we have heard strange things in music and listened to strange doctrines. The strangeness in the best of these works is now recognized as beautiful invention. The strangeness in many of them, impotent striving, caused them to disappear and be forgotten. Mr. Converse's romance is still fresh and modern. Its modernity is that of true beauty that abideth, of high thoughts that do not easily die.

The orchestra gave an eloquent performance and Mr. Converse was obliged twice to bow in acknowledgment of the hearty and long continued applause.

The performance of Tschaikowsky's concerto by Mr. Kreisler must be ranked among the most memorable musical events of the recent years in this city. It was memorable not only by reason of technical display, fine taste, brilliance, emotional quality; it was also memorable because the violinist in a certain way recreated the work and gave dignity and charm to pages that heretofore have appeared indifferent, trivial or even vulgar.

Seldom has any performance at a Public Rehearsal aroused as great enthusiasm. It would not be easy to describe Mr. Kreisler's playing to them that were not present. The performance was one to remember, not to analyze; to wonder at as a phenomenon of nature. Conductor and orchestra, as under a spell, gave a most sympathetic accompaniment.

Elgar's variations are the work of a thoughtful and well equipped musician, who is not without fancy, who has facility in expression, who is often fortunate in combinations of timbres. He does not always distinguish between thought and rhetoric; he has a weakness for sonorous platitudes. When he would fain be most impressive his music is often the emptiest. When he does not take himself too seriously his music is pleasing, but without fine flavor. The composer is an excellent example of the middle class in art. The prettiness, for instance, of the "Dorabella" variation is that of the promenade concert. This set of variations with the bombastic finale was well played.

The program next week will include Liszt's "Faust" symphony with male chorus and Ducasse's Suite Francaise.

BOSTON JOURNAL,
APRIL 14, 1910.

APOLLO CLUB TO ASSIST SYMPHONY

Max Fiedler, the conductor of the Symphony Orchestra, is redeeming all the promises he made at the beginning of the season with regard to the works he intended to perform this year, and on the program for Friday afternoon and Saturday evening is one of the most interesting of his revivals, Liszt's "Faust" symphony, with the choral ending. Owing to the difficulty of getting a male chorus for the Friday afternoon rehearsal, the whole of this splendid work has been seldom performed here in Boston.

Mr. Fiedler has been fortunate enough to secure the co-operation of the Apollo Club, which is the premier male chorus of this country. The opportunity to hear the Apollo Club in conjunction with the Boston Symphony Orchestra seldom comes, and this concert is attracting an extraordinary amount of attention. The tenor solo will be sung by James H. Rattigan of the Apollo Club.

TRANSCRIPT,
APRIL 14, 1910

News of Music

Mr. Fiedler has completed his programmes for the three pairs of Symphony Concerts that remain to finish the season, and they go as follows: For the concerts of this week List's "Faust" symphony, with the choral finale sung by a choir of the Apollo Club and a new suite by a new Parisian composer, Roger-Ducasse; for the concerts of next week, Strauss's "Don Quixote," the overture, scherzo, nocturne and wedding march from Mendelssohn's music to "A Midsummer Night's Dream," and a novel piece for strings by a new composer, August Hahn; for the final concerts of the year on April 29 and 30, Beethoven's first symphony and his choral symphony, with a choir from the Cecilia and Mmes. de Moss and Keyes and Messrs. von Norden and Weld for the quartet.

The songs that Mme. Sembrich will sing at the concert for the Pension Fund of the Symphony Orchestra at Symphony Hall on Sunday evening are Brahms's "Wie Melodien;" Schumann's "Aufträge;" Strauss's "Allerseelen;" Jacques-Dalcroze's "Blue Bird;" La Forge's "To a Messenger" and doubtless an extra piece or two.

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ADVERTISER,
APRIL 9, 1910

SYMPHONY PROGRAMME WITHOUT NOVELTIES

NEVERTHELESS, MODERN TASTE IS GRATIFIED

Superb Playing of Elgar's Variations, With Organ Accompaniment—Mr. Kreisler Soloist.

By Louis C. Elson.

PROGRAMME.

Converse—"Endymion's Narrative."
Tschaikowsky—Violin Concerto in D.
Soloist, Mr. Fritz Kreisler.
Elgar—Variations of an Original Theme.
(Organist, Mr. Marshall.)

It was an agreeable programme for the auditor with modern tastes, although there were no novelties in its numbers. Once in a while it is as well to remember that the search for novelty can be pushed too far. We were very glad to hear Mr. Converse's setting of Keats' "Endymion's Narrative" as an orchestral tone-poem, once again. It is one of Mr. Converse's orchestral successes. The work has caught up that ineffable sylvan charm of Keats and its delicacy and subtleness fit its subject well. In these days of modern bombast and prolixity it was refreshing to come upon a work which is quite intelligible and which does not scorn melody. There is no attempt made to inflate the subject unduly, no thundering out of Keats in "King Cambyses vein," but a poetic and logical work of delicacy and of beauty. The march theme near the end was a good compromise between the classical and the popular veins.

The romantic style is of course predominant, and it is pleasant to note that there is no straining for effect in the composition, the voices are led easily and gracefully, and although the full orchestra is employed the score exhibits an entire mastery over the effects of tone-color. "Endymion's Narrative" is an oasis in the desert of recent orchestral complexities; nevertheless it cannot be easily followed by those who demand tune only, for it has considerable ingenious figure treatment.

Its scheme might almost be summed up in three words—Indecision, Courage, Triumph. Its last portion is clear enough to appeal to musician and layman alike. It evidently did so on this occasion, for Mr. Converse was obliged to bow his thanks repeatedly from his place in the audience.

Mr. Fritz Kreisler is always worthy of attention, even if he were only to play the scale of G major. He is so sure in intonation, so broad and majestic in his bowing, so sympathetic in his tone-quality, that his superior can no longer be found,—he is the equal of any living violinist. But we wished him a better work than Tschaikowsky's violin concerto. This composition does not display the great composer of the B-flat concerto, or of the fifth and sixth symphonies. We find here instead, a man who is parading the technique of the violin, very much as the pyrotechnists of the Franco-Belgian school exhibit their rockets and pin-wheels. This is particularly true of the long, long first movement.

In the second movement matters begin to mend, although it imitates the opening movement as regards length. But it is more poetic and has some graphic and striking touches, among which the horn effects (although somewhat a la Berlioz) may be mentioned. It was also noticeable that Tschaikowsky took a leaf out of Mendelssohn's book and placed the cadenza of the first movement where it did not make a final "Tour de Force." It is a rather weak point in music, although frequently done, this placing a cadenza at the very end of a movement so as to allow the artist to make a personal triumph. But Beethoven and Brahms began to steer away from this in their later works and we hope to see the day when the cadenza will die out of concerto-music.

In the last movement there were folk-song touches and, of course, Tschaikowsky's foot was upon his native heath. Here there was legitimate brilliancy which was not a mere display of technique. There was that constant repetition of figures which forms the picturesque monotony of Russian folk-music, and which might move one to exclaim with Falstaff—" 'Thou hast damnable iteration!' " But the glory of Kreisler's double-stopping and skips in the cadenza, the absolutely perfect G string work and harmonics of the Finale, the sympathetic quality of the Canzonetta, caused the audience to become wildly enthusiastic. Recall followed recall, and for a long time Mr. Kreisler was engaged in a walking tour to and fro, from the Green-room to the platform and back again. He won a great triumph.

Elgar's "Variations" for orchestra are a very different thing from his long-winded and scant-ideaed symphony. They are free variations which are well over the fence in the development field. Such variations as Brahms and Beethoven have paved the way for. That there is a certain element of mystery about the work does not detract from its charm. Each variation pictures the character of one of Elgar's friends, so that the set presents a series of emotional sketches such as Schumann used to depict in his more fanciful moments.

It is said that a hyper-critic once told Elgar that he had never discovered any people like those pictured in the variations. "Certainly you have not," was the crushing reply, "they are ladies and gentlemen!" Nevertheless a drawing-room full of these gentry might seem odd. One went tiptoeing through his movement mysteriously; another had apparently a fit of the ague, judging by his shivering effects; another made mad, impetuous rushes to and fro with drums and brasses; another stalked as pompously as if he had just come from the House of Lords and had vetoed the Budget. But judged apart from any personality these were exquisite tone-poems and in fine contrast to a magnificent climax.

The mastery of orchestral [illegible] the easy grace of the kaleidoscopic changes of the theme, make this work one of the best in the English repertoire. Here there is no straining such as is evident in the symphony with which Sir Edward attempted to astonish the world. Would that the composer might recede from his "advanced" standpoint and come back to such refreshing contrasts of tone-coloring and of figure treatment. The climax is as above intimated, grandly worked up, and the entire work leaves a good taste in the mouth. The reading of these variations was something that should redound to the credit of Mr. Fiedler and his orchestra. It gave a new meaning to the work and made it much more impressive than in any previous performances.

MONITOR,
APRIL 11, 1910.

FRITZ KREISLER.
One of world's greatest violinists, soloist Friday and Saturday with the Boston Symphony Orchestra.

SYMPHONY CONCERT.

MAX FIEDLER certainly prefers the music of the modern to that of the classic orchestra, but he confines his preferences to time and not to place; he cares not to what country his composers belong, if only they have flourished in recent years. He presented American and English music as his own part of the twenty-first Symphony program; and with his soloist, Fritz Kreisler, he presented a Russian work, as follows: Converse, "Endymion's Narrative," romance for orchestra, op. 10; Tschaikowsky, concerto for violin in D major, op. 35; Elgar, variations on an original theme, op. 36.

Mr. Fiedler conducted "Endymion's Narrative" with the evident intention to reveal its inner spirit and to show the composer's technical mastery of the orchestra. His difficulty was to keep technique from overbalancing spirit. When Mr. Converse wrote this piece of music he made his task harder than he needed to because he felt obliged in order to justify his pretensions as a symphony composer to give a complete account of his talent for orchestration. He chose a simple structural plan and into this he wrought enough detail of color and contrast for three or four orchestral romances. Mr. Converse proved indisputably here that he could handle all the modern combinations; the wonder is that he did not venture on a larger fundamental design on which to use them.

Mr. Kreisler was given better orchestral assistance in the concerto than some soloists before him have had this season. It is a rare thing to hear a concerto performed as though conductor and soloist were of one mind in its interpretation; the best that can be expected is that the conductor will subordinate himself and help carry out the visiting artist's ideas. Fortunately Mr. Kreisler is an interpreter with whom Mr. Fiedler could not essentially disagree, or at least is one whose thoughts he could readily divine; and so the Tschaikowsky work went smoothly. Mr. Kreisler was remarkably reserved in dealing with the difficulties of the concerto; his endeavor was to make it a thing of music rather than a thing of [illegible]. His greatest success, naturally enough, came where the real musical feeling of the [illegible] lies, in the slow movement.

BOSTON TRANSCRIPT, APRIL 15, 1910

MUSIC AND MUSICIANS

THE CECILIA AND THE SYMPHONY ORCHESTRA

The Advantages to Both in an Alliance and the Circumstances That Counsel It—Musical Satiety in New York and Musical Satisfaction in London—The Delights of Operatic Antiques—"Habanera" and the Boston Opera—A Spanish "Ring"—Mr. Newman's Retort Upon Mr. Shaw

Today and tomorrow, a choir from the Apollo Club is singing in the Finale of Liszt's "Faust" with the Symphony Orchestra. A fortnight hence a choir from the Cecilia will assist it in a performance of Beethoven's Choral Symphony. Had Mr. Fiedler found occasion to perform Delius's tone-poem, "Appalachia," he would have had need this season of still another choir. Last year, at the Symphony Concerts, a part of the Choral Club of the Conservatory and a body of singers from the Cecilia were necessary to Debussy's "Sirens" and the Choral Symphony. Dr. Muck in the two years of his conductorship ventured no music that asked an assisting choir; but in Mr. Gericke's time, performances of Schumann's "Manfred," of the music of the Venusberg in "Tannhäuser" and of fragments of "Parsifal"—to cite only casually—required such assistance. The conductors of the Symphony Orchestra have often wished to put on their programmes music that demanded both an orchestra and a chorus; that was interesting, important and sometimes rarely heard, in itself; that had at least an occasional place in the repertories of similar bands and that would have added to the diversity and so to the pleasure of our long series of Symphony Concerts. Oftenest, they have foregone their purpose, because of the embarrassments, artistic, financial and of mere routine, in the securing of assistance from one or another independent choral society.

Many an orchestra in Europe maintains a chorus of its own or helps to maintain one in close alliance with it that it may utilize the singers for music that is both orchestral and choral and that should stand, at intervals, on its programmes. The Symphony Orchestra has long needed such a choral ally, and it is an open secret that at least once in the past, it has made overtures to the Cecilia to that end. They were politely declined; but a single refusal seems no sufficient reason why they should not be renewed. Though only a few years have passed since the proposal was made, musical conditions in this town, and especially the conditions that attend choral concerts, have changed rapidly. Unless they have a peculiar and comparatively isolated public, like that of the Apollo Club or the Händel and Haydn Society, they must contend with the opera, the Symphony Concerts, the ever-increasing swarms of wandering singers and virtuosi in a community that seems to grow more and more indifferent to choral music. Endowed as the Cecilia is, justly distinguished as it is among such bodies, long and honorable as has been its past, interesting as is its present, the public response to its concerts in the last two years has not been encouraging. It is losing its old following; it has not materially gained a new. Its concerts are beginning to come and go in the routine of the musical winter. If half the current reports be true, it is vexed with divided counsels in the ordering of its affairs and its future. It needs to regain its old vitality, prestige, and place in our musical life. Could it better do so than by becoming the allied choir of the Symphony Orchestra? The orchestra needs such a chorus; the Cecilia would share the prestige and the security of the band; and if it lost a little of its individuality, it would not be abating, in association with the first orchestra in America, one whit of its standards. A future would open before it. H. T. P.

Satiety and Satisfaction

Time was when, as soon as the opera season ended, concert givers rushed into the music halls of New York like waters that had been held back by a dam. Nothing of the sort has happened this year; with the exception of Wüllner's farewell on Tuesday night, which closed the musical year 1909-10, no concert of any importance has been given since the Metropolitan Opera Company, which outlasted the Manhattan by a week, closed its doors and departed for the West. Concerts are seldom as popular as operas; and, inasmuch as even the opera had been obliged, during its last few weeks, to rely on Russian dancers for most of its large audiences, the concert-givers wisely concluded that they had better hie them to Europe, where the season lasts four months longer than on this side of the Atlantic.

If the situation shows conclusively that we have had too much music during the last six months, the musicians need not be alarmed, for the conditions were exceptional. For three years New York was able to support two opera houses in addition to the usual number of concerts; trouble came when both the opera companies nearly doubled the number of their performances and the Philharmonic Orchestra at the same time gave considerably more than twice the usual number of concerts. What with the concerts of the New York and Boston Symphony Orchestras, the Russian and Volpe bands, the multitudinous Sunday entertainments at the opera houses, the choral performances, and the recitals of singers, pianists, and violinists, there will still be more than enough music next year. But there will be less of a glut in the operatic and orchestral branches, in which we have tried, during the past six months, to surpass all European cities, quantitatively as well as qualitatively, with some [illegible] results.

It should be borne in mind that the consequences of such over-production would have been the same in London or Paris, Berlin or Munich. Tickets for extra concerts are hard to dispose of everywhere. As Mme. Schumann-Heink once remarked: "The music-lovers of the large German cities set aside a certain amount for concerts each season, and they attend the regular subscription series in their own towns, and won't spend a penny more for anything else." For a year or two it seemed as if extra concerts would in this city attract the public in paying numbers on Sunday afternoons; but during the past season three of our orchestras entered this field, with the usual result—supply in excess of demand, and large deficits for the generous guarantors to make up. [The New York Evening Post.

In London there is always a public for music all the year round. The days when there was practically little music in the metropolis during the winter have long since passed away, and as a result the musical events are to all intents and purposes continuous throughout the year. There are brief intervals at Christmas and at Easter, and the first fortnight in August witnesses little concert-giving, and although there are few individual efforts put forward during September the series of Promenade Concerts at Queen's Hall supplies a musical feature of considerable interest. The tale is once more taken up by the provincial festivals, and by the time they are finished concerts are in full swing in London. In no place in the world is there so much concert-giving as in London, and the custom of the London press in recording the majority of the events gives the practice a prominence it does not receive in any other country. The fact, however, shows the interest in music. Musical events are treated as news of the day, and this is one of the things that go to prove that we are at least a nation interested in music. [The London Morning Post.

Mr. Strube, for the first month, and Mr. André Maquarre for the second, will divide the conducting at the "Pops" this summer. In departure from the custom of recent years, there will be no third leader.

TRANSCRIPT, APRIL 16, 1910

CONCERTS NEXT WEEK

Strauss's "Don Quixote" at the Symphony Concerts for a First Performance in Six Years—Mme. Sembrich's Songs for the Pension Fund Programme Tomorrow Evening — The Boston Orchestral Club Comes with More Unfamiliar Music

It was in the winter of 1904 that Strauss's "Don Quixote" was last played at the Symphony concerts. In the interval two operas from the same composer have come to performance, and another is to follow. "Don Quixote," which is sub-titled Fantastic Variation on a Chivalric Theme, follows the form of an introduction, Theme, with Variations and Finale. In the chronology of Strauss's works it falls between "Also sprach Zarathustra" and "Ein Heldenleben." Its idiom has been described often and in detail; each variation interprets an episode in the romance; the solo violoncello impersonates the knight and the solo viola Sancho Panza.

The novelty of the programme will be a piece for the strings by August Hahn, receiving its first performance in this country. The other numbers will be the overture, scherzo, nocturne and wedding march from Mendelssohn's incidental music to "Midsummer Night's Dream."

The programme for the pair of concerts two weeks hence will consist of Beethoven's first and ninth (choral) symphony, for the second of which the orchestra will have the assistance of the Cecilia Society and soloists.

For the Pension Fund concert tomorrow evening, for which Mme. Sembrich will contribute her services as soloist, the orchestral numbers will be, with the exception of Mr. Charles Loeffler's "The Devil's Villanelle," Wagnerian excerpts: the Preludes to the "Meistersinger" and "Lohengrin," the Overture to "Tannhäuser" and the Prelude and Love Death from "Tristan und Isolde." Mme. Sembrich's numbers are: "Ernani Suvolami," from Verdi's "Ernani"; Brahms's "Wie Melodien zieht es mir"; Schumann's "Aufträge"; Strauss's "Allerseelen"; Jacques-Dalcroze's "L'oiseau bleu," and F. La Forge's "To a Messenger."

BOSTON POST, APRIL 16 1910

Organ Goes on Rampage at Symphony Concert

BY OLIN DOWNES

The performance of Liszt's "Faust" Symphony, for the first time in many years with chorus, was the least of the sensations attendant upon the 22d public rehearsal of the Symphony Orchestra yesterday afternoon in Symphony Hall.

The symphony was well under way when the great organ became possessed of the Mephistofelean spirit of denial. The first movement of the symphony—the "Faust" section—had been given a brilliant performance. Mr. Fiedler took up his baton to commence the "Gretchen" movement, when the organ, recollecting the final conflicting tonalities of "Thus Spake Zarathustra," began to vocalize. Two tones, the one a squeak and the other a groan, sounded simultaneously and continuously. There was a wait of some 10 minutes before the refractory instrument was suppressed. The "Mephistofeles" movement went on in good shape, until it was nearly time for the "chorus mysticus" to be heard, and then a chord kept sounding long after Mr. Fiedler had become discouraged in endeavoring to drown or discourage the tone. Mr. Fiedler was obviously at the end of his patience. The audience, pleasantly disposed, applauded for the movement to finish. At last Mr. Fiedler took courage, and the final pages proceeded without mishap. Previous to the performance this evening, the instrument will be carefully gone over. It is not the first time that it has caused some inconvenience, though never in such a glaringly discourteous manner. The exact cause of the trouble is not known. Either a pneumatic valve was responsible for the "ciphering," or there was some complication in the arrangement of the cable which connects the manual with the wind chest and pipes, for the keyboard was placed at one side of the orchestra, instead of at the back of the stage or directly in front of Mr. Fiedler, as usual.

This was not all. The "Faust" symphony is a work of no mean dimensions. Under ordinary circumstances it consumes 50 minutes and upwards in performance. The delays, on this occasion, brought the conclusion at about 3:55. As the concerts usually conclude by a quarter past the hour, the electrician very naturally concluded that the end was come, and, as the audience poured into the corridors for the intermission, the lights commenced to go out, one set after another. The hall was in darkness, save for the lights which hang suspended over the orchestra, before the mistake was corrected. There was more laughter.

These were by far the most diverting moments of the afternoon, for Liszt's symphony, though containing more than one flash of genius, is upon the whole tedious and boresome. Nor can better things be said of the suite by Roger Ducasse, which was given for the first time in this country. Mr. Ducasse, a pupil, we are told, of Gabriel Faure, has an extensive technic, and in the music heard yesterday he brings his tools with him. The music is modern. It is written with design to fill old bottles with new wine. It is ingeniously, though usually obviously, pieced together. The overture is festive and brilliantly orchestrated, as are the other movements. This music is for the most part forced and arid.

Hearing Liszt's symphony the immense debt that modern composers, from Wagner down, owe that composer, was the more apparent. The first movement of this work is interesting. It is impossible to consider it a symphony, for, in spite of pretence to symphonic proportions and principles, the music is seldom or never symphonic, in the true sense. With all his brilliancy, Liszt very rarely displayed any ability to give a theme genuine development. In the Faust movement climaxes build up and lead to nothing.

A climax should be the flowering, the explosion, of what has gone before. Better to take the other point of view, to consider this as a series of musical pictures. There is much striking material. Never mind if the phrases—most significant, believable, Faust-like phrases—which introduce the section, do make us think of Tristan. They are genuinely expressive, and it is not particularly profitable to waste time in speculation as to the real thief, Liszt or Wagner. Both gentlemen were inhabited by a consciousness new born in that period. Wagner was the greatest musician; Liszt, perhaps, the greatest seer—as witness his successors, to name only two, Franck and Strauss. The two artists benefited by each other.

There are some of the very biggest kind of ideas in this symphony. In writing of Faust, the philosopher and sceptic, Liszt knew whereof he spoke. His portrayal of Gretchen is melodious and milky, the Mephistofelean mockery of the last part is potteringly ingenious and quite futile. And the passages for the chorus are still more flat. They do not, indeed, invite comparison with the great setting of the same passage by Schumann. With the exception of the mishaps mentioned this performance was in the highest degree worthy of Mr. Fiedler and his men. The chorus, too, sang with fine body and sonority of tone. This chorus consisted of members of the Apollo Club, and it was James Rattigan, tenor, who sang the difficult solo measures. These gentlemen are to be heartily thanked for their performance, which made possible a hearing of a very important and comparatively unknown work.

MONITOR, APRIL 16, 1910.

NOTES.

Mme. Sembrich's songs on the program of the Symphony pension fund concert Sunday evening are: Brahms, Wie Melodien zieht es mir; Schumann, Auftrage; Strauss, Allerseelen; Jacques-Dalcroze, L'oiseau bleu, and F. La Forge, To a Messenger. Her aria with orchestra is the Involami from Verdi's "Ernani."

Frank La Forge, Mme. Sembrich's accompanist, comes with her to Boston. Mr. Fiedler's orchestral selections from Wagner comprise the prelude to the "Mastersingers," prelude to "Lohengrin," prelude and love death from "Tristan and Isolde" and the overture to "Tannhaeuser."

The Richard Strauss tone poem "Don Quixote," whchih as not been played in Boston since February, 1904, is the principal number on the Symphony program of Friday afternoon, April 22, and Saturday evening, April 23. "Don Quixote" had its first performance in Germany 12 years ago. It consists of 10 variations on themes denoting the two heroes of Cervantes' novel, the knight Don Quixote and his squire Sancho Panza. The variations describe the incidents in Don Quixote's career of knight errantry in La Mancha of Spain. The encounter with the windmills and with the sheep, the dialogue of knight and squire on the ideal and the real, Don Quixote's vigil, the imagined flight on the wooden horse, the enchanted boat and more things besides are all dealt with in the Strauss program manner. A new work of Augustus Hahn will be produced at these concerts and Mendelssohn's "Midsummer Night's Dream" music will be performed.

The last Cambridge symphony concert of the season will be given in Sanders theater, Cambridge, Thursday evening, April 28, with Willy Hess as soloist. The program includes two of the larger works of the Boston season—Rachmaninoff's "Totesinsel" and Strauss' "Domestic Symphony." Mr. Hess will play the Mendelssohn violin concerto in E minor.

The twenty-fourth and last pair of Boston concerts will be given in Symphony hall Friday afternoon, April 29, and Saturday evening, April 30, when Beethoven's Ninth Symphony will be presented with the Cecilia Society and Mme. Hissem de Moss, soprano; Miss Margaret Keyes, contralto; Bernard von Norden, tenor, and Frederick We[illegible]ass, assisting in the choral finale.

TRANSCRIPT.
APRIL 16, 1910

N ORGAN AND THE SYMPHONY

n Afternoon of Unusual and Amusing Incident at the Symphony Concert—A Vicious and Untamable Organ That Disturbed Liszt's "Faust" and Sorely Vexed Mr. Fiedler and His Men—Lengths, Lights and Light-Mindedness

An organ, at a symphony concert is a vain thing for safety. Since composers will, on occasion, write parts for it, orchestras, on occasion, must provide it. Time was when they gave their concerts under the shadow of a "noble instrument" fixed in his place, oftenest dependable. Few orchestras sit upon such shadowed stages nowadays, and at Symphony Hall in particular, the actual organ is an ignoble instrument. Externally, it is diminutive and ugly to the eye, a mere thing to be shifted about the stage according to the convenience of the day, with a hose pipe trailing away into what Zarathustra called the rear-world. Its tone oftenest is as ignoble as its aspect—a mere organ in its lower and prosaic estate. Its temper—for organs notoriously have tempers—is ignobler still. Every organist, who to his anxiety has had to do with it, has opened it with suspicion and closed it with relief, weary with careful and mistrustful tendence. Like some children, however, such an organ can be most vicious when it is left to itself and most perilous after a long period of seeming quiescence. Now, the organ at Symphony Hall, has behaved itself unusually well these many months, made a show even of sham virtues, and lulled those in charge of it into a false confidence that grew a little careless of what used to be a periodical and minute examination into the state of its "innards."

Yesterday the organ had its part in the finale of Liszt's "Faust" symphony; once more it had been shifted—this time to the extreme left of the stage, beyond the first violins, but well toward the front, clearly visible, and, as the event was soon to prove, clearly audible. Ignoble but quiescent, it stood in its sheath of virtue through the first movement of the symphony. The ensuing pause was longer than usual and impatience seemingly winged its viciousness. Mr. Fiedler lifted his stick to begin the second movement and simultaneously the organ, of its own motion, lifted its voice. It was a two-fold voice, so to say, half-shrill with petulance, half-gruff with sullenness. Quick-eared persons in the audience who dislike the new music, believed that they were hearing a new dissonance, tried to discover whether Liszt had anticipated Strauss or d'Indy, and wondered just how it characterized Gretchen in an Andante Souave. The mere laity pricked up its ears at an unfamiliar sound that no human hand was drawing forth from wood or string or brass; placed it, guessed it, and smilingly craned its head to see and hear. Mr. Fiedler did not smile; while Mr. Marshall, the organist, disappeared to suppress behind the scenes the fit of temper that had seized his instrument. The restraining process took time.

At length the symphony proceeded, but with the experienced and therefore mistrustful Fiedler casting nervous side glances at the tamed organ, and with his men beginning to be as nervous as he. The second movement—of "Gretchen"—flowed its course; the third movement—of "Mephistopheles"—went its ironic and acrid way. The moment of transition came, the moment dear to the word-painting commentators: "The music ascends in the violins, grows softer and softer; the oboe sings the Gretchen theme. The vision quickly fades. Again an outbreak of despair; and then things grow more and more desperate, till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and, indeed, transports us from the abode of mortal man to more ethereal spheres." But the organ would have none of them. The inferno of its own entrails cried out in protest; and lifted its voice in a sustained and mounting wail. A classicist behind us said it "ululated," and presumably the word described the sound. The audience, being human, craned and tittered; Mr. Fiedler rapped the band to silence, tossed his stick on his music-stand and in three strides almost was out of the door seeking the organist. If a passing look could annihilate wood and metal, the organ would have fallen into shreds and splinters as he passed.

A long and excessive pause as Wagner's stage directions say, ensued, in which the murmurings of the organ gradually stilled themselves. Mr. Marshall once more took his place before it—grim; and Mr. Fiedler—grim, too—resumed the finale. Then the choir of the Apollo Club for the chorus and Mr. Rattigan for the tenor passages, bore orchestra and conductor, symphony and audience to the end. There was a hearty burst of applause; over it rose a burst of chattering tongues such as the afternoon concerts have not known in many a day; and then suddenly, to cap the climax, the hall was in the semi-darkness that usually shrouds it. The hour was four; the organ had lengthened the "Faust" symphony by many minutes; an innocent electrician had believed the concert ended. An unusual number of the audience took the hint and departed; Ducasse's new suite went its way between a conductor and a band who were plainly glad to have done and to whom his daring 15-8 and 11-8 and 7-4 and 5-4 time-signatures may plausibly have seemed the final vexation of a freakish day. It was a day for record not for reviewing. That shall come after the concert tonight. Meanwhile the organ is receiving what the policeman who orders traffic was sure it needed—the third

GLOBE-
APRIL 16. 1910.

"FAUST SYMPHONY."

Liszt's Movement Played by Fiedler's Men.

Suite Francaise by Ducasse Given Its Premiere in America.

Two works comprised the program at the Symphony rehearsal yesterday afternoon: Liszt's "Faust Symphony in Three Character Pictures (after Goethe)" with a male chorus from the Apollo club, James H. Rattigan solo tenor and Mr Marshall organist, and a Suite Francaise in D major by Ducasse, for the first time in America

The three divisions of the symphony, "Faust," "Gretchen" and "Mephistopheles," do not betray symphonic form in their relation to each other, and with the exception of the first, in their structure as individual movements. "Faust" does follow the general plan of the usual divisions of exposition, working out and recapitulation.

The composer's purpose was to write music which should describe or characterize these three individuals, after the fashion in which Goethe wrote of them. One might say that Liszt had written three tone-poems or "character pictures," instead of a symphony. His music, however, is much inferior in vitality, imaginative sweep, coherence and communicating appeal to "The Preludes" or even to his "Hungarian Rhapsodies."

The thematic material of the "Faust" is not itself at fault. The opening theme with its two ascending tritones is not unlike the groping, despairing Faust, nor is the oboe's strained downward skip of the major seventh in the second unbecoming to his laboring mind. There is another theme descending step-wise that breathes of longing, and another which speaks manfully and with resolve in the trumpet, and later with much bombast and pomp in all the brass.

In the use and development of this subject matter there is a lack of completeness, directness or conviction of statement.

The "Gretchen" division has character, but does not fully characterize. It is sweet, mild, inocuous music, with the prettiness of flowing curves of gracious melody as far as Gretchen herself is concerned. In the light of such an atmosphere it is difficult to explain the perturbed and self-absorbed seriousness which beclouds the entrance of Faust, after the version of Goethe.

For his third division, devoted to Mephistopheles, Liszt has evolved a pregnant and subtle psychology. Instead of setting up his arch-fiend in the clouds to declare his colossal impudence by hurling puny threats at Omnipotence as does Boito in his opera "Mefistofele," Liszt makes him the evil spirit of Faust's own life.

His psychology is better than his reduction of it to music. It would be curious and diverting after the innocent and amiable unsophistication of the Gretchen music, to hear a daring and riotous perversion of the Faust themes according to Liszt's plan for this movement, but with the exquisite keen-bladed satire and sardonic malevolence worthy of the prince of negation, and not with merely the lukewarmness of mischievous chatter.

And yet, strange to say, this music raised the devil with the organ. Yesterday afternoon shortly before the chorus was to sing, the noble instrument raised its voice in one prolonged, lusty note of protest. Mr Fiedler was obliged to stop the performance until the speaking tone could be stopped.

The final music of the male chorus lifts the hearer into a hight of quietude, serenity and contemplation far above the stress of the world. The choir from the Apollo club sang in all ways acceptably. Mr Rattigan performed the small solo part smoothly and with good intonation.

Mr Fiedler read the work throughout with care and spirit. He did much to give significance and color to waste places. The orchestra met the terrific difficulties of the work successfully.

Roger Ducasse, about whom the dictionaries are as yet reticent, was a pupil of Faure and, as the program book also says, was winner of the second "grand prize" at the Paris conservatory in 1902.

His new work is full of vivacity and nervous energy. The overture of the first movement is bright piquant and the best sustained in interest. The Bourree of the second movement is dainty, quaint and delicate.

A recitative and air with agreeable melody for clarinet and English horn and a somewhat stilted and pompous Minuet conclude.

BOSTON JOURNAL
APRIL 16, 1910.

CIPHER BLEATS IN MIDDLE OF SYMPHONY

Trouble With Organ Nearly Breaks Up Concert and Causes Titter.

APOLLO CLUB'S WORK PLEASES AUDIENCE

"Suite Francaise," Played for the First Time Here, Proves a Scholarly Composition.

A little cipher is a dangerous thing. It almost broke up the Symphony concert yesterday afternoon. This particular "cipher," as organists call it when the organ blows itself, began with a plaintive bit of treble just before the second movement of Liszt's "Faust" symphony, the first number on this week's program. Conductor Fiedler gave an inquisitive look over toward Organist Marshall. A smile ran over the audience; then a titter. Finally Mr. Marshall withdrew, and so did the cipher.

But alas and alack, they both came back for the third and last movement. In the most impressive measures—in the famous tone picture which has been likened to the "rolling and shifting of clouds"—the cipher bleated out once again, and more plaintively than ever. Mr. Fiedler rapped sharply on his desk and the orchestra stopped. Such interruptions do not happen more than once in a dog's age. It sounded scandalous. The audience applauded Mr. Fiedler sympathetically as he hurried to and fro. Mr. Marshall withdrew again, and the symphony was resumed, this time continuing through to the end without more ado. The delay brought this first number to a close at just 4 o'clock—the latest intermission in recent years.

The performance, however, was splendid. The Apollo Club sang the "Alles Vergaengliche," which forms the conclusion of the work, in English—and sang it beautifully, as might have been expected. James T. Rattigan was the tenor soloist.

Roger Ducasse's "Suite Francaise," played for the first time on this side of the ocean, was the concluding number. It proved to be a scholarly and spirited composition.

Next week August Halm's symphony for string orchestra will be performed for the first time in America. Strauss' "Don Quixote" and Mendelssohn's "Midsummer Night's Dream" music will be the other numbers.

HERALD,
APRIL 17, 1910—

The Pops.

Gustav Strube will be the first conductor of the Pops, which begin at Symphony Hall on Monday evening, May 2. Mr. Strube says that he has secured some new and attractive music for the concerts, and of course all the latest musical successes will be presented on the programs. Andre Maquarre, who had such great success last year in his first season as conductor, will follow Mr. Strube.

Pension Fund Concert.

The second and last concert for the benefit of the Boston Symphony Orchestra Pension Fund will be given in Symphony Hall tonight. The prospects are that this second concert will show Symphony Hall filled to its utmost capacity, which is a matter of congratulation, for the Pension Fund which has been organized by the members of the orchestra and derives its chief support from the two concerts given each season, is not the least important factor in making the orchestra what it is.

The program is attractive, Mme. Sembrich has generously volunteered her services at great personal inconvenience, for she comes to Boston especially from the West and returns to the West after the concert. She will sing an aria and five songs with piano, bringing the programe to an end with the latter. The aria will be "Ernani Involami" from Verdi's "Ernani". Mr. La Forge accompanist, also gives his services. The songs will be Brahm's "Wie Melodien Zieht es mir"; Schumann's "Auftaege"; Strauss's "Allerseelen"; Jaques-Dalcroze's "L 'oiseau bleu"; and La Forge's "To a Messenger". Between the aria and the songs Mr. Fieldler has placed the "Devil's Villanelle" by Mr. Loeffler,. The first part of the program will be devoted entirely to Wagner. The selections are the Prelude to "The Mastersingers of Nuremberg"; Prelude to "Lohengrin"; Prelude and "Love Death" from "Tristan and Isolde"; Prelude to "Parsifal" and the Overture to "Tannhaeuser".

ADVERTISER.
APRIL 16, 1910

"FAUST" SYMPHONY AND A ROGER-DUCASSE SUITE

THESE MAKE UP THE SYMPHONY PROGRAMME

Apollo Club Assists in the Liszt Work—A Couple of Mishaps During the Afternoon.

By Louis C. Elson.

PROGRAMME.
Liszt. "Faust" Symphony.
Roger-Ducasse. Suite Francaise.

The list looks short, but if the reader is at all acquainted with Liszt's "Faust" symphony he will know that this work is a concert in itself. It is not a work, however, that is holding its own. Compared with such a symphonic poem as "Les Preludes" it seems rather faded, but it is brilliant in tone coloring, ingenious in figure treatment and at times attractively melodic, at all events more so than many of the modern works of its size and scope.

The first movement, picturing Faust, is largely occupied with the ambitious and military side of his character, and does not dwell much upon his amatory entanglements. The second movement is the gem of the work, and portrays the simplicity and trustfulness of Marguerite or "Gretchen." Here there is directness of melodic structure and a tone-picture that is not only quite intelligible, but attractive as well. Metaphysics or Ethics enter into the third movement, which is devoted to Mephistopheles.

By a stroke of genius Liszt refrains from giving definite new figures to Satan, but evolves the greater part of the movement from parodies and mockeries of preceding themes of Faust. It is a vivid way of suggesting that Satan cannot construct but can only demolish. The pure and innocent themes of Gretchen are, however, beyond his power. The end brings in a chorus to words of Goethe, a fitting climax poetically, but not as great musically as some preceding portions of the work, being chiefly a "rechauffee" of the "Gretchen" theme.

There are many chromatic passages in the movement and much "obbligato." It is not welded together, but sounds rather heterogeneous. There is neither the Wagnerian beauty of "leit-motiven," nor their exquisite development, in the work.

But it must be borne in mind that Liszt was the pioneer. He was the precursor of many Wagnerian ideas. How much Wagner borrowed from him may easily be studied in this symphony. The Slumber music from "Die Walkure," the "St. John's Day" figure, from "Die Meistersinger," and many other acquaintances may here be met with. Per Contra, Liszt owes considerable to Berlioz. The whiff of purity (the "Gretchen" theme) in the midst of the Satanic atmosphere of the third movement, may have been caught from the religious theme of the monks which Berlioz introduces in the orgie of the Finale of the "Childe Harold" symphony, while the parody of lofty themes by Satan is a replica of the idea which dominates the finale of Berlioz's "Symphonie Fantastique."

The first movement was especially well played in the heroic touches. The "Gretchen" was dawdled a little and had as little backbone as a jelly-fish. Nevertheless its chief theme was beautifully interpreted. The counterpoint of the Finale was clearly defined and everything was going well, when—at the very climax—the organ began "ciphering." Possibly the instrument thought that, in a modern symphony, a few notes more or less made no great difference, and therefore started an improvised organ-point of its own. As a consequence there was a "lunga pausa" before the chorus could enter. A little later "the lights burned blue," or at least they went out, so that the Mephistopheles movement was full of appropriate pranks.

When the chorus did enter (it was a delegation from the Apollo club) after repairs had been made, it sang very steadily and beautifully, and the solo tenor, Mr. James H. Rattigan, gave a very artistic interpretation of his melodious numbers. But the contretemps must have been a terrific strain upon Mr. Fiedler, and it could not have happened at a worse moment. The audience tried to express its sympathy by much applause.

Roger Ducasse is a new name to Boston audiences, so new that it will be sought in vain in the latest Grove and Riemann biographical dictionaries. He is, as the name indicates, a Frenchman, and his composition is in the modern French school. Ducasse is quite a young Parisian and a pupil of Faure. He promises well. He has already won the second "Prix de Rome" and has composed some worthy orchestral pieces. But there is yet considerable difference between Dukas and Ducasse—the French might say that the latter is the feminine of the former.

The overture of the "Suite Francaise" was the best part of the work. It was melodious yet finely developed. We welcome a young Frenchman who does not drag us through the brambles and unfold unsolvable mysteries with each new composition. The Gallic love for the wood-wind instruments was made apparent in the first two movements. Piccolo and flute were especially prominent and especially well-played.

There was a Bourree that no Auvergnat could dance to, but it was bright and capricious music all the same. The Suite tapered off a trifle towards the end. Ducasse showed a mastery of the large orchestra, but every modern composer does that. No one nowadays dreams of writing even a Cradle-song without trombones, tubas, gong, cymbals, half a dozen kettle-drums, etc. The so-called "classical score" seems gone for good.

It may have been the mishaps of the concert, or it may have been the glitter and romance of the Liszt symphony, but the Suite on this occasion seemed something of an anti-climax. It may make a much better impression tonight. It is certainly good music.

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BOSTON HERALD, APRIL 16, 1910.

MUSIC OF DUCASSE HEARD HERE FIRST

Suite Francaise, Played by the Boston Symphony Orchestra at Rehearsal, Has Been Given Nowhere Else in America.

By PHILIP HALE.

The 22d public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. The program was Liszt's "Faust" Symphony and Ducasse's Suite Francaise. The orchestra was assisted in Liszt's Symphony by members of the Apollo Club and James H. Rattigan, tenor.

Roger Ducasse's Suite was played for the first time in America. It is said that he is a step-son of Gabriel Faure and some hint at a closer relationship. However this may be, as a pupil of Faure, he took the second "Prix de Rome" in 1902. Small pieces by him have been performed in Paris during the last six years, but he blossomed out in 1909 when his Variations on a Serious Theme for orchestra were performed at a Lamoureux concert in Paris, and this Suite was played twice at a Colonne concert. The Variations will be heard here next Tuesday at Mrs. Hall's concert. Choruses by him were produced last month at a Lamoureux concert. With Faure, Aubert, Caplet, Hure, Koechlin, Ravel, Schmitt and others, he has recently founded the "Societe Musicale Independante," a society that purposes to give five concerts this season, beginning April 20, in which compositions for orchestra and chamber music will be played without regard to style or school. These concerts are especially for the benefit of young composers, but interesting works of the past will not be excluded.

This Suite contains an overture, a bourree, a recitative and air, and a minuet. The music is not pretentious. It seems as though the composer had endeavored to modernize in an extreme degree the archaic suite. The overture, for instance, begins with a pompous theme after the manner of Handel, but in the development of the theme Ducasse is soon ultra-modern in harmonic progressions and general spirit. Nor has the Bourree the rough and stamping character of the old dance. The chief theme is rather delicate and the treatment and the instrumentation are carefully searched out. These two movements are the most distinguished of the four.

The recitative was played without marked expression by the first clarinet. The air, written preferably for an oboe d'amore, but given in the absence of this instrument to the English horn, is suave. The continuation of this air admits of more expressive treatment than it received. The finale, a minuet, has some pleasant pages, but as a whole it is too mannered, and the changes in tempo—15-8, 11-8, 7-4 and 5-4—do not add to the effect. The chief feature of this suite is its instrumentation. In the minuet there are singularly effective passages for trumpet.

The performance of Liszt's Symphony was seriously marred by the unruly behavior of the organ, which ciphered badly, once in the extraordinary passage which Wagner stole with both hands and without remorse. There was added irony in the fact that a workman was at the time in the organ to ensure a perfect performance.

The interruption and delay were annoying to the conductor and the audience, and the effect of the symphony was impaired thereby. Nevertheless the music made a profound impression and the audience was demonstrative in appreciation.

The symphony was an extraordinary work at the time it was written, and it is still extraordinary in structure, in poetic thought, and in charm and brilliance of expression. It led the way to the ultra-modern symphony. It furnished thematic and harmonic material to many now held up as great, especially to Wagner. Not only are there reminiscences of Liszt's music in "The Valkyrie" and in "Parsifal," but the manner of Liszt—manner, not mannerisms—influenced Wagner profoundly, as it influenced Franck and Saint-Saens. The "Faust" symphony, misunderstood and neglected as it was for years, even today not fully appreciated by many and openly flouted by hidebound conservatives, made possible the music of the present that is of real value.

Furthermore, in this "Faust" Symphony there is true characterization without a minute and impertinent program. The movement "Faust" is deeply thoughtful, philosophic, yet restless with the restlessness that cannot find satisfaction in this world. "Gretchen" is not only beautiful and pathetic as music; it typifies the qualities of womanhood that have made Goethe's heroine stand apart enskied from her sisters. In "Mephistopheles" there is no vulgar pantomime music, no music for a devil to appear through a trap door, no shrill whistling on the fingers and no Meyerbeerian pomp of brass as in Boito's "Mefistofele"; but the metamorphoses of Faust's themes are the expression of the Spirit that denies the fiend's archhook. Especially ironical is the transformation of Faust's triumphal motive that is given in its glory to the brass and afterward debased in the dust.

There is perhaps a time in the life of every concert-goer when he judges Liszt by music that has pseudo-grandeur, a species of sentimental religious feeling, and a naivete that is artificial. As years go by the concert-goer learns to differentiate between Liszt the virtuoso and Liszt the artist, as by reading the volumes of Liszt's correspondence that have been published lately he learns to respect and admire the man himself, eager for the welfare of others, unselfish, generous with time, influence and his purse. The years go by and the fame of Liszt grows more and more brilliant. Surely the composer of the "Faust" Symphony must be ranked beyond doubt and peradventure with the immortals.

The members of the Apollo Club gave excellent assistance in the final mystical chorus.

MONITOR,
APRIL 23, 1910.

FIEDLERS TO SAIL EARLY NEXT MAY

Mr. and Mrs. Max Fiedler sail for Germany on Thursday, May 5, from New York. They will go directly to their home in Hamburg, where they expect to be until late in the summer, when they will probably go to some watering place on the seashore to spend a holiday of a month or so.

They plan to sail for this country on Sept. 20, which will bring them to Boston on Sept. 27. Willy Hess and his three daughters sail on May 4 for Hamburg and they go direct to Berlin, for Mr. Hess' duties as the head of the violin department of the Royal Academy of Music begin this spring, and he will spend the greater part of the summer in Berlin teaching.

BOSTON GLOBE—APRIL 17, 1910.

MUSIC AND MUSICIANS

Pension Fund Concert This Evening.

Why Fund Was Formed, What It Has Done for Symphony Men.

"Trovatore" at the Opera House—Current Gossip.

The second and last concert for the benefit of the Boston symphony orchestra pension fund is to be given tonight, and the prospects are that Symphony hall will be filled, which is a matter of congratulation. The pension fund, which has been organized by the members of the orchestra and derives its chief support from the two concerts given each season, is not the least important factor in making the orchestra what it is, one of the best in the world.

The fund, which was started in the season of 1903-04, is derived from three sources, the special Sunday night concerts by the orchestra, quarterly dues paid by the men and gifts from friends. Of the latter between three and four thousand dollars have been contributed.

At the establishment of the fund it was arranged that by paying up the equivalent of 10 years' dues the members of the orchestra at that time could then become entitled to its benefits in the event of disability or other cause to prevent further active service. Elligibility at the present time consists in having served 10 years as a member of the orchestra with no delinquency in the payment of dues.

Pensions are paid only when a man is incapacitated for further service and is honorably retired. The amount of his pension is proportionate in size to the length of his term of active membership. A member having played for 25 years will naturally receive a larger pension when retired than one who has served but 10. There are 15 pensions now being paid from this fund.

The management of the orchestra endeavors to give contracts to the men of from 36 to 40 weeks, and to provide summer engagements in so far as is feasible. This makes possible the longest season of any orchestra in America. In addition to the 24 pairs of concerts played at home, there are the five trips south and one west.

There are "extra" engagements arranged for the men, as for the band of 50 or thereabouts, which, under Mr Strube's direction, accompanies eminent singers or plays incidental music [illegible] as at the Ben Greet performances of "Midsummer Night's Dream" and "The Tempest." There [illegible] Pops"—this year to last [illegible]—which furnish employ-

Perhaps to some orchestral musicians, a chair in the Boston symphony orchestra is the pinnacle of worldly glory and emolument. The honor of membership is gratifying, but man cannot live upon honor alone. While salaries commensurate with the commercial value of such service, are paid, it is difficult for an orchestral player to save any great proportion of his earnings.

Furthermore, an objectionable feature in this career is its short duration. The average length of time in which a man is able to hold and retain his efficiency in this orchestra is from 20 to 25 years. This applies more particularly to the strings.

The tremendous demands of modern music upon the embouchure of the horn player today reduces the period of his practical usefulness to from 15 to 20 years, which is a generous limit.

With a rehearsal four mornings of the week and concerts Friday afternoon and Saturday evening, the greater part of the musician's time is consumed by the orchestra and its requirements. There is no restriction placed upon the teaching which the members do privately, but the playing for balls is prohibited and outside playing in general must first gain consent of the manaiement.

Perhaps the most pathetic feature of the life of a man who devotes his best years to aid in upbuilding and maintaining the prestige of such an organization as the Boston Symphony orchestra is the fact that when his term of usefulness is over he is fitted for little else. He may teach, but there is comparatively little demand for the teacher of the oboe, the bassoon, the horn and other brass, and the more the pity that it be true.

To help solve the problem of caring for the men of the orchestra who have served through the prime of life and are retired, the pension fund has been established. No part of the orchestra's yearly calendar is so deserving of interest and patronage.

The program tonight is very attractive, all the more so since Mme Sembrich has generously volunteered her services at great personal inconvenience, for she comes to Boston especially from the west and returns to the west after the concert.

She will sing an aria and five songs with piano, bringing the program to an end with the latter. The aria will be the famous "Ernani Involami," from Verdi's "Ernani," one of the bravura pieces which she has made quite her own. In her songs she will have as accompanist Mr F. La Forge, who is also giving his services.

The songs will be Brahms' "Wie Melodien zieht es mir," Schumann's "Auftrage," Strauss' "Allerseelen," Jacques-Dalcroze's "L'Oiseau Bleu" and F. La Forge's "To a Messenger."

Between the aria and the songs Mr Fiedler has placed the "Devil's Villanelle," by Mr Charles Martin Loeffler, one of the most admired composers of this city and for many years a member of the orchestra. The first part of the program will be devoted entirely to Wagner. The selections are the prelude to "The Mastersingers of Nuremburg," prelude to "Lohengrin," prelude and "Love Death" from "Tristan and Isolde," prelude to "Parsifal" and the overture to "Tannhauser."

Symphony Concert Season Closes After Next Week.

For the first time in six years patrons of the Symphony concerts this week will hear Richard Strauss' tone poem, "Don Quixote." It was played in February, 1904, by Mr Gericke and has not been repeated since. "Don Quixote" was written in 1897, thus falling between "Also Sprach Zarathustra" and "Ein Heldenleben," and it had its first performance in Cologne March 8, 1898, under Franz Wullner. The first performance in the United States was by the Chicago orchestra under Theodore Thomas, Jan 7, 1899.

The first number on the program will be a novelty, not only to Boston but so far as is known to America. It is a symphony in D-minor for string orchestra, a short piece, by August Haln. The second part of the program will be devoted to Mendelssohn's incidental music to "A Midsummer Night's Dream," the overture, nocturne, scherzo and "Wedding March."

The last program of the year will bring Mr Fiedler's second performance of Beethoven's ninth symphony, in which the orchestra will have the assistance of the chorus of the Cecilia society and a quartet comprised of Mme Hissem de Moss soprano, Miss Margaret Keyes contralto, Mr Bernard von Norden tenor and Mr Frederick Weld bass.

Symphony Hall "Pops."

Gustav Strube wil be the first conductor of the "pops," which begin in Symphony hall Monday evening, May 2. Mr Strube says that he has secured some new and very attractive music for the concerts and of course, many of the latest musical "successes" will be represented on the programs. Mr Andre Maquarre, who had such great success last year in his first season as conductor, will follow Mr Strube.

BOSTON HERALD,
APRIL 18, 1910.

OVATION TO SEMBRICH.

Audience at Symphony Orchestra Concert Enthusiastic in Applause.

The Boston Symphony Orchestra gave a concert at Symphony Hall last evening in aid of its pension fund. Mr. Fiedler conducted. Mme. Sembrich, who had generously offered her services for the occasion, was the soloist.

The program was as follows: Wagner, Preludes to "The Mastersingers," "Lohengrin," "Parsifal," Prelude and Love-Death from "Tristan and Isolde," overture to "Tannhaeuser"; Verdi, aria, "Ernani Involami," from "Ernani"; Loeffler, "The Devil's Villanelle" (organist, Mr. Marshall); songs with piano—Brahms, "Wie Melodien"; Schumann, "Auftraege"; Strauss, "Allerseelen"; Jaques-Dalcroze, "L'Oiseau Bleu"; La Forge, "To a Messenger." Mr. La Forge played the piano accompaniments.

The public, always generous in support of these concerts, had responded last evening in such numbers that the hall was crowded; for besides the interest in the orchestra and its pension fund, there was a general eagerness to hear Mme. Sembrich before she made her threatened final departure from our concert stage.

The program was so oddly arranged, beginning with the Wagner preludes and ending with the group of songs, that it gave the impression of two complete concerts of different natures. It was a happy circumstance, however, that Mme. Sembrich should have ended the concert by singing these songs—to which she added others—for her performance of them was wholly delightful and characteristic. Mr. La Forge played admirable accompaniments.

The occasion was not one that calls for critical comment, for it was a scene of enthusiasm that rose steadily to a climax. The greeting accorded the singer was full of grateful cordiality; a personal atmosphere was quickly established, and was intensified by the intimate nature of the group of songs and by the graceful informality of the singer. The scene at the end of the concert was an unusual one, for the final applause, usually perfunctory, was one of tumult and shouting.

Prudent suburban dwellers, in reckless oblivion of the last train, remained in their places and the singer was recalled again and again, and was prevailed upon to add several encore numbers. The orchestra joined its tribute to that of the audience, rising as Mme. Sembrich was recalled. The interchange of courtesy and good will may well have been gratifying to both singer and orchestra.

BOSTON GLOBE
APRIL 18, 1910

FOR PENSION FU[illegible]

Symphony Orchestra G[illegible] Notable Concert.

Mme Sembrich Given an O[illegible] and Flowers in Profusi[illegible]

An audience which filled Symp[illegible] hall to the last seat and the [illegible] room along the outer aisles [illegible] the last pension fund concert of [illegible] season last night and heartily ap[illegible] plauded Mme Sembrich, [illegible] and the men.

Mme Sembrich was given a re[illegible] tion, not the least sign of wh[illegible] a huge basket of american [illegible] roses too large for her to [illegible] a bouquet of the same flowe[illegible] filled her arms.

Mr Fiedler had arranged [illegible] program close with a group [illegible] by Mme Sembrich as a [illegible] the inevitable demands for [illegible] which would stay all further [illegible] At its conclusion the audi[illegible] mained seated, with no [illegible] thought of anything else t[illegible] clapping of hands. The men [illegible] the orchestra remained in the [illegible] to a man, Mr Fiedler in the c[illegible] leading in the applause.

It was an impressive sight, [illegible] of good-fellowship and eager [illegible] tion of pleasure had been [illegible] the air throughout the evening [illegible] shown itself in the cordial [illegible] tion both to band and conductor, [illegible] it came now to its fullest [illegible]

Mme Sembrich returned to [illegible] form time after time, both wi[illegible] La Forge, her accompanist, and [illegible] him, until finally the audience [illegible] three additional songs and [illegible] no less grateful than the singer [illegible] happy to grant them. They were [illegible] Open Secret," by Huntington Wo[illegible] the waltz "Primavera," by [illegible] Strauss, ever associated with [illegible] Sembrich, and finally "The Year [illegible] the Spring," by Mrs Beach.

Mme Sembrich had made a long [illegible] ney from the west to give her s[illegible] at this pension fund concert, [illegible] tribute paid her both by orchestr[illegible] audience will remain a memorab[illegible] beautiful one.

In this day of haste to declaim [illegible] and moods upon the lyric stage [illegible] even in the recital of songs, to im[illegible] them by the employment of [illegible] which include almost anything [illegible] everything but the knowledge [illegible] to sing—in such a time, it is [illegible] hear an artist who after the [illegible] which Mme Sembrich has enjoyed [illegible] still produce a tone which has [illegible] can measure the curve of a phras[illegible] keep the beauty of its contour, an[illegible] use these means of singing as we[illegible] an ardent temperament and a [illegible] cious personality to interpret a s[illegible]

The orchestra played with an u[illegible] zest and brilliance, while Mr Fi[illegible] conducted with a marked displa[illegible] emotional quality.

The five Wagnerian preludes [illegible] given below, were a thoroughly [illegible] able group. There were templ[illegible] were reason for surprise at time[illegible] the beauty of the tone quality [illegible] orchestra has not recently been [illegible] apparent.

The program may be summar[illegible] follows: The orchestra played the [illegible] ludes to "The Mastersingers of N[illegible] berg," to "Lohengrin," to "Tristan [illegible] Isolda" with the Love Death fro[illegible] same), and to "Parsifal" and the [illegible] ture to "Tannhauser," all by Richard Wagner. The orchestra also played "The Devil's Villanelle," by Mr Loeffler.

Mme Sembrich sang these songs: [illegible] "Ernani involami," from Ernani (with orchestra); Wie Melodien zieht es mir," Brahms; "Ruftraege," Schumann; "Allerseelen," Strauss; "L'oiseau bleu," Jaques-Dalcroze, and the "To a Messenger," by Mme Sembrich's admirable accompanist, Frank La Forge.

Loeffler and Strauss Head Symphony Programs

An Ultra-Modern's Appreciation of Music of Today and Yesterday—Strauss as Seen by Various Contemporaries

This evening at the pension fund concert of the Symphony Orchestra, Charles M. Loeffler's "Villanelle du Diable" will figure on the programme. This singular piece has caught the public fancy as no other composition of Mr. Loeffler's. In addition to the phantasy and the characteristic subtlety of the composer's style, there are the incisive rhythms, the clear-cut ideas, the bristling instrumentation. The piece, as we now know well, is inspired by verses of Rollinat, and it is a fascinating expression of one side of the composer's mentality.

From that corner of the world known as Medfield, Mass., Mr. Loeffler has put the sharpest of wedges into modern musical progress. There is no more conscious composer of conscious music today. If Mr. Loeffler were accused of taking an attitude in his very ingenious scores, he would in all probability answer, "Of course."

In a recent conversation he made passing mention of his artistic creed: A composer constructs and perfects an individual style only after long and patient research, and assimilation of music of all schools. Original expression comes as the result of the most careful forethought. The fact that such poets as Verlaine and Baudelaire were persecuted for their ultra-sophistication and their fear of the obvious is the strongest possible proof of their supremacy as artists.

Yet Mr. Loeffler does not put Richard Strauss in the highest rank as a composer, and this chiefly because Strauss is not a born creator of beautiful themes. In this Strauss is far behind Wagner, and even Weber. "Weber," said Mr. Loeffler, "who as a composer is not particularly congenial to me, has written some perfectly tremendous melodies—melodies which are as great today as on the day they were written—before Wagner, before Liszt, before Berlioz, before Strauss. And then, when does Strauss attain what may be called the ecstacy of music. Wagner is continually nourished by such inspiration—the ecstasy of passion in 'Tristan,' the ecstasy of humor in 'Die Meistersinger.' The day is not far off when Strauss will be by no means as astonishing as he is today. Think of how we advance. 'Tristan and Isolde'—what young musician of the present generation does not love it and live in it? Yet when that music was first heard it was considered impossible. Berloz said to Wagner, 'We are good friends, but I do not understand you.' Who does not understand 'Tristan' nowadays? Soon Strauss will be quite as great a composer of music."

Then Mr. Loeffler spoke of Debussy. A man, he says, who has surely more acute perceptions of nature than almost anyone living, as well as an amazing faculty for putting such perceptions on paper. "If it were possible to hear the grass growing, I am sure Debussy would have long since set it to music." Unfortunately, perhaps, Debussy's artistic realm is small, though of wondrous beauty within its limits. As for "Pelleas et Melisande," it is Debussy's good fortune that his musical idiom fits so well with Macterlinck's philosophy and prose. You could take, says Mr. Loeffler, any of the good small pieces, such as the piano piece, "Reflets dans L'Eau" and others, stick them into the score of "Pelleas," and the difference would be hardly perceptible.

Where Debussy is impressionistic, D'Indy is constructive. That man is a fanatic, a figure of the 14th century, a Torquemada, whose zeal for the cause is all-consuming, for he will write ugly music in the cause of righteousness. And it is at D'Indy's School, the Schola Cantorum, that the students in compositions are taught to analyze a theme for its possibilities, before setting out on the thorny symphonic path. They examine their themes as they might the spots in a potato under a magnifying glass. But it is chiefly Franck and D'Indy, up to date, who have been successful in writing symphonies in the cyclical form.

"Certainly modern music is amazing," said Mr. Loeffler, "but do you know the music of the fifth or sixth centuries? I question whether any greater music has been written since. Of course, there have been many developments in form and means of expression since then. Bach came, Bach, the great architect. He said 'I must have a beam here, a support here,' etc. He built his marvelous tonal edifices, and happy to say, this greatest of modern musicians did not lose his heart in the process. Mozart and Haydn, great formalists—especially the latter, came on the scene. Then Beethoven, who opened new mental and spiritual windows for the writers of music. Since that day, we all know the remarkable rapidity with which music has progressed.

"I have an advantage over all of the younger men, though, in my schooling. There is too little real knowledge and appreciation of Mozart today. You want to be hurt by the intensity of present-day music. The way will come when a small and perfect work of Mozart will mean more than all of the symphonies of Tschaikowsky. Mozart should be studied with the utmost attention. Of course he had his weakness. He was one of the facile composers, and when he was at loss for an idea, simply ran up and down scales. But, on the other hand, his originality is often astounding. You may turn over 20 pages and slam the book together. At that moment I may say, 'but look here. This could have happened yesterday.'" He went to the piano and commenced to play the famous passage which accompanies the appearance of the statue in "Don Giovanni."

"Mozart is greatest in his operas. He is unexcelled as a dramatist." And when it was objected that even in his operas Mozart was the slave of formulas of his period the reply was: "And if Shakspere were writing plays today I suppose you would reproach him for using the word 'and' so many hundred times."

Haydn was perhaps a greater man than is commonly supposed. For one thing he was great enough at one time to break through his environment and see a foreign land—England. Thus he benefited himself enormously. This, no doubt, was also pretty remarkable for the clarifying and the development of Wagner's transcendent genius. There was Schumann, who was the very flower of all that was best in the German spirit, spoiled by a mediocrity—Mendelssohn. "Can you think of it? Schumann was kneeling at Mendelssohn's feet. Mendelssohn was kind enough, and he exerted all his learning and his will to keep his erratic friend in the strait and narrow path of musical righteousness. But how often did he say to himself, 'If I had only thought of that?'"

Mr. Loeffler, who has just recovered from a serious illness, is now composing at Medfield, but he will not tell what.

Richard Strauss' tone poem, "Don Quixote," will be played at the Symphony concerts of this week. The work has been heard once in this city, in 1904, under Mr. Gericke. It was then violently discussed and criticised. The piece was first performed at Cologne in 1898. Of all Strauss' tone poems, it is probably the least known and the least generally appreciated. How will it sound to us, now that we know the "Heldenleben," the "Sinfonia Domestica" and the ne plus ultra "Elektra"?

It may here be said that Mr. Loeffler thinks highly of many pages of "Elektra." He believes, moreover, that Strauss, who remained for many years a traditionist at bottom, has in "Elektra" finally thrown off the shackles of previously acquired learning and spoken for himself. The position that "Don Quixote" holds among the symphonic poems is not unparalleled by the place of "Elektra" in music-drama. Both represent the apparent limits of descriptive art in music; both dispense with sensuous beauty without a thought, provided only that the passages be faithful to dramatic or psychological requirements. Both again summon up the dread question of esthetics: How far lie the legitimate boundaries of one art as opposed to those of the kindred arts?

Strauss calls his sublimely audacious composition, "Don Quixote" (Introduction, Theme with Variations, and Finale); Fantastical Variations on a Theme of Knightly Character." His orchestra consists of the customary strings, 1 piccolo, 2 flutes, 2 oboes, 1 English horn, 2 clarinets, 2 bassoons, 1 contra-bassoon, 6 horns, 3 trumpets, 3 trombones, tenor tuba, bass tuba, harp, tympani, cymbals, large and small drum, triangle, tambourine and the windmachine. Like other composers, notably D'Indy in his "Istar" variations, Boecklin in his Boecklin symphony and Elgar's "Enigma," Strauss has written variations—such variations as had not been heard of before. And like Berlioz, Strauss is old-fashioned enough to use certain instruments for his "fixed ideas." The chief solo instrument, the "cello," personates the Knight of the Sorrowful Countenance. The viola, the bass clarinet and the tenor-tuba portray Sancho Panza. Strauss in his introduction consisting of themes symbolizing chivalry, the ideal woman, and so forth, depicts the state of the Knight's mind as he peruses volumes of chivalry. Presently the bizarre harmonies, resolving in unexpected resolutions, reveal the Knight's madness. The Theme, or Themes, are now stated, those of the Knight, the misguided idealist, and his brutish, matter-of-fact associate. In the first variation the thought of Dulcinea del Toboso inspires the Knight to the famous attack on the windmills. Variation II treats of the celebrated battle with the hosts of Alifonfaron, when the Knight charges the sheep amid a chorus of baas from the muted brass. Variation III—Knight and Squire discuss the ethics of chivalry as opposed to those of the fleshpot. Variation IV—The Don Quixote attacks some pilgrims passing with an image of the Virgin, and is beaten senseless. Variation V—The Knight's Vigil—Scorning sleep, Quixote rests on his arms, muses upon chivalry and is finally rewarded by a vision of Dulcinea. Variation VI—The Meeting with Dulcinea. The tambourine is heard as a common country wench comes walking down the road. Sancho persuades the Don that this is indeed Dulcinea, enchanted. Variation VII—The Flight Through the Air. The pair are seated upon two wooden horses, blindfolded. They believe, as a great wind comes up, that they are going very far and very fast. The wind-machine is here employed for the first time in orchestral music. The flutes sail up and down chromatic passages, but the fixed tremolo of the basses means that the travellers are still on the earth. Variation VIII is the adventure of the enchanted bark, which ultimately tips over, drenching the travellers. Variation IX—The Battle With the Two Magicians. Two harmless monks whom the Don attacks and routs. Variation X—The Battle with the Knight of the White Moon. The finale treats of the Knight's return to reason, as he realizes the emptiness of all his former projects, and his death.

"Richard Strauss," said James Huneker, "is a man of genius; perverse, tumultuous, radical, morbid, bitten by wrong-headed theories—yet a genius." And this of "Don Quixote": "The variations on that famous journey are rung out in a fashion that would have set roaring the great Spaniard, and even mystify the most faithful Straussolaters. And now the reign of the characteristic, the veristic, is declared; beauty in an objective sense does not exist. To be beautiful, music must be true. The old decorative pattern, handpainted and glazed, has had its day. It stands yonder in the curio cabinet. Beethoven smashed the classical mould into huge fragments, and since his day men have been breaking these fragments as their individual fancy dictated. The only rule to be observed was the rule of symmetry, or let us call it euphony. Wagner is euphonious; he seldom makes ugly music. Strauss often does. When a situation in his ideal libretto calls for cacaphony, he gives it. Does Till Eulenspiegel ride over the dames—we hear the screams, curses and clattering of things falling. The Strauss scores are full of evil smells. He hesitates at nothing, not even depravity. A very Rabelais among composers; his laughter is gross, but often mirthless. It is a mask: a wonderful miming: cerebral and not truly from the belly. The decadent, as he is now called, decomposes the page into the paragraph, the paragraph into the sentence, the word, the letter. Strauss, whose analytical powers amount to sheer genius, strips, peels and scrapes apart the psychological pulp of Don Quixote and his porcine squire. The 10 variations are astonishing feats of the scalpel. Nothing like Don Quixote has ever been encountered in musical literature; even those breath-catching devices of Brahms in the Paganini variations, Op. 35, seem elemental in phantasy when confronted with Opus 35 of Strauss. Every phrase in the latter has its meaning; perhaps too obvious a meaning for such of us who delight in the more suggestive adumbrations of musical language. But the power, the humor, hellish in its malice at times; the evocation of soul, of landscape, of reality, are all phenomenal. Here music is the slave of a will as strong as Milton's Satan. It is twisted into shapes abhorrent to its inherent genius, and made to speak, eloquently and hideously, in divers tongues. It is new, a more passionately expressive art, but much of its fabled loveliness has been wrung from it in the transformation."

"Was not this said of Beethoven's ninth symphony, 'Tristan and Isolde'? All but the most rabid disciples have left the Strauss banners, and there has been revived in Berlin the old gossip about the delicate adjustment of the composer's mentality. This is foolish. Strauss is sane, none saner; but his sanity is not the sanity of a man in the market place, nor of them that go down to the churches in drab. A brilliant apparition in the firmament of art, a poet, a thinker, an overman—what his significance will be a quarter of a century hence none may say. May he not be the new messiah for a new evangel, of which Liszt, Berlioz, Richard Wagner and Franz Liszt were only the forerunners? Strauss derives from all three, yet is Richard Strauss withal. Or, he may be but the musical analogue of that strange monster in the book mentioned in the fourth book of Rabelais. This monster was of an amazing appearance, with its windmill wings, its crimson plumes, carbuncle eyes, emerald ears, topaz teeth, and wearing on its neck a gold collar with a strange long inscription. Furthermore, as it flew through the air it cried all the while, 'Carnival! Carnival! Carnival!' But whatever is the zoology of this strange Strauss, he cannot be dismissed with the shrug of a Hanslick. He is here, he is making tremendous music, and he must be accorded the historical precedent. Unlike other modern composers, he may be fabricating a new art. Let us endeavor to understand his message, to interpret his tonal hieroglyphics."

Pension Fund Concert

The second and last concert for the benefit of the Boston Symphony Orchestra Pension Fund is to be given in Symphony Hall tonight.

Madame Sembrich, who comes to Boston especially from the West, and returns to the West after the concert, will sing an aria and five songs with piano. The aria will be the famous "Ernani Involami" from Verdi's "Ernani." The songs will be Brahms' "Wie Melodien zieht es mir," Schumann's "Auftraege," Strauss' "Allerseelen," Jacques-Dalcroze's "L'oiseau bleu" and F. La Forge's "To a Messenger". Between the aria and the songs Mr. Fiedler has placed the "Devil's Villanelle," by Mr. Charles Martin Loeffler, one of the most admired composers of this city and many years a member of the orchestra. The first part of the programme will be devoted entirely to Wagner. The selections are the prelude to "The Mastersingers of Nuremberg," prelude to "Lohengrin," prelude and "Love Death" from "Tristan and Isolde," prelude to "Parsifal" and the overture to "Tannhauser".

The Pops

Gustav Strube will be the first conductor of the Pops which begin at Symphony Hall on Monday evening, May 2. Mr. Strube says that he has secured some new and very attractive music for the concerts and of course all the latest musical successes will be represented on the programmes. Mr. Andre Maquarre, who had such great success last year in his first season as conductor, will follow Mr. Strube.

ADVERTISER, APRIL 18, 1910

PENSION FUND CONCERT THOROUGHLY ENJOYED

MME. SEMBRICH DELIGHTED THE LARGE AUDIENCE

Orchestra Was Brilliant in a Varied Programme of Wagner Music and Loeffler's Rondo.

By Louis C. Elson.

The Pension Fund of our Symphony Orchestra must have received a considerable accession to its coffers yesterday evening, for Mme. Sembrich cooperated with the orchestra on this occasion and the concert was as much vocal as instrumental. The placing of a group of songs, with piano accompaniment, at the very end of the programme, was a direct incentive for the encore-fiend to do his best—or worst—and the programme was prolonged in saeculn-saeculorum.

On such an occasion it is not etiquette to speak of any shortcomings, or even of any preferences between soloist and orchestra, since everyone, from cymbalist to prima donna and conductor, are working for a beneficent cause. It would be as much out of taste to animadvert as to speak of hemp in a family where a member had been recently hanged.

But, were the ban lifted, one could glow with enthusiasm over this concert. It began with a number of Wagnerian Preludes and an overture. The "Mastersingers," "Lohengrin," "Tristan and Isolde," (with the "Love Death" thrown in as Lagniappe,) and "Parsifal," were all represented by "Vorspiele," and "Tannhaeuser" by its overture. How these were given by our orchestra under its honored conductor no reader of these columns needs to be told; yet the "Tannhaeuser" overture won an exceptional success, the orchestra being obliged to rise twice to acknowledge frenzied applause.

Besides this there came that Satanic Villanelle that Mr. Loeffler has scored so brilliantly, showing that the devil walks about even on Sunday nights. The remarkable and effective reiteration of this rondo made its usual powerful impression upon the audience.

But the audience was chiefly interested in Sembrich, and this vocalist did not spare herself on this occasion. Her display piece was the time-honored "Ernani Involami," but her later appearance in a group of songs by Brahms, Schumann, Strauss, etc., was the culminating point of her work. Among these was also a charming composition by her excellent accompanist, Mr. Frank La Forge. We have often spoken of the excellent musical attainments of this gentleman and it is pleasant to note that he is as remarkable as a composer as an accompanist. His work was encored and an aftermath of song crowned the concert which was made to extend considerably beyond the limits set down by the printed programme.

It was a very pleasant occasion altogether and here we may alter the proverb and state that Charity covered a multitude of Sings!

The audience was the largest that has recently attended one of these concerts and the enthusiasm fervid and constant. Mme. Sembrich's great reputation was undoubtedly responsible for much of the great throng.

BOSTON JOURNAL, APRIL 18, 1910.

SEMBRICH SINGS TO BIG PENSION FUND

Ovation for Noted Artist at Symphony's Benefit Concert.

Marcella Sembrich and Richard Wagner were the magnets that drew a big audience to Symphony Hall last night. The occasion was the second and last pension fund concert of the Symphony Orchestra. Financially and artistically it was one of the most successful concerts on record. Every seat was taken and there was a fringe of standees on the floor. The concert was due to end about ten o'clock, but the Sembrich devotees kept their favorite encoring and tripping back and forth until 10.30. It was an extraordinary demonstration of popular esteem, every whit deserved; for, despite little traces of waning physical power, Mme. Sembrich's artistry is still incomparably beautiful.

The concert began with a short Wagnerian festival. Four preludes from "Die Meistersinger," "Lohengrin," "Tristan und Isolde" and "Parsifal"—the "Love Death" from "Tristan und Isolde" and the "Tannhaeuser" overture were in this division of the program. Mr. Fiedler was in one of his most enthusiastic moods, and the playing of the orchestra was stirring indeed. After the "Tannhaeuser" number the audience was not content to applaud Mr. Fiedler. The orchestra had to stand up. This was not the least of the well-merited tributes of the evening.

Charles Martin Loeffler's "The Devil's Villanelle," bizarre and dramatic, was the other orchestral selection. Mr. Fiedler, looking around while the applause was volleying down the hall, failed to see the distinguished young composer sitting back in a P. But Mr. Loeffler got his congratulations as he moved to the door after the concert, sharing the late honors with the charming cantatrice.

Mme. Sembrich sang first, with orchestra, an aria from Verdi's "Ernani," the "Ernani involami," and later, accompanied by Frank La Forge, she gave a group of songs with piano—"Wie Melodien zieht es mir," by Brahms; Schumann's "Auftraege," Richard Strauss' "Allerseelen," Jacques Dalcroze's "L'Oiseau bleu" and the admired accompanist's own pretty love song, "To a Messenger." The effect of all this was fairly captivating. In fact, after the La Forge song very few left the hall. It required three encores to lift the spell sufficiently to enable most of the enthusiasts to tear themselves away; and even then some were left applauding hopefully. They did not understand, apparently, that the singer had come all the way from the Middle West to keep the engagement and that she was then pale with fatigue.

The encores were Huntington Woodman's "An Open Secret," then Johann Strauss' "Primavera" waltz song, and last of all another song of spring by Mrs. H. H. A. Beach.

TRANSCRIPT, APRIL 18, 1910

MUSIC AND MUSICIANS

A SPIRITED CONCERT FOR THE PENSION FUND

With Wagner and Mme. Sembrich for Rivals in It—A Sequence of His Preludes and Her Airs and Songs—The Orchestra and the Conductor "on Edge"—Their Eloquence, the Night Before, in Liszt's "Faust" Symphony—Mr. Loeffler's Opinions of Some of His Celebrated Contemporaries—Resignations from the Symphony Orchestra—Miss Garden's Future—The Omnipresent Russians

Truly our musical ways here in Boston are not as the ways of other cities. In Germany, where audiences are much enduring and love cumbrous musical schemes, a programme that listed five of Wagner's preludes in succession, would seem anomalous and ill-ordered; Mr. Wood in London even in the years of his most zealous propaganda never dared such a sequence; New York from the days of Thomas to the days of Toscanini has never heard such a one. Yet here in Boston, Dr. Muck not only made such a list, but added to it the overtures to "Rienzi" and to "The Flying Dutchman" and twice played it triumphantly to overflowing audiences at concerts for the Pension Fund. Mr. Fiedler forebore the two earliest overtures last night, and ran an irregular course through the preludes to "Die Miestersinger," "Lohengrin," "Tristan" and "Parsifal" to the overture to "Tannhäuser." Again the occasion was a concert for the Pension Fund of the Symphony Orchestra, and again Symphony Hall was filled to the last seat. Of course, Mme. Sembrich, the singer of the night helped to fill it; but the five preludes surely did their share. The audience listened to them with a rapt and responsive intentness that they never gain in their proper place in the opera house; and at the end of each, the applause was quick, long and hearty. Twice, when the group was done, Mr. Fiedler had to call his men to their feet; and the contrast was sharp between the response of the audience to these preludes and to Mr. Loeffler's tone-poem, "The Devil's Round" that stood later on the programme. Mr. Loeffler's music is still caviare to the general; the average hearer only understands and feels it vaguely. The individual idiom, the sincere sophistication of it still baffles him. But Wagner such an audience—and it represented all sorts of musical and social conditions in this town—knows, enjoys, applauds with all its heart. And yet our over-Italian purveyors of opera say there is no public for German pieces in Boston. There is, and the most intelligent public musically that it contains.

The line of eminent singers and virtuosi, who have sung or played for the Pension Fund, often at no little inconvenience to themselves, lengthens—Mme. Melba and Mme. Schumann-Heink, Mr. Paderewski and Mr. Elman, and last night, Mme. Sembrich in her new freedom from operatic exactions. As she came upon the stage, she fairly glowed with the pleasure of generous purpose at last realized and with the happy excitement of the occasion. She sang the familiar show-piece from "Ernani" and to an accompaniment that showed that our orchestra is much less versed in old Italian than in German opera. She sang the air to a brilliancy that if it was not effortless, was still conquering. The audience covered her with applause; while a grateful orchestra, for once surveying the house complacently, almost buried her in its basket and bunch of roses. Mme. Sembrich skipped, as she has not skipped since the days in which she used to send her Rosina or her Marie tripping off the stage. She returned in as high spirits for her songs; two or three of them were the playful trifles that her artistry and her own sprightliness and insinuation of mood glorify; another was Strauss's setting of the passionate longing, the wistful recollection of "Allerseelen" and Mme. Sembrich's singing of it still searches the heart; another still was Brahms's "Wie Melodien," and Mme. Sembrich's middle tones are yet soft, sustained and lovely. The rest showed the effort the air from "Ernani" had cost her; but with her extra pieces—for the audience was insistent as ever—she warmed again, and the evening ended as gayly as it had begun. Now, a gay Sunday evening in a public place in Boston is a rarely pleasurable thing.

It is the way of the orchestra to be "on edge" at the concerts for the Pension Fund, and last night, besides, the audience was stimulatingly numerous. Mr. Fiedler is as sensitive as a fine barometer to the receptive atmosphere around him. Last night it was very receptive indeed; he clearly felt it the moment in which he began the prelude to "Die Meistersinger"; and he swept his men through it with the briskness of pace, the larger and the larger sonorities, the sinewy counterpoint, the glowing richness of tone that makes the music one of his show pieces. The other day Mr. Toscanini was all for the fineness of strand in the prelude, for its voice of romance, for its sheer abstract tonal beauty. Mr. Fiedler is all for its sinewy Teutonic strength and heartiness and energetic eloquence. The conductor and his men passed to the prelude to "Lohengrin," show-piece these many years for the precision, the luminosity, the songfulness of our strings; the wood-winds were as songful as they last night; and the shimmering path of the descending Grail was so the richer in tonal glow, albeit Mr. Fiedler, in his love for contrast, plunged it into a very tumultuous earth. But from end to end, the music was beautifully sustained, while in the prelude to "Parsifal" Mr. Fiedler fell away into his love for the impassioned phrase. Never was the cry of Amfortas more anguished and more nerve-racking; and never was the brass choir richer with the sonorous harmonies of the Knights; but the whole was episodic and so, perhaps, the more neurotic. Those who will have it that the writing of music ceased with Wagner, taunt Strauss with incessant play upon his hearers' nerves. They forget, therein, the prelude to "Parsifal" and its reiterated anguish.

The violoncellos, now a choir to match the first violins, had their turn in the fragment of "Parsifal"; they became as the dramatizing voice of the music; and a few minutes before they had been so no less as the voices of fate that begin the prelude to "Tristan." Out of their foreboding, Mr. Fiedler, in spite of his rhetorical pauses, wrenched the music of the lovers as with the ache of desire unsated and insatiable. His insistence upon the telling phrase, almost upon the little cry, accented the sensuousness of the music; and if the death-song was too thick of tone to be glamorous, the passion of it was heroic. Heroic, too, was Mr. Fiedler's close to the overture of Tannhäuser. The victory of the Pilgrim's chorus was magnificent in its sonorities; it was "Tannhäuser" made epic of the lusts of the flesh and the passions of the spirit—as some of us even after fifty years still like—no doubt childishly—to believe it. But how the conductor loves sheer bigness, sheer richness of tone for its own sake! Fortunate is he and his audiences in an orchestra that can also keep it mellow, colorful, euphonious.

The night before, the orchestra had been as finely eloquent and the conductor more truly puissant—because he was more discriminating—in the performance of Liszt's "Faust" symphony. It is intrinsically romantic, delineative, large-fibred, warmly colored, passionate music; it abounds in contrasts; it courts the incisive phrase; it shuns subtleties of thought and of expression; and by all these tokens it asks and it stimulates Mr. Fiedler's best talents. In the "Faust" symphony, he was again the masterful, the revealing, the warmed and warming conductor of "Zarathustra," of "Heldenleben," of Berlioz. Answering to him, his men attained the twofold goal of orchestral playing. The music by Gretchen, for example, came from their hands in a very soft and glamorous tonal beauty; it ran with an exquisite euphony of sustained and gently colored phrase. As the men played it, they and the conductor spiritualized it, till the idealized figure of Gretchen rose out of it to touch and to hold the imagination. And the men of the Apollo Club and Mr. Rattigan, their tenor, were as sensitive to the sublimated music of the final chorus. There was no thought in th hearer of the difficult intervals or the insistently high range of the mere notes; there was impression only of the mounting voice of the music, now shadowed, now ethereal.

This "chorus mysticus," as Liszt called it, is the climax of the symphony after all; the distilling of the ideal toward which all its romantic struggle and romantic passion ascends. In that struggle, through the long half hour of the first movement, the orchestra and the conductor were as graphic and eloquent. Here is a music-drama, more vivid, more engrossing, perhaps, than though it were set upon the stage, because it is the drama of Faust's struggles with himself, with his longings and his despairs, with the world around him and the world of his spirit. With Gretchen, Liszt summons an idealized figure; with Faust he opens a tortured mind; with Mephistopheles he turns the musical means with which he has accomplished both these things into the ironic mockery of them—a feat of technique, but yet more a feat of imagination to which the technique is but the accomplishing means. There is no need to see a Mephistopheles when Liszt can give him mind and voice; and all the changes of the stage are but mechanics beside the transition in tones out of this welter of evil into the ascent of the final chorus. We like to think such delineative and dramatizing music the particular flower of our time. In "Faust" Liszt wrote a masterpiece of it—and in the fifties.

H. T. P.

MONITOR,

APRIL 23, 1910.

THE Boston Symphony Orchestra, Max Fiedler conductor, performs in Symphony hall tonight August Halm's symphony in D minor for string orchestra, a work new to America; the Richard Strauss "Don Quixote" variations, and the Mendelssohn "Midsummer Night's Dream" music.

At the final concerts of the season, Friday afternoon, April 29, and Saturday evening, April 30, Mr. Fiedler will present a program that has been popular this season in the concerts of the Berlin Philharmonic Orchestra, conducted by Arthur Nikisch—the first and ninth symphonies of Beethoven.

"Between the Haydn-like sentences of the first," as writes the Berlin correspondent of the Chicago Musical Leader, "and the Jovian utterances of the ninth, there is a long life of musical and spiritual development."

In the finale of the ninth symphony Mr. Fiedler will have the choral assistance of the Cecilia Society. His soloists will be Mme. Hissem de Moss, soprano; Miss Margaret Keyes, contralto; Berrick von Norden, tenor, and Frederick Weld, bass.

The eighth and last symphony concert in Cambridge will be given in Sanders theater, Harvard University, Thursday evening, April 28, when Prof. Willy Hess, the retiring concert master of the orchestra, makes his last appearance as soloist. The program comprises Gustav Strube's new comedy overture, "Puck"; Rachmaninoff's symphonic poem, "The Isle of the Dead"; Richard Strauss' "Symphonia Domestica" and Mendelssohn's violin concerto.

Professor Hess will sail for Hamburg May 4 on the President Grant. He will go at once to Berlin to take up his duties as head of the violin department of the Royal High School of Music.

Mr. Fiedler's date for sailing is May 5; he plans to return to America late in September.

BOSTON JOURNAL—APRIL 23, 1910.

"DON QUIXOTE" IS SYMPHONY FEATURE

Strauss' Wonderful Tone Story Evokes Much Enthusiasm.

PLAYED FOR FIRST TIME IN SIX YEARS

Halm's Symphony, New to America, Also Makes Profound Impression on Audience.

Richard Strauss' wonderful tone story, "Don Quixote"—which is said by one English critic to have inaugurated "the period of the novel in music"—is the leading feature of the week's Symphony program. Its performance yesterday afternoon evoked some of the warmest enthusiasm of the season.

Conductor Fiedler and Mr. Warnke, the 'cello soloist, were the first to respond to the applause; and finally the entire band stood up. It was altogether a dazzling display of combined virtuosity—a new revelation of the phenomenal power of the orchestra. Mr. Warnke, playing much of the music characteristic of the befuddled knight-errant, has never appeared to better advantage. Mr. Ferir, the violinist, who played some of the Sancho Panzo music with his accustomed skill and taste, modestly declined to come forward at the end. He preferred to sit back and applaud his fellow-soloist. This is the first time in six years that "Don Quixote" has been heard here, so to many it is like a new work.

The novelty of the program is August Holm's symphony for string orchestra, performed this week for the first time in America. It made yesterday a pleasing, if not profound, impression. It is melodious and dignified, with religious touches now and then; in all, a sweet and simple composition, contrasting in a striking manner with the dashing realism of Strauss. Mendelssohn's "Midsummer Night's Dream" music completes one of the most interesting programs of the year.

Next week, at the final concert, Beethoven's first and ninth symphonies will be performed. The orchestra will have the assistance of the Cecelia Society and of the following soloists: Mrs. Hissem de Moss, soprano; Mrs. Margaret Keyes, contralto; Berrick von Norden, tenor; Frederick Weld, bass.

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TRANSCRIPT, APRIL 22, 1910

THE SYMPHONY ORCHESTRA AND ITS PITCH

A Novel Suggestion About the Resonance and Brilliance of Its Tone—Mr. and Mrs. Gaines in a Song Recital—The Memories and the Confessions of Walter Damrosch—Josef Hoffmann's Return to Boston—Strauss and His Own Music—Other Notes of the Day

The Boston Symphony Orchestra will not have played more than two bars of a composition before one recognizes that here is an unusual tone quality, one of particular brilliance and resonance. This cannot be accounted for on the general ground of the supremacy of the Boston orchestra, the length of time the men have played together, the quality of discipline in the past, the quality of the instruments and the like. The quality of precision, which makes itself felt only through the progress of the performance of a work, would not account for the sensation produced by the first few tones given by the Boston orchestra at a concert. It is possible that the average of the quality of the instruments themselves may be slightly higher than in New York, at least in the case of stringed instruments, which, in the long process of special selection and concentration may have been brought, as a collection, to an exceptionally high point. But it is not to be supposed that Boston is in possession of a higher quality in the average of wind instruments than is New York.

Now it appears that the pitch of the Boston orchestra is higher than that of any other orchestra in America by an interval approximating a quarter tone. This would readily account for a difference in the whole orchestral tone that would be instantly noticeable. While the difference in pitch might not be so greatly felt in the case of a single stringed instrument, when this difference is multiplied some thirty to fifty times, and when to the tonal gain is added the increased tonal intensity of a similar number of wind instruments, the difference must be such as would readily account for the remarkable phenomenon of brilliance and sonority noticed in the Boston orchestra. If this circumstance accounts in large measure, as it would seem to, for the tonal advantage of the Boston orchestra, why should New Yorkers be denied a similar advantage in the tone of their own orchestras? [Musical America.

News of Music

Josef Hoffmann, the pianist, has long believed that Boston is one of the few cities in the world in which there is no public for him. He was a curiosity here, as he was elsewhere, in the distant days in which he was exploited as a prodigy. When he became a pianist by right of his own talents, Boston yielded him no audiences, and in his more recent tours, he has refused to try his fortunes here. Next autumn he will return to America, as the ripened pianist that he has now become, and at last he has agreed to play in Boston, both at the Symphony Concerts and in a recital of his own.

Mme. Samaroff, the pianist, is making slow but steady progress through a long convalescence that seems quite as much the result of years of incessant work as of her recent illness. She is now able on occasion to go out of doors; she will have a summer of rest; and it is likely to be midwinter before she returns to concert

BOSTON TRAVELER, APRIL 23, 1910.

Mr. Gustav Strube, who will conduct the first half of the season of the pops in Symphony Hall, will begin his programme on the opening night, Monday, May 2, with a new march which he calls "The Comet." In past years no more popular pieces have appeared on the pop programmes than his marches, "Black Bess" and "The Cruiser Harvard," and it is expected that his new march, "The Comet," will become as popular as its predecessors. A number of improvements will have been made in the service in Symphony Hall.

The closing concerts for this season by the Boston Symphony orchestra, Mr. Fiedler conductor, will be given in Symphony Hall Friday afternoon, April 29, at 2:30, and Saturday evening, April 30, at 8 o'clock. The programme will include a Mozart symphony and Beethoven's first symphony. As last year, the orchestra will have the assistance of the chorus of the Cecilia Society, and a quartet has been engaged of first-class quality. Mme. Hissem de Moss, who sang here with the orchestra five years ago and made a favorable impression, will be the soprano. The contralto will be Miss Margaret Keyes, who is not well known in Boston, but is said to be a singer of more than ordinary ability

MONITOR, APRIL 18, 1910.

SYMPHONY CONCERT.

LISZT'S "Faust" symphony, in three character pictures, was performed in Symphony hall Saturday evening at the twenty-second concert of the Boston Symphony orchestra. Singers from the Apollo Club, including James H. Rattigan, tenor, assisted in the choral finale and tenor solo. There was but one other number on the program, Ducasse's Suite Francaise in D major, which had its first performance in America. The new suite was in four short movements: Overture, Bourree, Recitatif et Air, Menuet vif.

There have probably never been audiences in Boston more competent to judge of the merits of Liszt's musical analysis of Goethe's great "Faust" poem than the audiences of the symphony rehearsal and concert of last week. For the three characters of "Faust," Marguerite and Mephistopheles have been presented so often this winter in opera that they have become a part of the musical consciousness of the city. There has been exposition of them. It was left to Mr. Fielder to give a moment near the close of the season for a contemplative review of them.

Those who went to the Symphony concert prepared to hear a dramatic presentation of the "Faust" legend were certainly disappointed, for Liszt's purpose in writing his symphonic poem was to separate Faust, Gretchen and Mephistopheles from the action of the drama and to picture them in their intrinsic character. There are no scenes in this music of Liszt. The composer did not seek to to reproduce the work of the poet, but to give musical, sentimental—some like to say philosophical—definition to his three leading ideas.

Liszt risked much in thus resolving Goethe's poem to its elements, for Faust, Marguerite and Mephistopheles, apart from their relations with one another, cannot be interesting to everybody; can be interesting, indeed, only to those who know their Goethe well. But Liszt was not afraid to take a musical risk. He could have written a symphonic poem narrating circumstantially the events of Gretchen's life, had he chosen to do so; his intention, however, was to portray character apart from circumstance. Some have thought the composer more successful in the "Gretchen" division of the symphonic poem than in either of the other two; and here undoubtedly he kept his music freest from everything theatrical.

The symphony subscribers of the Saturday evenings are liberal to new music, but they do not applaud a piece just because it puzzles them. They understood the Liszt tone poem and applauded both music and performers; but they withheld judgment on the Ducasse suite. There is no doubt that Ducasse in this work has a French composer's success of fitting his matter to his form. He chose to write a suite containing a bourree and a minuet because he had ideas that expressed themselves best through the medium of these old dances. Like Ravel, Ducasse seems to have taken Berlioz as his starting point instead of the generation of French composers immediately preceding his own. He is restrained in the use of color effects; perhaps he has little genius for them. He is brilliant almost to the point of impudence in rhythmic invention.

Another work of his is to be presented in Boston Tuesday night at the concert of the Boston Orchestral Club—his Variations plaisantes.

PENSION FUND CONCERT.

The Boston Symphony orchestra gave a concert in aid of its pension fund Sunday evening before an audience that filled Symphony hall. The program on the orchestral side was in the main Wagnerian and Mr. Fiedler won enthusisatic applause for himself and his men for the performance of the following pieces: Prelude to "The Mastersingers of Nuremberg," prelude to "Lohengrin," prelude and "Love Death" from "Tristan and Isolde," prelude to "Parsifal," overture to "Tannhauser." The only orchestral number not by Wagner was Loeffler's "The Devil's Villanelle."

Soloist Mme. Marcella Sembrich came from the West, where she is on a concert tour, to give the Symphony men the assistance of her voice. She sang, with the accompaniment of the orchestra, Verdi's aria, Ernani, involami, from "Ernani," and with the assistance of Frank La Forge, pianist, she performed the following songs with piano: Brahms, Wie Melodien zieht es mir; Schumann, Auftrage; R. Strauss, Allerseelen; Jacques-Dalcroze, L'oiseau bleu; La Forge, To a Messenger.

Those of the audience who have not heard the regular Symphony concerts this season were given an excellent idea of the conductor's methods of interpretation. They heard a different symphony orchestra from that which played in Boston before Mr. Fiedler came and a somewhat different one from that of his first year. They heard effects that have been developed in the orchestra only in recent months, effects that depend on Mr. Fiedler's gift for tone massing. They heard the conductor interpret Wagner in a manner that is new with him, because he has but just now succeeded in bringing the Symphony artists out of their traditional Wagnerian habits and in making their ideas conform with his own.

Some listeners of Sunday evening who remembered the recent Boston performance of the "Meistersinger" may have thought that Mr. Toscanini, the opera conductor, had a better dramatic idea of Wagner than Mr. Fiedler, the concert conductor. But who had the better idea of the German life and thought that underlie the music? Who brought to light things that are deeper rooted than the motives of the drama and more important than any of its incidents? So could sides be taken on a question of art. Wagner always makes us ask ourselves where musical satisfaction is to be found, in opera or in concert; and Wagner himself gives us our answer; for the preludes to his music dramas offer just as broad opportunities for interpretation in one place as in the other; they give scope for the genius both of Mr. Toscanini in the opera house and of Mr. Fiedler in the concert hall.

Mme. Sembrich knows how to put herself on pleasant terms with her audience; success was hers on Sunday evening before she sang a note. Her work was on the same order as that of her appearance this season in the regular series of symphony concerts. Outside of her performance of the "Ernani" aria she was at her best in point of vocal style and in quality of expression in the song by Brahms.

There are probably few soloists to whom Mr. Fiedler would entrust an audience after the heavy Wagnerian list of pieces with which he began the evening. But everybody was glad to stay past the usual concert hour to hear Mme. Sembrich; and after the program was concluded, there were enthusiasts who gathered near the platform and recalled the singer.

ADVERTISER, APRIL 23, 1910

GOOD PROGRAMME, WHOLLY ORCHESTRAL

FIRST HEARING OF HALM'S SYMPHONY

Strauss' "Don Quixote" and Selections From "The Midsummer Night's Dream."

By Louis C. Elson.

PROGRAMME.

August Halm. Symphony in D minor, for string orchestra.
Strauss. "Don Quixote."
Mendelssohn. Selections from "Midsummer-night's Dream."

An entirely orchestral programme, and a very good one. August Halm was a newcomer and his work received its first performance in America on this occasion. The work is short, which is in itself a great merit. Halm, in spite of being ignored by the musical biographical dictionaries, is of some importance in Austria and Germany. This symphony is of only three movements. We like the first movement much the best, for it is good, straightforward music, which possesses clear and attractive themes sanely expressed and developed. The chief theme is original and its figures are striking and well suited to development. The figures of it are much used throughout the movement. The subordinate subject has a quaint interrupting figure that makes it impressive. The whole movement is as orthodox as a Presbyterian hymn.

The Andante is less striking and seems conventional and unimpressive. The finale is a fugue with a strong subject. Mr. Halm does not allow the working-out to run away with him, but here also is brief and to the point, but we fear that audiences who care for these contrapuntal finales without sensational tone-color are hard to find in the 20th century. If not very thrilling, the symphony was at least good, comprehensible music, which is unfortunately becoming rare just at present, when people prefer to be mystified and only applaud what they cannot understand. The contrabasses deserve a word of especial praise for their work in the fugue.

Strauss's "Don Quixote" variations are interesting and wonderfully colored music, only in the introduction of a "wind-machine" does the composer betray his love for the unusual which has led him so far afield in his later works. "Variations" may mean almost anything in modern music. Once upon a time it meant that a certain theme was to be embroidered in various ways, but its shape kept intact, but even Beethoven began to pull the house down and build over with the same material, calling the result—"Variations."

Last week we had some variations which represented a rather startling room-ful of Sir Edward Elgar's friends. Huber gave a Boecklin picture-gallery of so-called variations. But Strauss is bigger, bolder and better, in his serving up Don Quixote and Sancho Panza in variation-sauce. It was an odd thought to use the melancholy and brooding viola to picture Sancho Panza. One would have imagined that a contrabass would have given the burly esquire better, but the dialogues between the violoncello (Don Quixote) and the viola (Sancho) are very striking. We can at once compliment the two soloists. Mr. Warnke is an artist who would make his mark anywhere, even in this city where we have had some of the greatest violoncellists of the world. He gave dignity and expression to the character of the fantastic Don, while Mr. Ferir was not less successful with the viola responses.

Mr. Fiedler gave the work as good a reading as any that we have yet had in Boston, in spite of the fact that Strauss himself has led it. Technically Mr. Gericke's reading was a very great one, but here we had superadded the element of humor. Not that Strauss wishes humor entirely; he deals sympathetically with the figure of the old knight, and there are touches that show that the composer has a very keen intelligence as regards some of the subtlest points. He catches the meaning of Cervantes even in the subtlest points, and translates it into fitting music.

Note, for example, the contrapuntal distortion of the chief theme, showing Don Quixote's false reasoning even when starting with a correct premise. Observe the theme returning to a normal shape and to logical sequence as sanity returns to the poor knight. One could mention many points that show that Strauss has read his Cervantes with intelligence and sympathy.

But one may disagree with many points of ugliness and of extreme complexity in the composition. After all, Music was intended to give pleasure rather than problems. The introduction of Strauss' wind-machine, or Berlioz's platoon of musketry, or Paderewski's "tonitruone" into music we regard as mistaken attempts at realism. The wind-machine sounds like a demented piccolo. The duet of bassoons was exquisitely played. But the dialogues of violoncello and viola were memorable. The violoncello is made as prominent in this work as the viola in Berlioz's "Childe Harold"; its obbligato is practically a solo. Mr. Warnke certainly deserved the enthusiasm with which he was greeted at the end of the work. Mr. Ferir joined in this triumph. So, of coure, did Mr. Fiedler, and finally the whole orchestra. The unbounded enthusiasm was quite unusual for a cold storage, hats on, matinee, such as the Friday rehearsals often are.

The second crop of Mendelssohn's "Midsummer night's Dream" music, is not as great as the first. As a youth he wrote the overture, which is a work of Genius. As a man (at the command of the King of Prussia) he wrote the other pieces, which are the work of a skilful musician who is thoroughly used to orchestral routine.

The overture towered over the other three selections, and is probably the best humorous overture in existence. The dancing fairies (violins), the braying Bottom (bassoon) the awkward actors of "Pyramus and Thisbe," were finely drawn in the performance. We always regret that one cannot have an ophicleide, as Mendelssohn wrote it, for the snoring of Bottom among the fairies; the bass tuba is but a poor substitute for the raucous tone of the obsolete instrument. The theme of the fairies (first theme) was taken a little too softly and too rapidly, but this was a fault that "leaned to Virtue's side."

The Scherzo is the best of the aftermath in this Shakespearian field. Mendelssohn was the best Scherzo composer of them all. Beethoven was often grotesque, Schumann, too earnest, in his Scherzos, but Mendelssohn caught the perfect humor and playfulness that fits to this movement. It was splendidly read and played and awakened much enthusiasm, as much even as the weightier "Don Quixote" had done. The Nocturne gave a good opportunity to the horn to display its capabilities. The tempo was a trifle quick for this movement, which is the most conventional of the set.

The Wedding March has led about as many into battle as the Marseillaise itself. Its blare of trumpets and glitter of festivity are too well known to require much mention, but the contrasts of its two trios and the showiness of its Coda were finely brought out and led the concert to a triumphant close. Again the speed was rather hurried, as if the conductor said to the entering party—as other conductors often do—"Step lively, please!"

TRANSCRIPT, APRIL 23, 1910

CONCERTS NEXT WEEK

Beethoven's First and Last Symphonies to Conclude the Season of Orchestral Concerts—Rossini's "Stabat Mater" for the Concert of the People's Choral Union

The Symphony Orchestra ends its regular concerts for the present season with the rehearsal and concert next Friday afternoon and Saturday evening. The programme will be Beethoven's first symphony and his last, the ninth (choral), for the performance of which the band will have the assistance of the Cecilia Society and a quartet of soloists, Mme. de Moss, soprano; Miss Margaret Keys, contralto; Mr. Berrick von Norden, tenor, and Mr. Frederick Weld, bass.

The eighth and last symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening. At this concert Mr. Willy Hess, the retiring concert-master of the orchestra, will make his last appearance as soloist. Mr. Hess will play the Mendelssohn Concerto. The orchestral numbers will be Mr. Gustav Strube's new "Comedy Overture Puck;" Rachmaninoff's symphonic poem, "The Isle of the Dead," and Richard Strauss's "Symphonia Domestica."

Tomorrow evening in Symphony Hall the People's Choral Union, under the direction of Mr. Frederick Wodell, will give Rossini's "Stabat Mater" and "Spring" from Haydn's "Seasons." The chorus will be assisted by forty players from the Symphony Orchestra and a quartet of soloists, Miss Caroline Hudson, soprano; Mr. Edward Barron, tenor; Miss Adelaide Griggs, contralto, and Mr. Everett B. Merrill, bass.

TRANSCRIPT, APRIL 23, 1910

STRAUSS'S "DON QUIXOTE"

A RARE MASTERPIECE, RARELY PERFORMED

The Understanding and Imagination of Mr. Fiedler, Mr. Warnke and the Orchestra—The Humor, the Humanity, the Pity and the Fantasy of Strauss's Music—Its Form and Substance—The Objective and Subjective Sides—The Pictorial and the Spiritual Variations—The Beauty of the End

"Don Quixote" was applauded at the Symphony Concert yesterday as the ratner niute public of Friday afternoons has not within memory applauded the music of Strauss. Almost always it listens intently to the tone-poems, but oftenest with a clear suggestion of bewilderment, as though it knew that it ought to understand, but was not quite sure that it did. Yesterday, seemingly, it escaped such uncertainties, and the mood of the listeners swayed quickly to the moods of the music —now to the rapt exaltation of the knight's discourse of his ideal; now to the tonal humors of his adventures; now to the pathos of his disillusion and the shadowed calm of his death. Mr. Fiedler's reading of the music was luminously clear. He never forgot that Strauss had willed to write a theme with introduction, variations, and finale. He hid not a strand in the closely woven web of the music; and let not one break or sag. He was luminous with the instrumental parts; every group of instruments, almost every instrument, seemed to have and to keep its individuality. Design, development, color and expression marched in unity, and as clearly as Mr. Fiedler had done with "Zarathustra" and "Heldenleben," he revealed and enforced the mingled technical and imaginative power in Strauss that fuses the purely musical treatment of form and melodic thoughts with their delineative, characterizing and emotional purpose. Not once did Mr. Fiedler's tendency to over-slow or over-fast pace trouble the course of the music; not once did he fall upon the over-emphasized phrase to the disjointure of the whole; while through all the music, be it as fantastic as the knight's descent into madness, as grotesque as some of his combats, as gravely beautiful as that of the night vigil, ran the pulse of characterizing and communicating rhythm.

Mr. Fiedler did these things, partly because the piece so absorbed him that he forgot his own idiosyncrasies, and partly because he appreciated the true nature of the music as deeply, sympathetically and imaginatively as he has all of Strauss's tone-poems outside the "Domestica." For "Don Quixote" is no congeries of tonal grotesquerie and tonal diablerie. It is fantastic, as the title says, and as aught that has its source in Cervantes's knight must be. It has its humors in the adventures of the sheep, the penitents, the ride through the air and the journey in the enchanted barque, and Strauss is almost the only humorist in tones that does more than clever technical and instrumental tricks. Yet the vein of the fantasy is gentle; the vein of the humors wistful, almost pitying. Above all else in "Don Quixote," Strauss would characterize the knight as a pathetic figure, the unknowing victim of the intensities of his own chimeras, the puppet—and to a kind of grave mirth in those that see and hear—of his own ideals, saddened by the outcome of them, yet in the end ennobled by all that he had dreamed and done and endured. It is as though Strauss had read long in Cervantes's romance and read with our modern sense, which is more of the pity that smiles wistfully than of the hard humor that chuckles loudly—of all that it records. He has laid aside the book and out of his musings upon it rises tahe pathetically sincere, the pathetically noble, the pathetically human figure of the knight. And Strauss, being composer, is minded so to characterize him in tones, so to picture his descent into madness, so to dream his dreams and record his adventures, and so to glorify him in his death. If behind, and here again is the modern spirit, we may feel the chimera that most men's ideals turn in middle age and the pathos of it, if thereby we may make "the better end" as the old theologians used to say, so much the better. The mood of "Don Quixote" is not the mood of vivid grotesquerie and ironic humor; it is the mood of gentle, reticent, imaginative musing. It is full of human wistfulness and human sympathy; but it has its reliefs and contrasts in human smiles. To this mood and these purposes Mr. Fiedler, with his keen insight and imagination into Strauss's thoughts and ends, kept the music and held his men at one with him.

Strauss begins in characterization—his own particular note and, perhaps, the note of music in general in our time—the characterization by the substance and the contours of a musical thought and then by the modification and the varied coloring of it to the particular circumstance. It is easy to object that the chivalric music of the introduction lacks large opulence, rich glow. But Strauss has willed to etch rather than to paint; he is busy with a sublimated fantasy of chivalric vision and not with a tonal panorama of the days of knighthood. Moreover, all Strauss's germinative ideas exist less for themselves than for the uses to which he would put them. He makes his chivalric music wax with ardor and finally glow with its intoxication of Don Quixote. The ideal that is the spring of the intoxication stirs in the music. The din of combat for it comes in a kind of fantastic echo. The musical material, the instrumental color, the delineative end are inextricably joined. Then Strauss passes to a feat of imaginative technique that even the "Electra" of the years to come hardly excels—the [illegible] of all this chivalric music into a [illegible]dism. Given the title of "Don [illegible] madness of the knight [illegible] not write it more

All this, in Strauss's strict adherence to a dried and academic form—unless and until new imagination touch it—foreshadows the knight. He emerges now in the characterizing voice of the violoncello, and Mr. Warnke was virtuoso in his skill with the relentless music and actor, almost poet, in his sense and revelation of its delineative and imaginative purpose. The knight does live in the characterizing theme, as he lives in such illustrations as those that Vierge made for the novel. It has his long gaunt contours, his dryness of middle-aged aspect; and it bears its suggestion of the high-hearted visionary of the pathos of him, and, a little, of the fate that awaits him. Like most of "Don Quixote," it is at once objective music in its substance and subjective music in its emotional appeal. Strauss is too much the skilful and the imaginative architect not to know the necessity of contrast. The characterizing theme of Sancho affords it; but the musical idea is not so well-imagined. It is homely, prosaic, a little dull—as it should be; but it is less revealing and individual of Sancho than it is of the necessity of a foil to the music of the knight. It is distinctly a theme to be manipulated, and it asks less than Don Quixote of the instrument and the player—the viola and Mr. Férir—who assume it. Strauss makes the characterization and its contrasts unmistakeable, lingers a little over them, and he is ready for the adventures.

The adventures make the ten variations, as scrupulously developed from the preceding material as though Strauss was doing an academic exercise, but yet as unfailingly bent to his delineative and imaginative purpose. The adventures are of two sorts, so to say—of the bodies of the knight and the squire, and of their spirits. Into the first category fall the assaults upon the windmills and the sheep, the encounter with the penitents, the ride in the air and on the barque; the meeting with the monks whom Don Quixote would have evil magicians. Strauss's sense of his music as music, of its design and contrasts and color, shine in the choice of these episodes. A fantastic barcarolle, a queer chromatic gulping await him in the adventure of the boat. He can set all his orchestra a-whistling over the fir[illegible]placed double basses in the adventure of the air that is really earth. The penitents and the monks give him his "ecclesiastical harmonies"; the sheep can bleat in his brass and the windmills fall to his drum-beats. Musical variety, musical ingenuity, and always musical characterization. Brief as are some of these variations, they become—granted the spurring title that Strauss surely intended the listener should have before him—as nearly narrative as music may be. They not only picture, they progress. Thus they are half-realistic—and curious; but their truer and finer hold upon the imagination lies in the atmosphere of fantasy with which Strauss clothes them. He intended them only in part as bare tonal humors, as bald tonal grotesquerie. He intended them quite as much as the wistful delusions of Don Quixote's brain. As he smiled at them, he knew, too, the pity of them. Like all the rest of the piece they are at once subjective and objective, humorous and human. They touch as much as they amuse. They have their glamors of sympathetic and musing fantasy. So, as happily, Mr. Fiedler took them, keeping them clear of bald prose, softening freakish details, emphasizing the mood not the means, weaving and maintaining the glamor.

The other—the spiritual—variations are of a beauty and of an emotional power that Strauss has attained only in such moments as the recognition of Orestes in "Electra," in the rhapsody of "Salome," in the close of "Heldenleben" and in the night music of passion and creation in the "Domestica." Here in "Don Quixote," the beauty is lower-pitched and more reticent; the emotion more still and tense. The knight discourses of his ideals to the doubting Sancho longing for the flesh-pots of earth, and the music, and especially that of the singing violoncello, becomes exalted, noble, with the purest and the deepest emotion. It is music of ideals, of aspiration, of secret impulses and upbearing visions. It gives them body, power, emotion as only music can do. It is Strauss when he wills to turn poet. Akin, though less deeply charged with its own intensities, is the music of the vigil of the knight by his arms. It reveals him almost as a pictured figure; it opens his spirit; it sets him gaunt and brooding against the pale sky of fantasy. There is underlying pathos in the light variation of Dulcinea, of the country wench whom Don Quixote believes his lady foully enchanted. In it the prose and the poetry of the variations, the humor and the pathos join quick hands. They meet for an instant in the final variation of the combat with the Knight of the Moon; then, and for the rest of the piece, the poetry and the pathos come uppermost. Strauss is yet more graphic than he was in the vigil. Down the long, empty, road through the bleak air goes the knight, and his mind is as empty with its disillusions and his spirit as bleak with its defeats. The woe and the pity of disillusion are in this two-fold music. Yet it is a variation still; the just climax of them.

The imagination of the conductor and of the orchestra had answered to the imagination of Strauss in each of these spiritual variations. Mr. Fiedler had seemed to divine them in all their aspects, found the just means to reveal his divination and kept to it. The tone of the orchestra had been now as the lighting of the picture and now as the voice of its emotion—of the idealism, the aspiration, the disillusion, the sorrow of the knight. The death of Don Quixote remained: technically the well-wrought finale out of all that had gone before; imaginatively and emotionally the crowning of the whole. They say that Massenet in his new opera of "Don Quixote" has the knight droop and die beside his horse, in his armor, alone and in a waste place, as one who stands in isolated vigil over his ideals. Massenet would thus have the end a kind of gaunt and visible apothesis. Strauss prefers another and a subtler way. The listener hears the music with thought of a homely deathbed. Sancho and the country folk are surely standing by. The lean contours of the wasted knight ridge the sheets. These are Strauss's merely graphic externals; the rest, and the body and the soul of the music, is of the knight's departing spirit. The violoncello—and again Mr. Warnke fell not a whit short—becomes the voice once more of his visions. Wistfully it marshals the distant phantoms of his delusions; pathetically it recalls the ghosts of those chivalric dreams and fancied glories; but they are soothing now; at least he was faithful . . . and perhaps that faith has made him tranquil. Long before, as it seems, Strauss's sharp chords had snapped him into madness; now soft, clear harmonies bear him gently out of the world. If it mocked once, it pities now; and believes, or tries to believe, the finer things of the faith that made the delusions. No such music of death, except in the final scene of "Pelléas," has been written in our time. Nowhere else in all his music is Strauss so gentle as when he closes this book of pity. The orchestra, the conductor, the audience, came back to themselves. In the applause spoke the common thought of all that the music and the performance had been.

H. T. P.

MONITOR,

APRIL 25, 1910.

THE Boston Symphony orchestra presented at the twenty-third concert in Symphony hall Saturday evening the following program: August Halm, symphony in D minor for string orchestra (first time in America); R. Strauss, "Don Quixote," variations, op. 35; Mendelssohn, overture, notturno, scherzo and wedding march from the music to Shakespeare's "Midsummer Night's Dream," op. 61.

The Symphony audience was put in its best humor by the "Don Quixote" variation of Richard Strauss. Nothing arouses the amiability of the Saturday subscriber like a piece of program music in which the intellectual appeal is a little stronger than the pictorial, music in which thought dominates scene, action and color. They are glad to have Strauss show them Don Quixote couching his lance at the sails of a windmill, or charging into a flock of sheep, or pursuing any other of his familiar adventures; but they want the idea which prompts the knight of La Mancha to his strange doings to be made the important thing and the actual representation of it to be secondary.

Mr. Fiedler knows the mood of his listeners; he knows how to interpret Strauss to their liking. If they do not wish Don Quixote's overthrow by the wings of the windmill to be realistically portrayed, he can lighten the Knight's fall; if they think an instrumental combination which represents the bleating of sheep is too trivial a thing for a great composer to descend to, he can conduct the music so that nobody without a program book to guide him would ever guess sheep.

Mr. Fiedler seems always glad to gain the approval of the Saturday subscribers, for they never applaud gratuitously. They applauded the performance of the Don Quixote variations; and did they applaud because the conductor read the score to please them, or because after two years of musical endeavor in Boston he has brought his listeners around to his views of modern symphonic interpretation?

BOSTON GLOBE—APRIL 23, 1910.

AT THE SYMPHONY.

Program of Contrast is Given at Rehearsal.

Halm's Work for String Orchestra Played for First Time.

The program for the 23d rehearsal at the Symphony yesterday afternoon was as follows: Symphony in D minor for string orchestra, by August Halm (first time in America); "Don Quixote," Fantastic variations on a theme of knightly character, op 35, by Richard Strauss; solo violoncello, Mr Warnke; viola, Mr Ferir, and the Overture, Scherzo, Nocture and Wedding March from Mendelssohn's incidental music to Shakspere's "A Midsummer Night's Dream."

There was contrast in this program. Mr Fiedler chose for the middle number "Don Quixote," league-striding in its humanism, baldly, trenchantly analytical and characterizing, broadly sympathetic as a commentary on the life of man, but inexorably self-assertive and independent of precedent in structure.

Prefacing it and beginning the program was a work placidly amenable to musical tradition, law and order. Its opening allegro grew from two clear-cut themes stated frankly and with candor, and developed in quite the Handelian fashion. Its andante was a song-form of unadorned, unpretentious simplicity and quiet beauty. Its finale was a crisp and logical fugue upon a terse fugal subject, not unmindful of Bach's inventions.

This well-ordered, law-abiding music was the novelty, the "first-time-in-America" of the afternoon. It is, indeed, a new thing under the sun to find a modern who is not eager rather than reluctant to build out of broken rules "idiom," or a "style," or some other aspiring mode of speech.

Halm, whom Mr Fiedler knows to be an unpretentious school teacher in Thuringia, "inclined to be a hermit, though not morose, an idealist, and something of a dreamer," has developed the two subjects of his first movement with a cheerful alacrity and skill, and with a fertile and nimble-witted invention. Reiterations of the initial themes in the disguise of new figuration, but always to be recognized, flow with graceful spontaneity through the working out passage. The coda is again reminiscent of the original idea.

The second movement is reposeful, melodious, lyric. For the time, the strings of the orchestra become the many voiced expression of a piece of four-part writing. In the very simplicity of this music there was the charm of quaintness and sincerity. It was cordially applauded.

James Huneker and Ernest Newman have written appreciatively of the human element in Strauss' "Don Quixote," in which they deem its greatness lies. The work employs the piquancy and point of humor to tell of the variable and capricious incentives which prompted Cervantes' volatile, hallucinatory, but unfalteringly chivalrous and valiant knight Don Quixote to his catalog of feats, and his worthy, more mundane, if less romantic esquire, Sancho Panza, to frequent remonstrance against them

It would have been a pungent task to have satirized the ethereal follies of this visionary who could not reduce his chivalry to a practical proposition of every day, but Strauss has made the work an epic upon the imaginings of an aspiring soul which would break the bonds of materialism and in the hopeless struggle for freedom wear out body and spirit.

It is a tale as old as the world. Strauss has crystallized it with a larger sympathy, a deeper, broader understanding, into a more universal story of mankind than even Cervantes had done.

The sweep and power of the work makes possible technical feats which are an element conducive to rather than detracting from its chief purpose of psychological exposition. It is not an unrestricted tone poem in form, but a set of 10 variations upon a theme prefaced by introduction and concluding in a finale.

In the reproduction of the bleating sheep, Strauss has for the moment amused himself by setting muted brass to tricks of the veriest realism. It is to be heard and marveled at in such vein. It is a sign of sanity when now and then a composer does not take himself too seriously.

There is, too, the "wind machine," which for the moment transports us to the theatre, but there is music besides which creates, illumines and enforces moods.

The final narrative of the 'cello, impersonating the Don, who thus recounts his defeat and his petition for death rather than life with dishonor, is all touched by a noble sympathy. The conclusion which precedes his death is deeply and touchingly pathetic. Despite intonation which often appeared insecure, Mr Warnke sensed the spirit of the music in no slight degree, and was called upon to acknowledge applause.

Mr Fiedler conducted a brilliant performance. The Mendelssohn music was entrancingly played and warmly applauded.

TIGHT BINDING

BOSTON POST, APRIL 23, 1910

trauss' "Don Quixote" Given Masterly Reading

BY OLIN DOWNES

e 23d public rehearsal of the Sym- ny orchestra yesterday afternoon in mphony Hall. The programme: Sym- ny for strings, August Halm (first in America); tone poem, "Don ixote;" Richard Strauss; overture, cherzo, Nocturne and Wedding March, m incidental music to "A Midsummer ght's Dream," Mendelssohn.

his symphony for strings alone—the work of such a description that we heard—Halm aims at simple, sober ty, and though his scoring is inclined hickness, he often attains this. But, ight be expected, the symphony suf- on the one hand from lack of the of the full orchestra, and on the r by lack of the tonal transparency good string quartet.

here are a number of good ideas in work, ideas which are most likely to e when the composer stumbles upon n in the course of his journey—"find- s," as the French put it—but the sym- ony is too long and monotonous in its racter. Halm may well be praised for continence of his harmonic style in e days of ear-splitting dissonance, this was not a little, for the drab sic served admirably to set off the ming masterpiece of Strauss.

A Magnificent Picture

Don Quixote" has been given once ore in this city. It is perhaps the et popular and well-known of the eat symphonic poems. It is also, per- ps, the most remarkable and individual them all—a quintessence of the Strauss at has sprawled all over the musical orizon for the time being. The per- rmance yesterday afternoon had much do with the exceptional appreciation nd enthusiasm of the audience. In 1904 r. Gericke gave a most musicianly, and in many respects a highly poetical read- ing of the monumental work. But we be- lieve that Mr. Fiedler made the music heard more nearly as it passed from the composer's brain. It was notable, too, that in contradistinction to too many re- cent concerts, the performance was re- markable for its clarity, its balance and its suggestion; its avoidance of the ultra- realism which has been read into this music. The bleating of the sheep, for instance, was by no means as prominent as on the former occasion—it was merely a small detail, one of many, in a magni- ficent picture.

And how differently we looked at things yesterday, after an interval of only six years! We even wasted breath then over the poor wind machine. The varia- tion in which that instrument is employed —the flight through the air—is one of the most superb flights of phantasy in one of the most vivid and imaginative com- positions in existence. Then recall the variation wherein the Don orates upon chivalry, and the crazy rapture intro- duced by the harp. The opening pages, it has been well said, are absolutely un- canny in their psychology—the knight going mad. There is another page—where Don Quixote in a passage of sweeping glory, silences his commonplace squire's objections to chivalry. This is so truly noble, so ardent in the cause of all that is most high, that it may well bring tears to the eyes of those who cherish the truth. The final passages are not less uplifting. They could come from only one man who created the apotheosis in "Tod und Verklarung."

This performance was one of the great- est that Mr. Fiedler has given in this city. Mr. Warnke gave an exceedingly eloquent interpretation of the very dif- ficult 'cello part, and one would go far to find the equal of Mr. Ferir, the violist. But why was not the name of the tenor tuba, also, preserved to fame?

BOSTON HERALD, APRIL 23, 1910.

HALM'S PROVES SINGULAR MUSIC

Symphony Orchestra Performs Composition at 23d Public Rehearsal for First Time in America.

STRAUSS' "DON QUIXOTE" GIVES AUDIENCE PLEASURE

By PHILIP HALE.

The 23d Public Rehearsal of the Boston Symphony orchestra, Mr. Fiedler, conductor, took place yes- terday afternoon in Symphony Hall. The program was as follows:

Symphony in D minor, for strings..Halm
"Don Quixote".....Strauss
Overture, Notturno, Scherzo and Wedding March from music to "A Midsummer Night's Dream" Mendelssohn

August Halm is apparently un- known to compilers of music lexi- cons. Born in Wuertemberg, he was a theological student, music critic, and he became interested in new the- ories of pedagogy. He now lives in a little village, Wickersdorf, in Thurin- gia, where he teaches in a boys' school conducted on modern princi- ples. He is said to be a singular per- son, who wishes to live away from the bustle and the strife of the city, contented with nature and his own thoughts, eager to teach the young idea how to shoot, not morose, but something of a hermit, a broadly ed- ucated man, one worth talking with; and he is demented with the mania of composing.

Mr. Fiedler states that Halm's gods are Bach, Bruckner and Wagner; that he has composed several re- markable works, among them a sym- phony and a concerto in the style of Bach for orchestra and piano.

This symphony was first performed at Stuttgart in 1907. The perform- ance yesterday was the first in Amer- ica.

The symphony is noteworthy chief- ly for its extreme naivete. It would seem as though Halm had not even heard of modern harmonies, whole tone scales and anxiously sought out devices. He may in his Thuringian village indulge himself in pious orgies with Wagner and Bruckner, but there is nothing in this symphony to con- firm the report that they lived and wrote.

The first movement is the most in- teresting of the three, but it suffers from too much development of the simple material. The development shows a certain contrapuntal facility and there are pages of an archaic flavor that is not displeasing. The second movement is exceedingly sim- ple, childishly naive, and it must be confessed that it is uninteresting. Not because it is simple. Nothing could be simpler melodically and har- monically than the Adagietto, for in- stance, in Bizet's first suite from the music to "L'Arlesienne," but how tender, how beautiful this music is! Halm's andante might have been written by some forgotten contempo- rary of Mozart. The third and last movement is a fugue without special distinction.

This is singular music for a man to write in the 20th century. It is the music of one belated. It is innocent music, and this is a sophisticated, neurotic age. A return to artistic simplicity would now be admired as, in the artificial life under Marie An- toinette, noble dames and free-living gallants prattled about returning to nature, were influenced by Jean Jacques and sported as shepherds and shepherdesses. But the simplicity of Hahn has not the requisite vitality. Now and then the music has the serenity of Gluck, but the moments are few, and for the most part the hearer is aware of notes, only notes.

It was a great pleasure to hear "Don Quixote" again after a lapse of six years. Ernest Newman, one of the few men living who write with fine appreciation about music, is enraptured with "the wise and tender humanity" of Strauss' humor in this work. "Strauss' Sancho is very humorous, but your laughter at him is always softened with tears." How would the hearer distinguish Sancho, if he were not assured that Sancho is associated with a solo viola? And why should one weep over Sancho? As far as the world goes, he fared much better than his master. Here, if ever, is there need of a detailed program. It would be still better if the scenes on which Strauss comments musically were thrown on a screen while the music was played.

It is easy to identify the fight with the sheep. The wind machine is un- mistakable. But these eccentricities do not make the composition great. The theme that is typical of Don Quixote and knightly gallantry in gen- eral has a noble, a superb sweep, and it is treated in a masterly manner. The theme of the "Ideal Woman" is one of matchless beauty. There are few finer and more sustained out- bursts of music than the one in which "Don Quixote speaks nobly of the ideal." This and the wonderful mu- sic that portrays the disillusionment and death of Don Quixote put the composer by the side of the greatest masters.

Yet it may be questioned whether, as a complete and rounded work of art, "Don Quixote," with all the ap- palling cleverness displayed, does not fall below "Death and Apotheosis," "Don Juan" and the incomparable "Till." It is true that there is nothing nobler in these works than the dis- course on the ideal and the death mu- sic. To match them we must go to the music of recognition in "Electra." But what a master this man is! Verily a superman!

The performance was an engrossing one for the most part, and Mr. Warnke played the solo 'cello with marked skill and in a highly poetic spirit. He richly deserved the ap- plause given him by his colleagues and the audience. The performance made a profound impression, and ap- plause for the music and the perform- ance was hearty and long continued.

And then with the music of Men- delssohn the audience entered another world, where it found amiability and grace, and the smooth expression of a minor poet.

The program of the last concert next week will include Beethoven's symphonies, Nos. 1 and 9.

TRANSCRIPT, APRIL 25, 1910

MUSIC AND MUSICIANS

THE CONCERTS OF SATURDAY AND SUNDAY

Mendelssohn and His Wind Choir—Simplicity and Dulness—The Spring Concert of the People's Choral Union—Mr. Foote's Reflections—Strauss and Mahler at the Symphony Concerts—Operatic News—The Novel Pieces and the Revivals for Next Season at the Metropolitan

Depreciate Mendelssohn as we may—and in the reaction of our generation *from the* over-praise of our fathers we probably underestimate him—the best and the most characteristic of his music still brings its pleasure to the particular and the general ear. Average hearers, as they did at the Symphony Concerts of Friday and Satur- day when Mr. Fiedler revived the Overture, the Scherzo, the Night-Piece, and the Wed- ding March from the music to "A Mid- summer Night's Dream," find easy and plentiful pleasure in its suave melody, its clear rhythms, its fluency and transpar- ency, its air of elegant fancy and assured grace. They and the connoisseurs may take equal delight in its aptness to the play it would illustrate, diversify and clothe; in its suggestion alike of Shak- speare's fairy, romantic and "rude me- chanical" folk; in its glamor of gossamer fancy, of romping humor, or of young po- etic mood. "Incidental music" that so completely gains its end and yet has such right to be for its own lovely sake, is as rare now as it was in the forties when Mendelssohn wrote it. More to them- selves, the connoisseurs have pleasure in the adroit felicity of his instrumental color- ing in this music and in his curiously "modern feeling" for the wind choir. We like to fancy the possibilities of the wind instruments as rather a discovery of our own time; and for them our particular generation of composers seems often a little to neglect the strings. From Brahms with his "dusky" horns through Strauss and d'Indy with their endless exactions of song, of background and of color from flutes and oboes, horns and bassoons and all the rest, our composers have developed the expressive range of the wind choir. But as Beethoven before them knew the voice of his bassoons, for example, so Men- delssohn in much of this music to "A Mid- summer Night's Dream," knows, feels and utilizes the loveliness of tone that dwells intrinsically in flute and clarinet and oboe and horn. All of them from the overture own to the smallest fragment of "inci- ental music" are the revealing voices of fairies and their moonlit woodlands and the romance and the fantasy of the y. The Nocturne, especially with such first horn as Mr. Wendler, becomes al- st a piece for the wind choir; while the erzo, with similar reliance upon the es, is like to it. And this feeling, as say nowadays for the wind instruments, only a part of Mendelssohn's felicity oughout this music, in the use of his en orchestra. At every turn imagina- and precision are at one; while ele- nce never stifles fancy. The very nar- ness of his resources, as orchestral re- rces now are, only makes his supple- s and variety within them the clearer. his colors are relatively few, the blend- s and the shadings are exquisite.

"Sancta simplicitas" sang the recluse. "Silly simplicity" retorted the worldling, and it is easy to believe that the worldling would have the better of it with August Halm's symphony for string orchestra that Mr. Fiedler projected out of nowhere upon the audiences of Friday and Saturday. Halm is rather a recluse, affirmed the pro- gramme book, for once groping; he lives and teaches in self-imposed isolation in a German school; his music seldom gains per- formance or publication; he courts a re- turn to simplicity in life, in the arts, in all things. So far as the little symphony goes, he is prone, like most apostles of his creed, to mistake himself and his quest—to be merely *tepid, naive*, a little dull, a little silly, where he intended only to be persuasively simple. It is a very little symphony, barely twenty or twenty-five minutes long, written for *strings only* and running in three move- ments—a beginning, a slow intervening song and a fugued finale. The melodic ideas are indeed simple to tameness; while the devel- opment and the manipulation of them, in spite of occasional touches of fancy and in- genuity, run much too often to innocent in- *sipidity*. It is good to hear a composer relying once more upon the manifold voices that the string *choir can yield*; but Halm is very far from Bach in the fertility with which he contrasts or blends their tones or brightens or shadows their endless tints. Oftenest his instrumental coloring is pallid prettiness. His is "sweet music," and it is a pity that the little company of women in lavender mitts that once tried to give con- certs of such music in London did not *know Halm*. No doubt our generation is overmuch wedded to the acrid, the bitter, the puissant and the sophisticated in music; but we still have ears that are thrilled by the noble simplicities of Gluck and fascinated by the beautiful simplicities of Mozart. Rightly, in life and the arts, we refuse to be beguiled by the marshmal- low, because therein lie only prettiness and sweetness. Simplicity may be honest and may be affectation, but it must not be silly and it must not be dull. Even Matthew Arnold recoiled at some of Wordsworth's "simplicity," with an "unutterable sense of lamentation and mourning and woe." The audiences of Friday and Saturday politely endured Mr. Halm's.

H. T. P.

Boston Transcript, April 25, 1910

News of Music

In the two years during which Mr. Fied- ler has been the conductor of the Sym- phony Orchestra, he has put on his pro- grammes all of Strauss's tone-poems, ex- cept the seldom played "Macbeth." In the season of 1908-1909 he undertook "Don Juan," "Death and Transfiguration," "Hel- denleben" and "Zarathustra," and in the season that is just ending he added "Til Eulenspiegel," the "Symphonia Domesti- ca" and, last week, "Don Quixote." He announced "Macbeth" as well, but cir- cumstances have compelled him to defer performance of it until next winter, when he will, doubtless, repeat "Don Quixote" and other of the tone-poems. Little else indeed remains for him and for the orchestra in the music of Strauss. No part of "Electra," seemingly, can be shifted effectually from the theatre to the concert-room; the dance in "Salome" goes none too well without the visible action; and the "Love Scene" from "Feuersnot," played by Mr. Fiedler at his first concert here, is the merest fragment. Last winter, he clipped the "Sorrento" episode from Strauss's early symphony, "In Italy," and in time, prob- ably, he will revive the whole piece.

While alike under Mr. Gericke, Dr. Muck and Mr. Fiedler, Strauss's music has had its just place in the Symphony Concerts, Mahler's has been curiously neglected here. Mr. Mahler has now written seven sym- phonies, any and all of which by their in- trinsic interest as well as by the com- poser's place in the world, deserve such performance. Yet only ont of them has ever been heard here—the fifth played with notable success at two pairs of concerts in the final year of Mr. Gericke's conduc- torship. It is true that some of Mr. Mah- ler's symphonies ask a chorus and solo voices as well as an orchestra; but not all or the least interesting of them demand these exceptional forces. It is one of the duties—as well as the glories—of the Sym- phony Orchestra to keep its public in- formed as to the music of our time. Yet except Mr. Gericke and on a single occa- sion, its conductors have uniformly over- looked Mr. Mahler's symphonies. And this very spring Paris, and even Rome, are hearing "festival performances" of the sec- ond—the most eloquent and the hugest of them all.

THE BOSTON SUNDAY POST, APRIL 24, 1910

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We understand that the enthusiasm at the conclusion of the performance of Strauss' "Don Quixote" last night in Symphony Hall was yet greater than that displayed on Friday afternoon at the public rehearsal. This enthusiasm is not to be wondered at. Mr. Fiedler's reading of the work was in every respect a masterly achievement. There were not only the big lines and climaxes, but the continuity of the thought which is in the score, but which a conductor may easily loose in treating—or "displaying" might be a better word—"fantastic variations," was never lost. Insensibly one was realizing with more delight the astounding art of the composer, not only in the execution, but in the planning of his enormous canvass. The sequence of the variations, in the first place, is the work of an artist. Moreover, there was not only a rare perfection and clearness in the ensemble, but this proceeded from solo performances which were admirably finished in themselves.

In his 'Zarathustra," Strauss, with his boundless mental capacity, took a course in music which was without precedent save for certain singular pages by Liszt. In "Don Quixote" he has with his thrilling audacity overlapped the boundaries of another art. This is music visualized. To those who heard the performance, and who read in the programme book the masterly comment of Earnest Newman, these paragraphs may be superfluous. To hear the transcendant variations is to have limned in the mind's eye the two figures of the idealist and his "porcine squire." Strauss art is here disclosed in its essence. We do not need to decide whether "Don Quixote" is or is not his greatest orchestral work, whether it will live 10 years or a thousand. It is only important that now the music sounds to us at once a marvellously vivid portrayal of scenery and characteristics, at once a hugely diverting narrative and an all-comprehending critique of the life that we live. It may be replied that these are already characteristics o. Cervantes' book, which deals with such questions with a comprehensiveness impossible in music. But, for this year and this moment, at least, Strauss has made us feel otherwise. Where the words stop, the music may begin. But Strauss does not believe it at all necessary to restrict himself to this formula to reserve for himself merely the pointing of a moral. He describes in detail the personalities of the knight and his servant, and their adventures along life's highway. But when he comes to the great poetic principles of the tale, what lavishness and adequacy of inspiration he displays! To hear this score may well constitute, as it did to the writer, the first real appreciation of the significance of Cervantes' allegory.

There is another important respect in which Strauss surpasses himself. This is in the remarkable economy and condensation of his style. He has long been reproached for the accumulation of means that he employs to reach his ends. We remember, in the much regretted days of our youth, the distrust with which a certain farmer in the State of Maine regarded a modern reaping machine when he beheld it for the first time in a neighbor's field. The fact that this wonderful machine, drawn by four horses, would cut a "swath" eight feet wide, tie the grass into neat bundles, clip the cord and deposit at regular intervals along the way a given number of sheaves in readiness to be stacked, did not move him. He was convinced that such a complicated piece of machinery was going to be destructive in the end to all good farming, although he could not easily explain why. This is the attitude of many anti-Straussites. They do not believe it in reason to employ a stupendous orchestra in depicting the joys of a home, for our fathers did with less. "Even Beethoven in his Pastoral symphony," etc. Well, there are pros and cons, but Don Quixote silences all such objections. There, again, is the enormous orchestra, but it is employed with what is the very highest degree of concentration. Not a note is wasted, not an instrument fails to add a significant tint to the glowing palette. This principle is still further enforced in the melodic and harmonic texture of the tone poem. Strauss' style is nowhere more terse and more graphic—the fewest possible words. He often expresses more in a phrase or a harmonic resolution than a majority of respected composers say in a page. The employment of the prodigious orchestra is the height of daring, but there is never a suspicion of virtuosity for its own sake, and the apt details of "realism" are the finishing, fulfilling touches in a great picture. It is a pity that this performance came so late in the season, for it should be repeated.

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Yet it must be said that Balakireff has written music much worthier of performance than the overture. There is, for instance, the second symphony in D minor, which was published last year, and which should be heard in this country. In his first symphony, played under Dr. Muck during his last season at Symphony Hall, Balakireff showed himself to be far from a born symphonist, yet his score, noisy and the thin as it was here and there, contained much color as well as thematic and rhythmic vitality. The material, mostly of a folkstune nature, was by no means fit for the noble symphonic mould, but, whether as a suite or something more coherent, one could enjoy and even admire many of the skilful details of craftsmanship in the music. As for the overture heard last Tuesday the melodies themselves—there are three—are of a character that is lush and rather commonplace to occidental ears, and as for the score as a whole it is admirable music for the ash-barrel.

Moreau's piece is prettily and fluently written. It employs all of the registers of the solo instrument, the highest as well as the lowest, and one wonders whether on this account some of the passages are as grateful as the player would desire. However this may be, Mrs. Hall's performance was highly artistic, and there was much cordial applause.

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Ducasse takes a theme in E-flat minor, a stiff-necked theme, with many an ultra-modern sourness in its harmonic understructure. He examines this theme and then proceeds to vivisect it with his scalpel, a full modern orchestra. He expounds as he goes on: "Now, you see this theme. It is composed, we will say, of 100 harmonious particles. Strange, is it not, to observe that a number of these particles are in their essence very antagonistic to each other? For instance, these—" He holds up two of them and they jangle together. "But you must not think that the union of these two is impossible. *Under certain conditions*, which are *these*—*now watch!*" He goes on. One is astonished, then simply amazed. In an 8-8 plus 1-8 passage he gives us a hint of what might be done rhythmically if he cared this morning to spend his time on that topic. Immediately preceding the last pages of the score is a very remarkable yet prefect logical progression that could only come from a man well acquainted with the methods of Vincent D'Indy. There is beauty in this score, but it is as arid as the Sahara Desert, cold as an icicle, devoid of real vitality as an Egyptian sarcophagus. These variations are in a way the production of genius—the genius of an advanced school that is admiringly dubbed "ultra-modern" by devotees, but which, if it exists at all in the future, will bear the abhorred adjective "academic." The old Netherland masters did the same sort of thing in their day to the same purpose, paving the way for men with real ideas. We were exceedingly interested in these variations. We would like to hear them again, but we wouldn't care to live with them.

TRANSCRIPT APRIL 27, 1910

Hear the Other Side

For amusement and also for instruction as to a certain sort of mind—here follows, spelling and all, a letter that purports to have been written last Saturday night, immediately after the Symphony Concert at which Strauss's "Don Quixote" was played. If it was so written, the post office was very tardy with the letter, since it was not delivered until Tuesday morning. The screed runs: "I have heard tonight Don Quixote by Strauss. The Boston Symphony played it. I am home safe again and have just waked my three boys—2—5—8 years old—have given them a glass of jam near by the piano and have set them all three on the piano bench to play to their heart's content— They have always been forbidden to play the piano as their fingers might soil the keys—and they made discords, but now all three are pounding away in different keys the loud pedal is strapped down to the floor and we are all as happy as can be. God bless Strauss for this happy home coming

"They shall play all night I hope to be nearer normal by morning. Of all the accursed sounds I ever heard this Don Quixote was the worst the description says it was intended for a joke—possibly for Strauss "A lamb's ba-a-a is scratched into space by tortured players and instruments Later every instrument rattles as if every joint were loose (I have notified the blacksmith near by that I think many of the instruments needed tightening up and he goes to see the players tomorrow—he should have a busy week—possibly longer) Then the wind blew and beautifully too, as I have heard it many times across the hilltop—the one sane part of the whole performance

"The audience as usual willing to be led seemed rapped up thru the performance—I saw only one honest man there, he sat on the aisle inveigled there by his wife who wore a dog collar—when the convulsion was worst he laughed.

"The audience were delighted and applauded loudly at the end—the sound of the applause was pleasant to the ear and all joined happily in it. A MUSIC LOVER

News of Music

Mr. Fiedler's success with Liszt's "Faust" symphony, in both the quality of the performance and the approval of the audience, ought to encourage him to undertake next year Liszt's other and much less familiar symphony—the symphony upon Dante's "Divine Comedy" for orchestra and women's chorus. It runs in two long movements, an "Inferno" and a "Purgatorio," with a third, the "Magnificat," for climax in which the female voices enter. The "Dante" symphony is often as interesting as the "Faust," and it has not been performed here since the eighties.

The Boston Opera announces that such seats as are not taken by the stockholders in the allotment, on Thursday, of pla... next season, will be available ... publi... general

BOSTON JOURNAL-

APRIL 30, 1910

SYMPHONY SEASON DRAWS TO A CLOSE

All-Beethoven Program Is Enjoyed by Large Audience.

CECILIA SOCIETY AIDS ORCHESTRA

Extra Applause Is Given Conductor Fiedler for His Skilful Leadership.

An all-Beethoven program, the first and last of the immortal nine symphonies, is closing the Symphony season. Yesterday afternoon's concert was attended by one of the largest audiences of the season. There was extra applause for Conductor Fiedler before and after the concert. On the whole, through his breadth of view, and his skilful, enthusiastic leadership, he has made this twenty-ninth season interesting to all sorts and conditions of music-lovers.

The reading of the first Beethoven symphony, which had not been performed since Dr. Muck's regime, was greatly enjoyed. All the beauties of the work were revealed sparkling clear in the sunshine of one of Beethoven's happiest moods. The greater Beethoven, however, loomed forth in the ninth symphony.

In the performance of this majestic composition the orchestra had the assistance of the Cecilia Society and of the following soloists: Soprano, Mrs. Mary Hissem de Moss; contralto, Miss Margaret Keyes; tenor, Berrick von Norden; bass, Frederick Weld. The singers did remarkably well with music that, a century ago, must have seemed as far-fetched as anything Strauss has written seems today.

The thirteenth Symphony season will open Friday afternoon, Oct. 7, with Mr. Fiedler beginning the first half of his new two-year engagement.

Pop Concerts to Open on Monda...

Next Monday night Symphony Hall performs its annual descent from the mountain peaks of Strauss, Beethoven, Brahms and Wagner to what for many people are the more genial climes populated by the lesser masters of music who have been content to write catchy tunes and stop at that. In other words, on Monday evening, the Pops begin with Gustav Strube as conductor.

By Monday night the formal seats on the floor of Symphony Hall will have been taken away and put in storage and their places will be taken by tables and chairs. The big refrigerator which has lain idle since last July will be filled with ice and other things and then in truth Boston will realize that summer is at hand.

As has been the rule in recent years, the orchestra, chosen, of course, from members of the Symphony Orchestra, will consist of fifty-five musicians.

The program will not differ radically from those of past years. Old favorites will be played and there will be the usual amount of new music. Concerts will be given every evening except Sunday, from Monday evening, May 2, until Saturday evening, July 2, and they will begin at 8 o'clock and end in the neighborhood of 10. As in past years refreshments may be secured and

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Lazzari's "Effet de Nuit" is effective panorama music, a la Meyerbeer. Verlaine's poem, we are informed on good authority, was attached after the composition of the piece, and this was not a fair thing. Lazzari's music is obvious. After a few measures we soon understand where to expect the crows who feed upon the twisted hanging figures, the tread of the guard, and all the rest of it. Where is the creeping strangeness, the beauty and the rarity of Verlaine's text? Thus do artists insult one another. The orchestral writing is, of course, that of an accomplished musician. But as the Schubert marches lack gunpowder, so does this bugaboo of a nocturne lack the virus of terrible phantasy. And Lalo's Rhapsody is for the casino.

The variations of Ducasse made this concert exceedingly worth while. The week before last Ducasse's suite in the old style was played at the Symphony Concerts, and this was the first music of the composer to be heard in America. Making allowance for an inferior performance of the suite we consider the Variations the most important composition. Whether Ducasse will ever pen a great piece of music is doubtful, but his technical and intellectual equipment are something extraordinary. He is now a young man, in the neighborhood of 30. It is appalling to consider the youth of the age. When the composer arrives so great that he can successfully outlive such accomplishments of his young days as Ducasse's, he will surely become a great composer. A cerebral, hard-shelled cerebral, at 80! That's what happens to them today.

Ducasse takes a theme in E-flat minor, a stiff-necked theme, with many an ultra-modern sourness in its harmonic understructure. He examines this theme and then proceeds to vivisect it with his scalpel, a full modern orchestra. He expounds as he goes on: "Now, you see this theme. It is composed, we will say, of 100 harmonious particles. Strange, is it not, to observe that a number of these particles are in their essence very antagonistic to each other? For instance, these—" He holds up two of them and they jangle together. "But you must not think that the union of these two is impossible. *Under certain conditions*, which are *these—now watch!*" He goes on. One is astonished, then simply amazed. In an 8-8 plus 1-8 passage he gives us a hint of what might be done rhythmically if he cared this morning to spend his time on that topic. Immediately preceding the last pages of the score is a very remarkabley yet prefect logical progression that could only come from a man well acquainted with the methods of Vincent D'Indy. There is beauty in this score, but it is as arid as the Sahara Desert, cold as an icicle, devoid of real vitality as an Egyptian sarcophagus. These variations are in a way the production of genius—the genius of an advanced school that is admiringly dubbed "ultra-modern" by devotees, but which, if it exists at all in the future, will bear the abhorred adjective "academic." The old Netherland masters did the same sort of thing in their day to the same purpose, paving the way for men with real *ideas*. We were exceedingly interested *in* these variations. We would like *to* hear them again, but we wouldn't care to live with them.

BOSTON JOURNAL-

APRIL 30, 1910

SYMPHONY SEASON DRAWS TO A CLOSE

All-Beethoven Program Is Enjoyed by Large Audience.

CECILIA SOCIETY AIDS ORCHESTRA

Extra Applause Is Given Conductor Fiedler for His Skilful Leadership.

An all-Beethoven program, the first and last of the immortal nine symphonies, is closing the Symphony season. Yesterday afternoon's concert was attended by one of the largest audiences of the season. There was extra applause for Conductor Fiedler before and after the concert. On the whole, through his breadth of view, and his skilful, enthusiastic leadership, he has made this twenty-ninth season interesting to all sorts and conditions of music-lovers.

The reading of the first Beethoven symphony, which had not been performed since Dr. Muck's regime, was greatly enjoyed. All the beauties of the work were revealed sparkling clear in the sunshine of one of Beethoven's happiest moods. The greater Beethoven, however, loomed forth in the ninth symphony.

In the performance of this majestic composition the orchestra had the assistance of the Cecilia Society and of the following soloists: Soprano, Mrs. Mary Hissem de Moss; contralto, Miss Margaret Keyes; tenor, Berrick von Norden; bass, Frederick Weld. The singers did remarkably well with music that, a century ago, must have seemed as far-fetched as anything Strauss has written seems today.

The thirteenth Symphony season will open Friday afternoon, Oct. 7, with Mr. Fiedler beginning the first half of his new two-year engagement.

Pop Concerts to Open on Monda

Next Monday night Symphony Hall performs its annual descent from the mountain peaks of Strauss, Beethoven, Brahms and Wagner to what for many people are the more genial climes populated by the lesser masters of music who have been content to write catchy tunes and stop at that. In other words, on Monday evening, the Pops begin with Gustav Strube as conductor.

By Monday night the formal seats on the floor of Symphony Hall will have been taken away and put in storage and their places will be taken by tables and chairs. The big refrigerator which has lain idle since last July will be filled with ice and other things and then in truth Boston will realize that summer is at hand.

As has been the rule in recent years, the orchestra, chosen, of course, from members of the Symphony Orchestra, will consist of fifty-five musicians.

The program will not differ radically from those of past years. Old favorites will be played and there will be the usual amount of new music. Concerts will be given every evening except Sunday, from Monday evening, May 2, until Saturday evening, July 2, and they will begin at 8 o'clock and end in the neighborhood of 2. As in past years light refreshments may be secured and smoking is allowed.

TRANSCRIPT APRIL 27, 1910

Hear the Other Side

For amusement and also for instruction - as to a certain sort of mind—here follows, spelling and all, a letter that purports to have been written last Saturday night, immediately after the Symphony Concert at which Strauss's "Don Quixote" was played. If it was so written, the post office was very tardy with the letter, since it was not delivered until Tuesday morning. The screed runs: "I have heard tonight Don Quixote by Strauss. The Boston Symphony played it. I am home safe again and have just waked my three boys—2—5—8 years old—have given them a glass of jam near by the piano and have set them all three on the piano bench to play to their heart's content— They have always been forbidden to play the piano as their fingers might soil the keys—and they made discords, but now all three are pounding away in different keys the loud pedal is strapped down to the floor and we are all as happy as can be. God bless Strauss for this happy home coming

"They shall play all night I hope to be nearer normal by morning. Of all the accursed sounds I ever heard this Don Quixote was the worst the description says it was intended for a joke—possibly for Strauss "A lamb's ba-a-a is scratched into space by tortured players and instruments Later every instrument rattles as if every joint were loose (I have notified the blacksmith near by that I think many of the instruments needed tightening up and he goes to see the players tomorrow—he should have a busy week—possibly longer) Then the wind blew and beautifully too, as I have heard it many times across the hilltop—the one sane part of the whole performance

"The audience as usual willing to be led seemed rapped up thru the performance—I saw only one honest man there, he sat on the aisle inveigled there by his wife who wore a dog collar—when the convulsion was worst he laughed.

"The audience were delighted and applauded loudly at the end—the sound of the applause was pleasant to the ear and all joined happily in it. A Music Lover

News of Music

Mr. Fiedler's success with Liszt's "Faust" symphony, in both the quality of the performance and the approval of the audience, ought to encourage him to undertake next year Liszt's other and much less familiar symphony—the symphony upon Dante's "Divine Comedy" for orchestra and women's chorus. It runs in two long movements, an "Inferno" and a "Purgatorio," with a third, the "Magnificat," for climax in which the female voices enter. The "Dante" symphony is often as interesting as the "Faust," and it has not been performed here since the eighties.

The Boston Opera announces that such seats as are not taken by the stockholders in the allotment, on Thursday, of pla... next season, will be available ... ard" for subscri... general public.

TRANSCRIPT, APRIL 29, 1910

MUSIC AND MUSICIANS

THE ANNUAL MEETING OF THE CECILIA

New and Old Officers Elected, and a Discussion of the Proposed Co-operation with the Symphony Orchestra—The General Favor with Which It Was Received, and the Likelihood That It Will Be Accomplished — Mr. Hess Begins His Leave-Taking—The Editors' Garland for Mr. Hammerstein—Wagner and Debussy —Mr. Loeffler's "Pagan Poem" to Be Played in Germany—Mr. Gatti's Guarded Opinion of Mr. Converse's Opera — The Programme of the Strauss Festival at Munich

The annual meeting of the Cecilia Society was held last night, and while no decisive action was taken as to coöperation with the Symphony Orchestra next year, there were many signs that a substantial and influential body of the members favor such a change of policy and that it is likely to prevail. The society first proceeded to the election of officers and chose them as follows: President, Reginald C. Robbins; vice president, Francis A. Shove; clerk, Charles S. Norris; treasurer, Henry S. Grew, 2d; librarian, George H. Rose; directors, Arthur Foote, George O. G. Coale, J. Russell Abbott, and Malcolm Lang; trustee of Permanent Fund, George P. Gardner. The society was fortunate, especially when it seems likely to embark upon a new policy, in the election of so able and energetic a man as Mr. Robbins to the presidency, and in the willingness of Mr. Foote, who has long served the Cecilia wisely and wholeheartedly to continue as a member of the executive committee; while Mr. Lang links the promising present to the honorable past of the society.

The meeting then proceeded to an informal discussion of the actual situation of the Society and its choir, and of the course that they might most wisely and advantageously follow in the future. In the course of the discussion, it appeared that the management and the conductor of the Symphony Orchestra would welcome the coöperation of the Cecilia; and that it would be a truly mutual coöperation. That is to say, while the Cecilia would join the Symphony Orchestra when it had need of a choir in music that exacted both a band and a chorus, the Symphony Orchestra in its turn would join the Cecilia for its choral concerts. Thus, it was suggested that three such concerts should be undertaken next year with the full forces of the Symphony Orchestra aiding and probably with the assistance of much more eminent singers than the Cecilia has employed in recent years. It was further proposed to increase the number of the choir to 200 voices, and to give due time and labor to the study of part-songs and choral music à capella. Finally, the decision as to coöperation with the Symphony Orchestra was left to the officers of the society, after further examination of the actualities of the situation, further conferences with the management of the orchestra and with the members of the chorus. It was evident, however, that the weight of opinion was on the side of coöperation with the Symphony Orchestra; and that as soon as various minor matters can be adjusted, decisive action will be taken to that end.

It is much to be hoped that these anticipations will be fulfilled, since the coöperation of the Cecilia and the Symphony Orchestra promises advantage to both, to their publics, and to the musical life, pleasures and profit of Boston. Oftener and oftener the Symphony Orchestra has need of a coöperating choir for music that the conductor would bring to performance; and such a choir must be at hand and of like quality in its kind with the Symphony Orchestra in its. The Cecilia fulfils this need and upholds a similar standard. On the other hand, the Cecilia, in the present mood of our public toward choral concerts and after its own vicissitudes in recent years, needs the prestige that the coöperation of the Symphony Orchestra and of eminent singers would bring to its choral concerts; the eager audience that such an alliance would attract; and the high standard of mutual endeavor and performance that such affiliation would exact. The management of the Symphony Orchestra is counted the world over a model of efficient wisdom and freedom from self-interest, and thus, again, coöperation with it would profit the Cecilia. The Symphony Orchestra has gradually set and insistently maintained the standards of orchestral music in Boston and now it enjoys the fruits of such righteousness and persistence. The Cecilia, in its time, has done as much for the standards of choral music; but its recent years have been years of vicissitude and it has sometimes missed its just reward. Unmistakably it was beginning to decline from its just and high place in our musical life. The coöperation with the Symphony Orchestra, by most signs that discreet foresight can read, promises to restore these rewards and this place. A few weeks at the utmost bid fair to consummate the change.

H. T. P.

Mr. Hess's Final Appearances

At the concerts of the Symphony Orchestra today and tomorrow, Mr. Hess will sit for the last times in his place as the concert-master of the band, and yesterday at Cambridge, he appeared with it for the last time—at least for some years to come—as a virtuoso in his own right. He will give no "farewell concert" of his own, though personal friends and an admiring public have urged him to it; and he will depart next week to his work and his new life in Berlin. For a time, since the cares of the Hoch-Schule and the concerts of the Halir Quartet are exacting, Mr. Hess is likely to have no opportunity to revisit America. Succession to Joachim's work, in and out of the school, is indeed exacting. With the years, however, Mr. Hess will earn his right to brief absences and in one or more of these he intends to revisit America as a virtuoso of the violin. Thus, and wisely and modestly, he has been shy of formal leave-takings.

Yet the sense of impending departure was clearly upon the violinist and his audience last night in Sanders Theatre. It was filled, as it always is for the concerts of the orchestra, to its last place, and Mr. Hess's particular circle in Boston had eagerly sought what seats the subscribers left untaken. The audience warmly applauded him as he came to the stage to perform Mendelssohn's concerto; the clapping waxed with each pause in the piece; and at the close he was thrice and ardently recalled, while his colleagues of the string choir and of the whole orchestra were as eager with their plaudits as were the mere listeners. As the "soloist" of the evening, Mr. Hess had been absent from his usual place through the first part of the concert; he resumed it for Strauss's "Domestica" which filled the second part, and again hearty applause welcomed him. Finally, in the ante-room, after the concert was done, his more intimate acquaintance in Cambridge had their leave-takings.

As ungracious fate will sometimes have it on such occasions, Mr. Hess has played Mendelssohn's concerto more equably than he did last night—and notably when he revived the piece at a concert for the Pension Fund last autumn. He was plainly nervous yesterday; he paid the penalty in a tendency to play a little sharp; and he was not wholly within himself throughout the first movement. He commanded his usual elasticity and elegance of technical resource and accomplishment, but he had not quite his usual sureness. His tone had its familiar brilliancy, suppleness and felicity of shading, but not quite, again, its usual suavity and rich transparency. He summoned the fine and intimate emotion of Menedelssohn's music, as so much ordered, beautiful and a little rhapsodic sound, but he summoned it with effort. With the Andante and the long and gentle curve of its song, Mr. Hess was altogether himself again, and he played it with a beauty of sustained and flowing tone, with a fineness of melodic line, a delicacy of incidental ornament, a justness of feeling for Mendelssohn's gentle lyric voice, and an elegance and unobtrusive perfection of style that once more made him seem the virtuoso who if he had chosen, could have gone up and down the world side by side with some of his more renowned brethren. And in the finale, he regained altogether his characteristic brillance and vitality. The music is rhapsody—the elation of brilliant play with sound for its own sake—and Mr. Hess made it yet more rhapsodical, while effort never once seamed brilliance or clouded style. The Hess who played these two movements of the concerto was indeed the Hess who is worthily to succeed to Joachim's work, because he, too, is an affectionate master of the secrets of the violin and of the style that caresses or compels them to speech. He is the worthier, for these days, because he adds to this mastery and this style the sensitiveness of imagination and the warmth of feeling that are their spiritually animating force.

H. T. P.

Wagner and Debussy

Then came Wagner, just at the time when harmony was beginning to exhaust its purely diatonic resources—at least on the basis of the ordinary scale of Europe, and to show that there was an unexplored ocean of chromatic possibility. Into this ocean Wagner plunged and brought out with him a treasure trove of chromatic harmony which staggered the world. Chromatic harmony lent itself to the expression of emotions that the older diatonic harmony could not touch. Wagner was like the fisherman in the "Arabian Nights," who uncorked the bottle—he let loose upon the world the genie of emotional chromatic possibility in music, which would not suffer itself to be squeezed back into its narrow prison again. The bottle proved also to be something of a Pandora's box, for in opening it certainly a horde of ills was let loose upon the world.

The result is that the world has been going through a most peculiar and dangerous period in the art of music. Enthusiasm for color and emotion brought a recklessness and a disregard for the old art of melodic line. An erotic musical age came upon the world, an age threatening the very existence of music. From that age we are just beginning to emerge. After Wagner came the chromatic deluge, and composers were so utterly lost in its rainbow mists that they could not see or conceive any tangible shape whatsoever. There came to be a great alternative. Either music must vanish in the fiery mists of eroticism, or somebody must strike out some bold lines. But what lines? The world could not turn back to the old and usual lines suggested by the old diatonic scale.

And then came Debussy—with a line. This life-line was the line of the old Gregorian scales, an outcome of the Catholic influence in France. And when Debussy began blowing his rainbow-hued soap bubbles out of his Gregorian pipe he had something for the world to wonder at. He was the first one to come out of the post-Wagnerian mists with a new and wholly lucid personality. He comes too freshly out of the erotic mists. There is too much of that about him. But, on the other hand, he is a hero for coming out at all. [Musical

BOSTON POST, APRIL 30, 1910

Great Ninth Symphony as Season's Farewell

BY OLIN DOWNES

Max Fiedler was greeted with cordial applause when he took his stand yesterday afternoon in Symphony Hall to direct the last public rehearsal of the Symphony Orchestra this season. After the concert the audience was slow to take its leave, remaining to applaud once more, to signify its appreciation of the season past, and its anticipation of the one to come, and to take leave of Mr. Hess, the departing concertmeister, who will now hie him to Berlin.

These soloists, and the chorus of the Cecilia Society, assisted in the performance of the great symphony: Mary Hissem de Moss, soprano; Margaret Keyes, contralto; Berrick van Norden, tenor; Frederic Weld, bass. All in all, the playing of the first symphony was admirable for its clearness and continence, for the justness with which Mr. Fiedler adhered to the style of its period. They did not use tubas in those days, but it only required the lifetime of one man to stretch from the biggest orchestra of Haydn to the magnificent tonal orgies of the romanticists. That man was Ludwig van Beethoven.

But it is a pity that in his last days the greatest romanticist of them all did not make as revoluionary innovations in his orchestra as he did in his scores. The first movement of the ninth symphony cries out for the sonority of today. This movement is cosmic, as is the scherzo. One stirs the memory in vain to discover the equal of its immensity in musical literature. It seems, after all, that there were giants in other days, whose memories would be myths, if it were not for notes and paper. No one has made such records of the infinite that presses upon us as Beethoven. The gods were young when his first movement was conceived. There is hardly anything so thrilling as its climaxes, unless, indeed, it is the wonderful entrance of the second theme or phrase—the ideal—and the stupendous conclusion.

Finally Beethoven places man in the midst of his cosmos. The performance of the chorus was continually remarkable. The words, "Before God," and certain measures towards the end of the choral fugue, were especially memorable. The whole performnace gave evidence of unusually careful preparation, and of Mr. Fiedler's devotion to the music. His conception was of the highest, and enforced by a fine enthusiasm. He made himself felt. The music for the quartet is not grateful for the executants, and it requires singers of unusual skill. These measures were conscientiously interpreted.

After the concert, when Mr. Fiedler had acknowledged a warm farewell, there were calls for Mr. Hess, whom the conductor led by the arm to the front of the stage.

BOSTON GLOBE, APRIL 30, 1910

FINAL REHEARSAL.

Fiedler's Men Bring Their Season to Close.

First and Ninth Symphonies of Beethoven Are Played.

Under Mr Henschel's regime it was customary to close the orchestral season of concerts with Beethoven's ninth (choral) symphony. Yesterday afternoon, at the 24th and last rehearsal of the present year, Mr Fiedler returned to the former custom. Preceding the last of the master's symphonies he placed the first. The afternoon thus became an exposition in the development of the symphony.

The choral portions of the ninth were sung yesterday by the Cecilia society. The quartet of solo singers was as follows: Mrs Mary Hissem de Moss soprano, Miss Margaret Keyes contralto, Berrick von Norden tenor and Frederick Weld bass.

Beethoven wrote his first symphony when he was 30 years old. He wrote the ninth 23 years later. In the first are evidences of originality and to a purpose. Beethoven communed more with nature and with his own spirit than with men. His writing was largely autobiographical.

Compare the introductions of the two works. In that of the first, he is at once daring for his time. The symphony is in C (major). He begins with a dominant chord of the seventh in F and immediately resolves it. He has a deceptive cadence in the second measure and another modulation in the third.

Once over this short opening adagio—an observance of the old tradition which Haydn rarely broke—the allegro follows with its clearly defined, well contrasted themes, the first brisk, nervous and impetuous, the second of graceful, plaintive character and appropriately found in the woodwind.

The three parts of the movement are now of the clearest possible structure. The terse, summarizing coda is pointedly reminiscent of the first theme. The movement is a lucid example of sonata form.

The first movement of the ninth appears too charged with unrest, turbulence and even rebellion to submit to the boundaries, relationship or laws of form. Phrases and figures follow with a seemingly chaotic independence of each other. Themes and melodic passages flow one into the other untrammeled by the demands of a customary form, but glowing with the vitalizing power of a masterful individuality.

The opportunity yesterday for a study of the two works in contrast made it the easier to note how intolerant of the restraint or dictate of precedent the older Beethoven had grown, how more imperiously independent in his ways and means of speech, and necessarily, because of the bonds of his deafness, how more inwardly impelled to expression by the broadening vision and deepening experience of his own life.

Whether or not he intensified or detracted from the sublimity of the latter symphony by adding voices to his orchestra and by causing them to give vocal and verbal utterance to Schiller's "Ode to Joy," may be debatable. Certain it is that neither the writing for chorus nor for quartet is vocal in any ordinary acceptation of the term.

The exacting hight of the soprano part, both for solo and chorus, were no impediment yesterday. The chorus sang throughout with spirit, intelligence and a splendid body of tone.

The quartet executed the 10 exacting bars of adagio before the final allegro with precision and clarity of instruments and the less conspicuous passages with commendable surety.

The performance by Mr Fiedler and the orchestra was beyond reproach. The perfection of ensemble was realized.

RECORD, MAY 3, 1910

THE POPS BEGIN THE SEASON

By Louis C. Elson.

Last night, in Symphony hall, the Popular Concerts for this season began with much eclat. The King is dead, Long Live the Crown Prince! The Symphonies are ended, the moistened music has begun. Judging by the welcome given to Mr. Strube and his band the old Latin saying can be altered into "Nox Populi, Nox Dei"—that is, "the 'Pop' nights are divine." The programme last night was:—

March, "The Comet".....Strube
Overture, "Masaniello".....Auber
Waltz, "Du und Du".....Strauss
Selection, "Carmen".....Bizet
Overture, "Rienzi".....Wagner
"Meditation" from "Thais".....Massenet
(Solo, Violin, Mr. J. Hoffmann)
Humoresque.....Dvorak
Selection, "Samson and Delila".....Saint-Saens
Ballet Music from "La Gioconda"..Ponchielli
Selection, "The Midnight Sons".....Hubbell
Waltz from "The Chocolate Soldier"....Strauss
March "Kaiser Friedrich".....Friedemann

As usual, Part II contained the nub of the concert. In this the melodious "Rienzi" overture proved that tuneful music will continue to exist in the teeth of all "theories" whatsoever, and Wagner is here a strong proof against himself. He may discard the overture all that he wishes to, the public will not follow suit.

For a sensuous and languishing foil to this there was the Massenet "Meditation" with the obbligato played by Mr. Jaques Hoffman, and very finely played. Then the graceful but not humorous "Humoresque" by Dvorak. Encores were in evidence and the audience was evidently "en rapport" with Mr. Strube's good reading of the well-contrasted numbers. But detailed criticism is scarcely in place here. People came for enjoyment and got what they came for. Therefore the Muse comes forward for a "farewell appearance," and chants thus:—

There was a sound of revelry by night,
And Boston came with whetted appetite.

There were no puzzles by some modern Sphinx,
But pleasant melodies combined with drinks.

The old complexities were past and gone,
Though Strauss was there, not Richard now, but John.

And people soared upon celestial wings,
Refreshed by Music and by other things.

'Tis sometimes pleasant, all, we think, agree,
To take your "Tannhauser" without the "T".

To hear, while sipping produce of the Vat,
The horse's tail scrape bowels of the Cat.

Such programmes do not overtax the brain
And all are glad the Pops have come again.

ADVERTISER, APRIL 30, 1910

SYMPHONY SEASON ENDS WITH BEETHOVEN

ITS FIRST AND HIS LAST SYMPHONIES PRESENTED

Warm Appreciation of Mr. Fiedler Shown by the Audience All the Afternoon.

By Louis C. Elson.

PROGRAMME.

Beethoven. First Symphony.
Beethoven. Ninth Symphony.

These constitute, as Mrs. Malaprop would say, the Albany and the Omaha of symphonic composition. It does not matter if Elgar, Paderewski and others have made symphonies that last as long as Beethoven's ninth, they may equal it in length but never in breadth. It was a good idea to put Beethoven's first in juxta-position with his last, showing the growth of symphonic form in a nutshell. The first shows a giant in embryo, while the ninth reveals him in all his strength.

It is interesting, in the first symphony, to note how coming events threw their shadows before. The very first notes are like a gauntlet thrown down to the critics. A symphony in C that begins with a cadence in the key of F! That was a hard nut to crack in the first year of the nineteenth century, when the new symphonic dispensation began.

Then the Minuet has a freedom that Haydn never dreamed of when he admitted this elegant dance as a regular symphonic movement. It was not until two years later, in the second symphony, that Beethoven threw the Minuet out of the symphonic ark and replaced it with the Scherzo, but this Minuet of the first symphony is a Minuet only in name; it is more of a Scherzo than the Scherzo of the second symphony.

Only in the genial but conventional Finale is the spirit of the old symphony carried out. The Finale, although a sonata-allegro in shape, is a Rondo in spirit, and even leans to that form by the final reappearance of the chief theme in the Coda. The tentative scales with which it begins are also very different from the Beethoven of later times and were actually cut out by some of the early conductors as being too trivial. But it is only in the finale that Beethoven becomes a copy of his teacher—Haydn.

The symphony is an easy affair technically for our orchestra, and was played with a straightforward style that had its especial attraction and charm. Only we found the introduction to the first and also that of the last movement a trifle too slow. The kettle-drum had enough to do both in the first and last symphonies. In the first symphony its important passages were innovations in 1800, at the first performance.

The Ninth Symphony brought out a good chorus, which was furnished by the Cecilia Society and a fine quartette of soloists, consisting of Mrs. Hissem de Moss, soprano; Miss Margaret Keyes, contralto; Mr. Berrick von Norden, tenor, and Mr. Frederick Weld, bass. The impression of unsingability of the final movement remained, in spite of the excellence of the vocal forces. Beethoven treated his voices as if they had been oboes, flutes or clarinettes, forgetting that a human voice does not, like an instrument, remain the same after the strain of a high passage, or a set of difficult phrases.

Mr. Fiedler loves his Beethoven and there was evidence of this in the care with which the details of the work were given. The Coda of the opening Allegro, with its great wave of tone, crescendo and diminuendo, was grandly caught up, the deep strings being especially majestic.

The Scherzo with its ever present Dactyl in development was given with hearty power. It is rather grotesque than playful. The kettle-drum here gave its unusual octave figure with appropriate vigor. A slightly slower pace would not have harmed this movement.

The beautiful slow movement, with its two themes in contrasted variation, is to us the most poetic movement, and when one thinks of this tender composition as the work of a man totally deaf one is lost in wonder. The horn had some moments of difficulty in this, but Beethoven was frequently merciless to this instrument.

The finale opens with the greatest dialogue that ever was given in Music. The puny dialogues of the "William Tell" overture, or the "Symphonie Fantastique," shrivel up before this dialogue of the suffering world with its Redeemer. And what a bridge to the voices is made by the wonderful phrases of the contrabasses! These heavy instruments were played with a delicacy that deserves cordial recognition.

It may be borne in mind also that the transference of figures from preceding movements into the Finale, which is a frequent device nowadays, was first introduced in this symphony. But the theme itself, which Beethoven chose for his variations here, is after all but a street-song—a "Gassenhauer"—and bears a close relationship to "Yankee Doodle." It is scarcely the melody one would have chosen to celebrate the millennium with.

But the frantic joy which permeates it at the last is your true Beethoven. He was singing of the era of universal brotherhood, and nothing in the world moved him more than such a topic.

To work up this climax as Beethoven thought it was well nigh impossible, yet, on this occasion the impossible was accomplished. The very trying skips were accomplished without apparent effort, and even the high phrases of the sopranos of the chorus were accomplished with the minimum of screaming.

The quartette was in the main very well balanced. The cadenza work was taken rather slower than we have heard it, but this at least made it the more clear and free from blur. But it is an ungrateful work for all the vocalists concerned. We may remember that it is now sung about a semi-tone above the pitch in which Beethoven wrote it, but even if it were lowered a semitone we would still think Beethoven a vocal barbarian.

His idea of Joy is always a combination of Frenzy and Fourth of July, as witness the delirious end of "Fidelio," and of the "Egmont" overture, and of this symphony. His musical happiness was generally at the highest pressure. But to find these technical flaws is not to condemn the work. It is, was, and will ever remain the grandest of symphonies, and this performance of it may rank with the greatest. Mr. Fiedler was cordially greeted at the beginning of the concert, but yet more so after he had completed his herculean task.

MUSIC NOTE.

Alwyn Schroeder, the eminent violoncellist, has rejoined the Boston symphony orchestra as first 'cellist beginning with the next season.

HERALD,

MAY 1, 1910—

THE POPS.

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The performance of the two symphonies was unusually good. The first was played with delicacy and without the desire to give it undue importance. Some time ago a symphony supposed to be of Beethoven's Bonn period was found and a performance of it in Germany persuaded many that the symphony really was composed by Beethoven.

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The performance of the whole symphony was one of unusual merit. And what a superhuman work this symphony is! It is too great for frequent hearing. It should be reserved for a ceremonial occasion. (How "The Messiah" has suffered from constant and indifferent repetitions!)

The Ninth symphony is not for a stupendous orchestra with unaccustomed instruments and imitations of natural phenomena; it is a work abounding in stupendous ideas. There is the absence of personality; there is never a suspicion of mere cleverness, amazing ingenuity. It is not so much the expression of a man as of humanity. In this work Beethoven the seer is revealed, and there is the thought of the composer who, when dying, shook his clenched fist at the thunder storm that raged above him.

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The choice of compositions was catholic. Beethoven and Strauss were each represented eight times. Wagner and Brahms followed each with seven works. Tschaikowsky came next with six. American composers were represented by Chadwick, Converse, Loeffler and Strube, for the latter two surely would not resent being called Americans. Four compositions by Sibelius, the Finn, were played.

MONITOR,

MAY 2, 1910.

LAST SYMPHONY CONCERT.

BEETHOVEN'S first and ninth symphonies constituted *the* program of the twenty-fourth and *last* concert of the season by the Boston Symphony orchestra. The singing of the finale of the ninth symphony was in English. The quartet was performed by Mrs. Mary Hissem de Moss, soprano; Miss Margaret Keyes, contralto; Berrick von Norden, tenor, and Frederick Weld, bass. The choruses were sung by the Cecilia society.

Prof. Willy Hess, who has been concertmaster of the orchestra for the past six seasons save one, when he had leave of absence, was greeted with applause by the audience and by his associates in the orchestra and by the members of the chorus when he took his place at the first desk of the first violins. Thus the Symphony men, the Cecilia society and the Saturday subscribers joined in wishing good fortune to Mr. Hess on the eve of his leaving Boston and going to Berlin to take up his old profession of conservatory teacher.

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When conducting such works Mr. Fiedler finds himself at home. For the performance of such works he drills this orchestra to those contrasts in tone massing, to that balancing of climax with climax, to that larger rhythm of orchestral expression which have brought his two seasons of conductorship their praise. When Mr. Fiedler undertakes the ninth symphony after having trained his men to the interpretation of Bruckner's symphony in E major and of Strauss' "Don Quixote" variations, he is not straying out of his routine but is keeping well within it. It is when he performs Beethoven's first symphony, a work requiring for its successful presentation lightness of hand and sensitiveness to the smaller rhythm of musical measure and phrase, that he becomes venturesome. It is when a work like this is given at the symphony concerts that a listener's thoughts go back to Mr. Fiedler's predecessors.

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ADVERTISER, APRIL 30, 1910

SYMPHONY SEASON ENDS WITH BEETHOVEN

HIS FIRST AND HIS LAST SYMPHONIES PRESENTED

Warm Appreciation of Mr. Fiedler Shown by the Audience All the Afternoon.

By Louis C. Elson.

PROGRAMME.

Beethoven. First Symphony.
Beethoven. Ninth Symphony.

These constitute, as Mrs. Malaprop would say, the Albany and the Omaha of symphonic composition. It does not matter if Elgar, Paderewski and others have made symphonies that last as long as Beethoven's ninth, they may equal it in length but never in breadth. It was a good idea to put Beethoven's first in juxta-position with his last, showing the growth of symphonic form in a nutshell. The first shows a giant in embryo, while the ninth reveals him in all his strength.

It is interesting, in the first symphony, to note how coming events threw their shadows before. The very first notes are like a gauntlet thrown down to the critics. A symphony in C that begins with a cadence in the key of F! That was a hard nut to crack in the first year of the nineteenth century, when the new symphonic dispensation began.

Then the Minuet has a freedom that Haydn never dreamed of when he admitted this elegant dance as a regular symphonic movement. It was not until two years later, in the second symphony, that Beethoven threw the Minuet out of the symphonic ark and replaced it with the Scherzo, but this Minuet of the first symphony is a Minuet only in name; it is more of a Scherzo than the Scherzo of the second symphony.

Only in the genial but conventional Finale is the spirit of the old symphony carried out. The Finale, although a sonata-allegro in shape, is a Rondo in spirit, and even leans to that form by the final reappearance of the chief theme in the Coda. The tentative scales with which it begins are also very different from the Beethoven of later times and were actually cut out by some of the early conductors as being too trivial. But it is only in the finale that Beethoven becomes a copy of his teacher—Haydn.

The symphony is an easy affair technically for our orchestra, and was played with a straightforward style that had its especial attraction and charm. Only we found the introduction to the first and also that of the last movement a trifle too slow. The kettle-drum had enough to do both in the first and last symphonies. In the first symphony its important passages were innovations in 1800, at the first performance.

The Ninth Symphony brought out a good chorus, which was furnished by the Cecilia Society and a fine quartette of soloists, consisting of Mrs. Hissem de Moss, soprano; Miss Margaret Keyes, contralto; Mr. Berrick von Norden, tenor, and Mr. Frederick Weld, bass. The impression of the unsingability of the final movement remained, in spite of the excellence of the vocal forces. Beethoven treated his voices as if they had been oboes, flutes or clarinettes, forgetting that a human voice does not, like an instrument, remain the same after the strain of a high passage, or a set of difficult phrases.

Mr. Fiedler loves his Beethoven and there was evidence of this in the care with which the details of the work were given. The Coda of the opening Allegro, with its great wave of tone, crescendo and diminuendo, was grandly caught up, the deep strings being especially majestic.

The Scherzo with its ever present Dactyl in development was given with hearty power. It is rather grotesque than playful. The kettle-drum here gave its unusual octave figure with appropriate vigor. A slightly slower pace would not have harmed this movement.

The beautiful slow movement, with its two themes in contrasted variation, is to us the most poetic movement, and when one thinks of this tender composition as the work of a man totally deaf one is lost in wonder. The horn had some moments of difficulty in this, but Beethoven was frequently merciless to this instrument.

The finale opens with the greatest dialogue that ever was given in Music. The puny dialogues of the "William Tell" overture, or the "Symphonie Fantastique," shrivel up before this dialogue of the suffering world with its Redeemer. And what a bridge to the voices is made by the wonderful phrases of the contrabasses! These heavy instruments were played with a delicacy that deserves cordial recognition.

It may be borne in mind also that the transference of figures from preceding movements into the Finale, which is a frequent device nowadays, was first introduced in this symphony. But the theme itself, which Beethoven chose for his variations here, is after all but a street-song—a "Gassenhauer"—and bears a close relationship to "Yankee Doodle." It is scarcely the melody one would have chosen to celebrate the millennium with.

But the frantic joy which permeates it at the last is your true Beethoven. He was singing of the era of universal brotherhood, and nothing in the world moved him more than such a topic.

To work up this climax as Beethoven thought it is wellnigh impossible, yet, on this occasion the impossible was accomplished. The very trying skips were accomplished without apparent effort, and even the high phrases of the sopranos of the chorus were accomplished with the minimum of screaming.

The quartette was in the main very well balanced. The cadenza work was taken rather slower than we have heard it, but this at least made it the more clear and free from blur. But it is an ungrateful work for all the vocalists concerned. We may remember that it is now sung about a semi-tone above the pitch in which Beethoven wrote it, but even if it were lowered a semitone we would still think Beethoven a vocal barbarian.

His idea of Joy is always a combination of Frenzy and Fourth of July, as witness the delirious end of "Fidelio," and of the "Egmont" overture, and of this symphony. His musical happiness was generally at the highest pressure. But to find these technical flaws is not to condemn the work. It is, was, and will ever remain the grandest of symphonies, and this performance of it may rank with the greatest. Mr. Fiedler was cordially greeted at the beginning of the concert, but yet more so after he had completed his herculean task.

MUSIC NOTE.

Alwyn Schroeder, the eminent violoncellist, has rejoined the Boston symphony orchestra as first 'cellist beginning with the next season.

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TRANSCRIPT APRIL 30, 1910

"THE CHORAL SYMPHONY"

BEETHOVEN IN A REMARKABLE PERFORMANCE

Mr. Fiedler, the Symphony Orchestra, the Cecilia and the Quartet Carry the Symphony to Thrilling Eloquence—The Justness of an Ultra-Modern Treatment of It—The Notable Qualities and Achievements of All Concerned—The Record of the Final Concert of Friday Afternoons

The quality of the performances of Beethoven's Choral Symphony, at the final Symphony Concert of the afternoon series, yesterday, measurably dispelled the lurking doubts of the wisdom of the repetition of such a piece within a year. Until Mr. Fiedler revived it last spring, it had not been performed in Boston for five years, or at regular Symphony Concerts for nine. In the earlier years of the orchestra, in Mr. Henschel's and Mr. Gericke's eighties, performances were relatively frequent; then the symphony gradually became an occasional and exceptional piece; and the three purely orchestral movements were oftenest played apart from the choral finale. Berlin and other German capitals, it is true, hear the Choral Symphony annually, and sometimes twice and thrice in Holy Week, while New York of late, in the rivalry of its orchestras, has listened to plenuful performances. Oftenest, however, in America, and in Boston in particular, performances of the symphony—chorus, solo quartet and all—have been kept exceptional occasions and made "events" in their kind. Thus, the Choral Symphony has never become, like Beethoven's other eight, and especially the third and the fifth, an incident to orchestra routine. It has remained, as it is, a thing apart and exalted.

On the other hand, if the Ninth Symphony has never become conventionalized, no more has it become as familiar as it should be. However numerous the repetitions of the third, the fifth or the seventh symphonies, there are still new details in them for each of us eagerly to discover, side by side with the old and the anticipated of familiar thrill. Most of us, unless we have added private study to the hearing of public performances of the Choral Symphony, have never become thus intimate with it. Perhaps, indeed, its very magnitude of conception and execution repels such intimacy. To a few details in the larger sense every audience stirs—to the puissant drumbeats of the first movement; to the rhythmical changes of the scherzo; to the comings and goings of the song of the slow movement; to the passionate and almost scornful recapitulations of the beginning of the finale; to a transition here, to a group of instrumental voices there. Oftenest, however, the whole impression remains general and a little confused, as of superhuman power of imagination and creation in endless variation. Only musical Titans—or very voracious Germans—could ever become used to the Choral Symphony.

Perhaps, then, Mr. Fiedler was wise in the venturing of another repetition so soon, and perhaps, and reasonably, he may have wished to bring to fulfilment the remarkable promise of the performance of last spring. Then, the ending of the concerts for the year with the Choral Symphony was a belated and rather hasty decision. There was little time to choose an efficient quartet, and none too much for the rehearsal of the chorus of the Cecilia. Yet when the days of actual performance came, it disclosed the power, the sweep, the might and the magnitude of the music, as Boston within recollection had not heard it. The qualities that distinguish Mr. Fiedler in puissant and passionate music of our own time, he could bring with like ample and kindling result to the Choral Symphony, since it is more truly modern music in the characteristic sense of the word than all that Brahms, for example, wrote in an intervening half century. Beethoven far outstripped the musical understanding, appreciations, emotions and criteria of his time with this Ninth Symphony. The audiences of the twenties, the thirties, and for a full half century beyond, indeed heard it with an overwhelming sense of its power and passion and majesty. Yet they had naught with which to compare and to assimilate it except the great mass and the final quartets of Beethoven himself. It is our high fortune to live musically in a time when the whole race, almost, of contemporary composers would go forward in the directions, by the means and to the ends that Beethoven sought in the Choral Symphony, and, more than most of them, gained. Not for nothing, when our audiences now hear the Choral Symphony, have they sat for recent years under d'Indy and Strauss and their following. Not for nothing have conductors like Mr. Fiedler "toiled terribly" with such music. Both have learned that the Ninth Symphony, though it was written in the distant twenties, is akin to it; that it asks a like mood in the hearer and that by like means and methods, conductor and band may summon its eloquence.

This year, the performance of the Choral Symphony was predestined from the beginning of the season. The solo quartet—Mmes. de Moss and Keyes and Messrs. van Norden and Weld—was picked early and careful; there was ample time to rehearse the Cecilia in music from which the first impression of appalling and implacable difficulty had a little waned; the orchestra knew better Mr. Fiedler's desires and ways with the symphony; and he himself, encouraged by the appreciation of last year felt his hand the freer and the firmer. Moreover, though no man could foresee, as mood and circumstance willed yesterday afternoon, conductor and chorus, orchestra and solo singers were all on edge. The result was the most elequent and sustained, the most understanding and puissant, the most absorbing and thrilling performance of the Ninth Symphony that Boston, or indeed any other American city—not to forget Mr. Mahler's and Mr. Weingartner's with the New York Philharmonic—has heard in years. Mr. Fiedler held the symphony to a sustained power that matched the unflagging force of his "Heldenleben" or his "Zarathustra." He conceived it as a whole with the same largeness and magnificence of proportion and cumulative design with which, a fortnight ago, he imagined Liszt's "Faust" symphony. He filled it with a like exaltation of voice and spirit to that which he poured into d'Indy's symphony last autumn. The magnitude of his eloquence never coarsened the music; the passionate utterance that he would gain never became shrill. Clarity and intensity, melodic line and incisive accent went in hand.

In the heat of the moment, the symphony and the performance seemed to burn away the shortcomings that oftenest beset Mr. Fiedler. If his pace in the two impassioned orchestral songs of the adagio were slower that that which some conductors elect, it did not drag or cloud. He carried the choral finale to its heights of frenetic ecstacy; but he remembered that it is a noble as well as a frenetic song; and undue speed did not turn its exaltation into turmoil or lay upon singers and orchestra tasks beyond efficient human power. His and Beethoven's delirium so to say, was puissant even in its wildest vocal furies. Nowhere, unless it be in the drumbeats of the first movement, did Mr. Fiedler overemphasize details, and it is the fashion of the hour with conductors to have the drums in the Ninth Symphony so smitten. Thus, the panorama of impassioned sound that is the first movement, unrolled its sequence in thrillingly eloquent and varied progress; the scherzo ran to rhythms that were as the sound of the many feet of Beethoven's visions; while the two songs of the slow movement were surcharged with a diverse but equally deep and luminous beauty. The transition into the finale had almost apocalyptic voice: the finale itself brought the emotions and the excitements of music-drama.

At every turn the orchestra was at one with the conductor and as eager with all its resources of technic, tone and spirit as was he. The tone of the instruments, and especially of the wind choir, in the slow movement, was of entrancing beauty; the rythmic elasticity of the scherzo matched it;eloquence of tone made passion eloquent in the first; and in the finale the orchestra enhanced everyone of Mr. Fiedler's gradations and progressions toward the cumulative puissance of the climax. The choir of the Cecilia, secure now in the music (or as secure as mortals may be) and stirring perhaps to the new animation of prospective fortunes, caught and heated in their turn, the fire of the performance. They sang their music as though its intervals were not relentless, and its range unsparing. Precision went side by side with energy. The volume of their tone has never seemed more resonant or the texture of it finer. The women's voices attained the transparent richness, the soaring passion of Beethoven's music; the men's gave it body and opulence, and a kind of stern, if elated nobility. For once a chorus had conquered the difficulties of the music in time to impart its passion; could heed shadings of emotion and imagination as well as intricacies of interval and tessitura. It was a new, a prophetic Cecilia. The solo singers, fired, too, by the pervading mood, were sufficient to their unsparing tasks. Mme. de Moss's tones have the soaring transparency, the clear carrying quality that is essential to the soprano's music against the choral and the orchestral mass; Mr. Weld, the bass, had eloquent breadth of style and clarity of musical speech; Mr. van Norden and Miss Keyes filled their parts. But throughout the finale came little thought of individual elements in the performance of it. Mr. Fiedler had wrought them all, wrought himself, wrought the audience into the sublime frenzy of Beethoven exulting for a world, almost for a universe.

The rest is record. After such a performance of the Choral Symphony, the first symphony of Beethoven, with which the concert began, seemed but dimly remembered prettiness. And with the emotions of that performance still stirring he would be prig and pedant indeed who contrasted to his own glory of scholarship—and stupidity—the pleasantly youthful and the epically mature Beethoven. It was the final concert of the afternoon series, and thus there was more than the usual applause for Mr. Fiedler when he first took his place. Though the concert was lengthy, still more insistent applause at the end held him long in it and twice recalled him. At the last call he came leading Mr. Hess with him, and then the lingering audience showed that it knew, too, that the justly admired concert master had played to it for the last time.

H. T. P.

GLOBE—MAY 1, 1910.

MUSIC AND MUSICIANS

Tomorrow Night the "Pops" Begin.

Something About the History of These Enjoyable Concerts.

"Faust" the Week's Opera —Current Gossip.

The 25th season of "Pop" concerts by members of the Boston Symphony orchestra will begin tomorrow night in Symphony hall with Gustave Strube as conductor. The arrangements of the hall and table service will be practically the same as in former years, the concerts beginning at 8 and closing at 11 o'clock. Mr Jacques Hoffmann will be the solo violinist in the selection from Massenet's "Thais," and the evening will open with a new march by Mr Strube.

The program will be as follows: March, "The Comet," Strube; overture, "Masaniello," Auber; waltz, "Du und Du," Strauss; selection, "Carmen," Bizet; overture, "Rienzi," Wagner; "Meditation" from "Thais," Massenet; "Humoresque," Dvorak; selection, "Samson and Delihah," Saint-Saens; ballet music from "La Gioconda," Ponchielli; selection, "The Midnight Sons," Hubbell; waltz from "The Chocolate Soldier," Strauss; march, "Kaiser Friedrich," Friedemann.

These concerts began in 1885 at old Music hall and this would properly be the 26th season, but for the fact that in 1890 a decree in Boston prohibited the serving of drinks with music. The association of the two was deemed less hazardous thereafter.

"The Music Hall Popular Concerts," Mr Adolf Neuendorff, conductor, beginning May 6, 1885, were given Wednesday and Friday afternoons and Saturday evenings. A footnote upon the programs read as follows: The programs for these concerts will be made up largely of light music of the best class and will be of the same character as those given at the famous 'Bilse' concerts in Berlin."

June 24 the concerts were changed to Wednesday, Friday and Saturday evenings, and beginning July 1 they were given every evening, except Sunday, in the form of "Promenade" concerts.

Mr Neuendorff played only good music from the beginning. He opened his first program of that first season with Wagner's "Flying Dutchman" overture. In the line of names under it were Haydn, Thomas, Gounod and Beethoven. These concerts terminated for that season Oct 3 with a "complimentary testimonial" to Mr Neuendorff.

John Mullaly Led in 1886.

John G. Mullaly, one of the best known of the older musicians of Boston, conducted the concerts of 1886, which again ran all summer. A few soloists appeared. One of them was P. Fiumara, now at the first desk of second violins. Sept 7 the 'cello trio from "William Tell" was played by Fritz Giesse, one of Boston's notable performers; Wulf Fries and Guiseppe Campanari, since better known as the baritone.

In 1887 Mr Neuendorff was again conductor. He played at least one number by Wagner every consecutive night from the first concert on the evening of June 11 until June 29. The names of Beethoven, Berlioz, Meyerbeer, Schubert and Rubinstein were frequently seen. Judging from his programs, this conductor abhorred trash.

The element of humor was not altogether lacking at these concerts, for an oft-heard number was a "Carnival of Venice," by Ernst Scherz, a "study, showing how it would have been composed by Handel, Haydn, Brahms, Schumann, Chopin, Mendelssohn, Meyerbeer, Gounod, Strauss and Wagner."

Friday, Aug 12 a monster concert was held as a testimonial to Mr Neuendorff on the eve of his departure to conduct the first performance of his opera, "Prince Waldmeister," at the Walhalla theatre, Berlin. To give impressiveness to the occasion, a military band was added to the orchestra in four numbers, including Wagner's "Ride of the Valkyrs," an air of Bach's and an "Aida" fantasie.

Under Wilhelm Rietzel, the succeeding conductor, the programs became more popular in quality. Soloists on brass instruments were used. Carl Hampe, trombone from the Bilse orchestra of Berlin, and organizer of the "Boston trombone quartet," and Ed. N. Lafricaine, cornetist, were featured.

Mr Kneisel Adds Soloists.

Franz Kneisel appeared first as conductor in the summer of 1888. Mr Louis C. Elson in an interesting article on the Boston Symphony orchestra in the November (1889) New England Magazine, tells of the decapitations which followed the advent of Mr Gericke, among them that of Boston's "musical hero and pioneer," Bernhard Listemann as concert master, the succession of Mr Kneisel, then a beardless youth, to the position, and his flawless performance of the Beethoven concerto, which asserted his right to it.

Mr Kneisel believed in adding variety to his program by using instrumental and vocal soloists. Among the men from the orchestra who played were Otto Roth, now at the second desk of the first violins (Mr Roth could then perform brilliantly the Vieuxtemps "Appassionata," a Wieniawski polonaise and the largo), M. Sautet oboe and Mr Schuecker harp, still members of the orchestra; Charles Mole flute, Fritz Giese 'cello, and Xaver Reiter, even then ascribed in the programs "the eminent horn virtuoso," now a justly valued asset of the Metropolitan opera.

Mr Kneisel apparently established the vogue of soloists, for when Mr. Neuendorff resumed the directorship, June 30 of that year, he continued the policy, and in addition to Sig Campanari, who had sung at Mr Kneisel's concerts, introduced Mr Barnabee and Mr Macdonald, later of "Bostonians" fame, the Temple and Weber male quartets, and the Schubert club.

Toward the close of the season he arranged a series of "operatic nights," in which his wife, Georgine von Januschowsky, Mr Campanari and other singers performed duets and quartets from the operas.

On the program of Wednesday, July 25, this footnote appears: "The audience is respectfully requested to preserve silence during this number," referring by a star to Gillet's familiar "Loin de Bal," for string orchestra, played for the first time here, and apparently to the immediate pleasure of the audience, judging from the repetitions of it which followed.

The possibility that Lillian Russell had ever been a soloist with the Boston Symphony orchestra might now seem remote. Such was the fact, however, at a concert Wednesday, Sept 19, of that year, which long preceded the days of "Wildfire."

The conductors during more recent years may be briefly summarized as follows, although the list is not complete. In 1891, T. Adamowski and E. Gruenberg; 1894, T. Adamowski; 1895, Sig de Novellis, since heard in comic opera; 1896, Max Zach. Mr Strube appeared as conductor of these concerts for the first time in 1899, Mr Kautzenbach in 1908, and Andre Maquarre last year.

During 1898, the year of the Spanish war, "There'll be a Hot Time" and "Georgia Campmeeting" aroused the patrons of these concerts to such exuberant demonstration of patriotism that the ban was thereafter placed upon "ragtime" and its evils forever.

POST

MAY 3, 1910

BRILLIANT POP OPENS SEASON

Record Audience Greets Initial Concert

The opening of the "Pop" concert season last night in Symphony Hall registered the largest and the most brilliant audience which has gathered at these initial performances in the 10 years since the first popular programmes were given in Symphony Hall. The interior of the musical sanctum had undergone a change. Contrasted with the customary orderly rows of seats were tables surrounded by chattering groups, while the orchestra was to be seen through a beautiful blue haze.

Gustav Strube, again in the conductor's chair, led off with his rattling new march, written in honor of the period and the occasion, "The Comet." This scintillating piece was repeated. The concert bore evidence to the fact that in the lapse of a year Mr. Strube has not forgotten the art of programme-making. The good will and enthusiasm of his auditors kept increasing as one favorite followed another.

Mr. Strube has become more generous with encores than in past seasons for inaddition to his march, there were repetitions of the "Meditation from Massenet's "Thais," finely played by Jacques Hoffmann; the Dvorak Humoreske, and other pieces; and there were additions to the programme of such well-beloved old-timers as the Barcarolle from "Tales of Hoffmann," and the graceful little piece by Helmsberger which has become such a favorite with Pop audiences of late seasons.

The audience had gathered to have a good time and be jolly, but it also knew how to listen. Mr. Strube only rapped for silence on one occasion—Mr. Hoffmann's solo—and his wishes were quickly followed. Mr. Hoffmann had to repeat his performance. For the rest of the programme, there was Auber's sparkling overture to "Masaniello"; Strauss' waltz, "Du und du"; selections from Bizet's "Carmen" and Saint-Saens "Samson and Delilah"; the overture to "Rienzi"; the flashing ballet music from Ponchielli's "Gioconda"; selections from "The Midnight Sons"; a waltz from Strauss' "Chocolate Soldier," after Bernard Shaw's play; the march, "Kaiser Friedrich," by Friedemann.

The performances of the orchestra were well nigh as satisfactory as orchestral performances can be. The programme for tonight will include Meyerbeer's coronation march, Von Flotow's overture to "Stradella," selections from Verdi's "Rigoletto" and Gounod's "Faust," Rossini's overture to "William Tell," the introduction to the third act of "Lohengrin," the prelude to Saint-Saens' "The Deluge," when Jacques Hoffmann will again be the solo violinist; marches, waltzes and selections from popular musical comedies.

A demonstration is expected next Thursday, when "Tufts night" comes off. On the 11th Amherst night will be observed. There will be a Wagner night on May 9.

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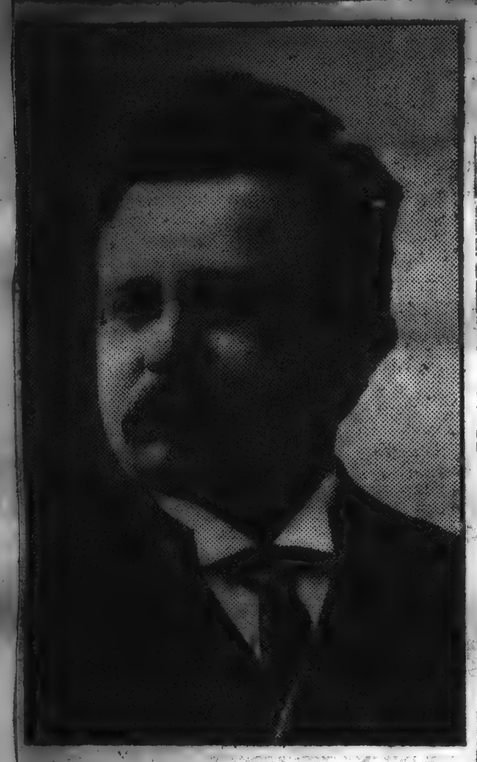
POST, MAY 1, 1910

THE POPS

As the old part song has it "Sumer is y-cumen in." The tulips are to be seen in the park, and tomorrow evening (Monday) the Pop concerts commence at Symphony Hall. This is the beginning of the 25th season of these concerts. They were begun in the old Music Hall in the spring of 1885, and this would be the 26th season were it not for the fact that in 1890 the management was unable to obtain a license, and the summer evening concerts were omitted, the orchestra making an extended tour of the West to take their place. The files of the newspapers two years ago bear witness to the stir made when it was announced that the Pops were to be abandoned for a season. It was only less than would have followed the announcement of the abandonment of the Symphony concerts during the winter, and that excitement was and is significant of the favor in which these concerts have been held ever since their organization. With Adolph Neuendorff as the first conductor and John Mullaly as the second, and these followed by Franz Kneisel, Signor d'Novellis, Timothee Adamowski, Mr. Gruenberg, Gustav Strube, Max Zak, Arthur Kautzenbach and Andre Maquarre, the concerts have prospered from the beginning. In the early years of the decade just finished, when they were first given in Symphony Hall, attendance dropped noticeably, for Symphony Hall 10 years ago was far out of the way and it was necessary almost to create a new public. Now conditions are otherwise.

Mr. Strube, who has been conductor of the Pops off and on for over 10 years, will start the season and will hold that post until June 1, when he will be succeeded by Mr. Andre Maquarre, who made such a success last year when he assumed the position for the first time.

The orchestra, as usual, will consist of 55 Symphony players, and the concerts will be given every evening except Sunday from May 2 to July 2 inclusive. They will begin at 8 o'clock and end at 11.



GUSTAV STRUBE.

The programme will present no radical innovations. There are no favorites like the old favorites, and all of them will be heard from time to time. Naturally, however, Mr. Strube and Mr. Maquarre will present a quantity of new music, for which they have been searching catalogues ever since last summer. All the new comic operas and musical comedies that have been heard in this country the past winter will be represented and selections from the better of the foreign operettas which are to be heard here next year will be played.

There will also be special nights. The first will be on next Thursday, May 5, when Tufts will celebrate. It will be the sixth "Tufts Night," the others having been in 1901, 1902, 1903, 1906 and 1908. A big representation of the student body will be present and Tufts songs will be sung by the Glee Club, which has just returned from a very successful Southern tour.

On Wednesday, May 11, will come the first "Amherst Night," details of which will be announced a little later. In June there will be the regular "Tech," "Dartmouth" and "Harvard" nights, and there will probably be some other special nights to be announced later.

The programme for Monday, tomorrow night, opens with the new march which Mr. Strube has composed in honor of the time and the occasion, "The Comet," and runs in full as follows:

March, "The Comet".....Strube
Overture, "Masaniello".....Auber
Waltz, "Du Und Du".....Strauss
Selection, "Carmen".....Bizet
Overture, "Rienzi".....Wagner
"Meditation" from "Thais".....Massenet
Solo violin, Mr. J. Hoffmann.
Humoresque.....Dvorak
Selection, "Samson and Delila".....Saint-Saens
Ballet Music from "La Gioconda".....Ponchielli
Selection, "The Midnight Sons".....Hubbell
Waltz from "The Chocolate Soldier".....Strauss
March, "Kaiser Friedrich".....Friedemann

CONCERTMEISTER WITEK,
Now of the Berlin Philharmonic Orchestra, as seen by a Dutch cartoonist. Mr. Witek will succeed Mr. Hess as concertmaster of the Boston Symphony.

BOSTON JOURNAL—MAY 3, 1910.

SOCIETY ATTENDS OPENING OF "POPS"

Bring on your warm weather. The "Pops" are here. They opened last night, with Symphony Hall crowded with a fashionable, music loving audience, a well-balanced program, Gustave Strube conducting and nothing lacking but "the good old summer time."

There were some notables in the music world to witness the inauguration of the "Pop" concert season. Among them were Director Fiedler of the Symphony, Max Zach and Timothee Adamowski. The audience paid close attention to the music and was generous with its applause.

A new march by Conductor Strube, "The Comet," opened the concert and was well received. A Strauss waltz set some toes to tapping the floor. This was followed by selections from "Carmen," which pleased some of those who knew the airs, even if they didn't have an acquaintance with other parts of the program.

There was one disappointment. There was nothing about "Rings on Her Fingers" in the selection from "The Midnight Sons." This was soon forgotten, however, but the real "Pops" atmosphere is scheduled to make its initial appearance on Thursday night. That will be the first of the special nights. It will be Tufts night, and the whole program is to be given over to the college boys.

Professor Lewis of the Tufts music department is expected to take a turn with the leader's baton, and most of the college songs have been orchestrated, so that there will be something doing from the time the performance begins.

TRANSCRIPT, MAY 4, 1910

News of the Day

For the first time in the twenty-odd years of "The Pops," the form of the programme has changed. The little square newspaper, so to say, that the audience used to receive has vanished. In its stead has come a rectangular "booklet," with a cover in soft yellow, pleasantly designed and colored. The first page within bears the programme of the evening and then follows page by page the programmes for a week to come, all printed in clear black and white. The "booklet" is light to the hand and stainless to the glove; the information that it contains is readily discoverable; while the whole aspect of it agrees much more with the fashion of the time than the little fluttering folio that preceded it.

The programme for the "Pop" concert tonight at Symphony Hall, under Mr. Strube, goes:

March, "Ompkut".....Keene
Overture, "The Merry Wives of Windsor".....Nicolai
Waltz, "New Vienna".....Strauss
Selection, "Il Trovatore".....Verdi
Selection, "Cavalleria Rusticana".....Mascagni
Songs of the Waves.....Johnston
Musette.....Sibelius
Ballet Music from "The Queen of Sheba,".....Goldmark
('Cello Solo, Mr. Keller.)
Overture, "Si j'etais Roi".....Adam
March, "Pomp and Circumstance".....Elgar
(Organ, Mr. Marshall.)
Serenade, "Les Millions d'Arlequin".....Drigo
Selection, "Mlle. Modiste".....Herbert
March, "Berliner Luft".....Lincke

TRANSCRIPT, MAY 2, 1910

MUSIC AND DRAMA

THE INCIDENTS OF THE FINAL SYMPHONY CONCERT

Mr. Hess's Leave-Taking for Exceptional Episodes—The Audience and Mr. Fiedler—A Word About His Work for the Year, and the Share of the Men in It—A New York View of Opera and Concerts in Boston—Mr. Hammerstein's Sincerity—Harvard Receives a Dramatic Prize from Mr. Craig — Mr. Walkley on His Own Profession—The Chorus of the Cecilia Approves Co-operation with the Symphony Orchestra — A Sensible Saying About Strauss—The Final Performance of the New Theatre Company Here—Miss Tempest to Remain in America—Other Notes of the Day

The Symphony Concerts ended for the year on Saturday night with the usual incidents of such occasions and with one or two, arising from the departure of Mr. Hess, that were exceptional. Behind the scenes, Mr. Higginson, following his annual custom, spoke a few words of friendly thanks and praise to the men of the band in the "orchestra room" before the concert began; while the men themselves with Mr. Kuntz, one of the few present players in the orchestra who has served in it from the very beginning in 1881, as their spokesman, handed Mr. Hess a watch for souvenir of his work with them and their liking for him. His pleasure at the gift and the emotion of three days of nearly continuous experience of farewell ceremonies almost denied him words for reply. Then the scene shifted to the hall, and when the men had taken their seats, Mr. Hess came last of them toward his place. While he was still standing, the audience began to applaud him very heartily; then the orchestra and the chorus of the Cecilia rose from their places and added their plaudits. It was good for a virtuoso like Mr. Hess to be so honored by the public that has known and admired his work for four years; but perhaps it was better still, especially on the human side, to receive such warm and clear token of admiration and liking from professional associates, prone to note each other's infirmities. Again, as on Friday, at the end of the concert, Mr. Fiedler led Mr. Hess to the front of the stage, and so, as his approving and loyal chief, completed and sealed this circle of honors to the departing concert-master. None, in all the years of the orchestra, has excelled him in that post as an equally steadying and inspiriting leader, and, when he has turned "soloist" incidentally or in his concerto of the year, none has matched him as a virtuoso of the violin.

As usual, the conductor's stand was twined with greenery and plumed with a bouquet, and when Mr. Fiedler first came to it, the audience, which filled the hall, the orchestra, and the chorus of the Cecilia, which is likely to know him still better next year, all applauded him very warmly. There was more clapping at the end of Beethoven's first symphony; while at the pauses in the Choral Symphony, and at the end, the applause was reiterated proof of the warm liking and admiration of the audience. As usual, Mr. Fiedler turned open-handed toward the orchestra as one who would pour the plaudits, in his turn, upon his men; but the audience, insisting, made it clear that it was the conductor as well as the players that it would honor. And, as was noted in this place on Saturday, many of his most admirable and stirring qualities had played in his performance of the Choral Symphony and made it unique in the musical experiences of this town in recent years. Time and again in the long course of the season—fifty concerts in Boston and sixty or seventy more in other cities—they had played to equal illumination, power, and answering appreciation and emotion in d'Indy's symphony for example, in Strauss's "Zarathustra," "Don Juan," "Til," and "Don Quixote," in Liszt's "Faust," in Bruckner's symphony, and Elgar's and Tschaikowsky's, in Delius's "Paris," in the symphonies in which Schumann sings the spring and his bridal, in Sibelius's pieces and in Reger's.

In ultra-modern music, especially of the Germans, the Russians, and the Scandinavians, in romantic music, whatever its time or sort (unless it be too theatrically of the opera house) in music generally that invites large and intense treatment and expression, Mr. Fiedler remains, as he began here, a conductor of understanding and imagination, of puissance and personality. The very shortcomings that assail him with the severer classics and with music that less exalts expressive fervor, only serve him the better in this modern, romantic, highly-colored music that he feels so deeply and cherishes so warmly. Again, for a second year, the range, the diversity, the intelligent and the interesting ordering of his programmes have praised him and have been a continuing satisfaction to his audiences. He has been just in the holding of the balance between the old and the new, the familiar and the rare, and hardly one of the novel pieces or the revivals of the years has not deserved its place in the concerts either for its intrinsic interest or its significance of the musical current of its time. With a conductor of such methods and aims, and so engrossed and intense with his work as is Mr. Fiedler, moments were bound to come when the rare finesse and euphony of the orchestra, as he received it, seemed a little to decline. On the other hand, there have been many more occasions when he has carried the band to a thrilling [illegible] of brilliant, sonorous, puissant and sweeping tone and to heights and depths of large and searching beauty. As the Symphony Orchestra is, the men as well as the conductor make it. They, equally with him, are the guardians of its cherished and distinctive euphony and finesse, its delicacy and beauty of tone. Equally with him, they make its power, its brilliance, its magnificent and conquering voice. As they have been this year, as they will be in future, they as well as he are the makers and the pledges of its standards.

H. T. P.

News of the Day

At the end of the Symphony Concert on Friday afternoon, after the chorus of the Cecilia had *finished its work in the Ninth Symphony*, it voted upon the question of coöperation with the Symphony Orchestra next season. The result of the test was altogether and even enthusiastically favorable to the project in principle, leaving the details for the officers of the Cecilia and the management of the orchestra to adjust. There has been of late an increasing disposition among the singers to leave the choir. Now, with its new fortunes, the mood sets in the other direction.

Mr. Ludwig, the short and bearded elder of the instruments of percussion in the Symphony Orchestra—and a familiar figure these many seasons to its audiences—is leaving the band this spring, since with advancing years the work has become too exacting for his physical strength. His spirit and his loyalty are as quick as ever, but the modern composers are making the way of the instruments of percussion steadily harder. Mr. Dworak, the tuba-player, of the orchestra under Mr. Gericke who passed to the "battery" under Dr. Muck and Mr. Fiedler, has also resigned.

ADVERTISER, MAY 3, 1910

MOISTENED MUSIC IN SYMPHONY HALL

"POP" CONCERTS BEGIN WITH STRUBE IN CHARGE

The "Rienzi" Overture and the Meditation From "Thais" Gems of the First Programme.

By Louis C. Elson.

Last night, in Symphony hall, the Popular Concerts for this season began with much eclat. The King is dead, Long Live the Crown Prince! The Symphonies are ended, the moistened music has begun. Judging by the welcome given to Mr. Strube and his band the old Latin saying can be altered into "Nox Populi, Nox Dei"—that is, "the 'Pop' nights are divine." The programme last night was:—

March, "The Comet".....Strube
Overture, "Masaniello".....Auber
Waltz, "Du und Du".....Strauss
Selection, "Carmen".....Bizet
Overture, "Rienzi".....Wagner
"Meditation" from "Thais".....Massenet
(Solo, Violin, Mr. J. Hoffmann)
Humoresque.....Dvorak
Selection, "Samson and Delila".....Saint-Saens
Ballet Music from "La Gioconda"..Ponchielli
Selection, "The Midnight Sons".....Hubbell
Waltz from "The Chocolate Soldier".....Strauss
March "Kaiser Friedrich".....Friedemann

As usual, Part II contained the nub of the concert. In this the melodious "Rienzi" overture proved that tuneful music will continue to exist in the teeth of all "theories" whatsoever, and Wagner is here a strong proof against himself. He may discard the overture all that he wishes to, the public will not follow suit.

For a sensuous and languishing foil to this there was the Massenet "Meditation" with the obbligato played by Mr. Jaques Hoffman, and very finely played. Then the graceful but not humorous "Humoresque" by Dvorak. Encores were in evidence and the audience was evidently "en rapport" with Mr. Strube's good reading of the well-contrasted numbers. But detailed criticism is scarcely in place here. People came for enjoyment and got what they came for. Therefore the Muse comes forward for a "farewell appearance," and chants thus:—

There was a sound of revelry by night,
And Boston came with whetted appetite.

There were no puzzles by some modern Sphinx,
But pleasant melodies combined with drinks.

The old complexities were past and gone,
Though Strauss was there, not Richard now, but John.

And people soared upon celestial wings,
Refreshed by Music and by other things.

'Tis sometimes pleasant, all, we think, agree,
To take your "Tannhauser" without the "T".

To hear, while sipping produce of the Vat,
The horse's tail scrape bowels of the Cat.

Such programmes do not overtax the brain
And all are glad the Pops have come again.

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BOSTON HERALD, MAY 3, 1910.

SCENE AT OPENING NIGHT OF THE POPS IN SYMPHONY HALL.

BRILLIANT CROWD AT 'POPS' OPENING

Symphony Hall Filled at First Performance, Gay Spring Gowns Giving Appropriate Color Touch to Scene.

Jocund as the very spirit of springtime, careful and recking not of east wind or the threat of leftover April showers, the "Pops" opened last night at Symphony Hall with appropriate fizz and brilliance.

The hall was crowded as it seldom has been before even on opening nights. The floor was made gay by a plenitude of many-hued costumes, with an unusual number of bright spring gowns and hats that provoked analysis or comment.

As an exhibition of novelties in fashion and millinery the occasion was a scintillating success. There were glowing Japanese wraps and shimmering gauzy shawls; there were gowns that almost called forth "oh's" and "ah's" as their wearers swept or ambled along between the rows of tables, and there were head coverings that were closely related to the flower garden, the umbrella or the chicken coop.

Yet the conservatism of Boston held ultimate sway—there was not a Chantecler hat present, unless it was in the back row of the top gallery. There were several near-roosters on view and one creation of white that looked like a broad-billed dodo or some such fowl, nodded over the first balcony rail. But on the whole the millinery was far less extreme in character than last year, when peach baskets, coal scuttles and old oaken buckets were lavishly represented. There were few, if any, vegetables displayed, flowers taking the places, so that with the Chantecler temptation resisted it may be said that the tendency of Boston's feminine head gear is away from the barnyard and the kitchen garden toward the flower garden.

Photo by Purdy.
GUSTAV STRUBE.

With less of the bizarre in gowns and hats, it was possible for the average person to pay more attention to the music—and the programme and the playing of the Symphony men were worth it. The throng followed the splendid work of the players closely, with evident appreciation, and at the end of many favorite numbers with enthusiastic applause. The conductor, Gustav Strube, had to rap for quiet only a few times when some delicate selection like "Meditation," from "Thais," or Dvorak's "Humoresque" was to begin.

Probably the best work of the orchestra was given to "Meditation." In this the remarkably fine playing of J. Hoffman as violin solonist and of Mr. Schuecker at the harp was rewarded with a storm of applause. This piece, like "Humoresque" and others, was repeated in part, and the orchestra showed its usual "Pops" generosity with frequent encores.

The only new number given was the first, "The Comet," a march by Mr. Strube. This was played with great gusto. It was revealed as a comet of a rather bounding nature, one that had a tendency to bump-the-bumps amid the celestial spheres and its tail had a decided swish. But its journey was a tuneful and lively one and it caught the fancy of the audience. Several of its bumps and swishes were repeated in response to insistent plaudits.

The other pieces on the program, all of which were received with evidences of pleasure varying only in intensity, were: Overture, "Masaniello," Auber; waltz, "Du und Du," Strauss; selection, "Carmen," Bizet; overture, "Rienzi," Wagner; selection, "Samson and Delila," Saint-Saens; ballet music from "La Gioconda," Ponchielli; selection, "The Midnight Sons," Hubbell; waltz, from "The Chocolate Soldier," Strauss; march, "Kaiser Friedrich," Friedemann.

Following is the program for tonight's concert in Symphony Hall:

Coronation March.....Meyerbeer
Overture "Stradella".....Flotow
Waltz, "Girls of Baden".....Komzak
Selection, "Rigoletto".....Verdi
Selection, "Faust".....Gounod
Reve Angelique.....Rubinstein
(Organ, Mr. Marshall)
Valse and Pizzicato from Suite "Sylvia".....Delibes
Overture, "William Tell".....Rossini
Introduction act 3, "Lohengrin".Wagner
Prelude to "The Deluge".....Saint-Saens
(Violin solo, J. Hoffman)
Selection, "Bright Eyes".....Hoshna
March, "Flag of Victory".....Bion

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GAY WELCOME FOR THE POPS

Opening Attended by Large Number.

Spirited Music by Strube's Men "Just Suits."

Comfort in Dress Seems to be Decision.

The Pops, that happy habit, indigenous to the soil of Boston, which blooms in May, and bids every man eat, drink and be merry to what tune he please, returned auspiciously last night to Symphony hall.

The men of the orchestra, with countenances blandly expectant of a good time, had comfortably seated themselves before conductor Gustav Strube appeared, shortly after 8 o'clock, with a stride tuned to the exigency of the 25th season, to the round of applause which accompanied him to the desk, and to the tempo of the first piece to be played.

It was his march, "The Comet," new, breezy, brisk and down to the minute. It went to the mark. The delegates were not all in their seats, but the members of Halley's new astronomical society applauded in a body. Mr Strube repeated the new work once through.

By the time the "Masaniello" overture was over, it began to be clear that comfort in dress was to be the rule among the men. There were courageous ones in evening clothes—swallowtails and white waistcoats and some in black—but they did not prevail. Dinner coats were in greater evidence and the man in a business suit found himself in good company.

Decollete was the decided exception among the women. There were, however, gowns and outer wraps to excite the admiration of all who delight in feminine attire, and there were engrossing specimens of the milliners' art which loomed up here and there upon the floor.

By the time the prompt and the near-punctual had waltzed in imagination to Strauss' "Du und Du," had followed Carmen from the fourth act to the second and back, and had heard the trumpet's signal in Rienzi, there were scarcely sittings for two.

Here Mr Strube added the barcarolle from "Tales of Hoffmann." The audience became quiet, listened, enjoyed it, then applauded zealously and heard a repetition.

Then Mr Hoffmann spoke for himself and played the "Meditation" from "Thais." Mr Hoffmann is the concert master. His playing was enjoyable and brought an insistent encore.

Conversation resumed quietly, smoke curled up toward the august statuary lazily, and energetic waiters counted out change in soft places noisily, while Dvorak's quaint "Humoresque," more fit to call up tender sentiment than to excite laughter, and a "Samson and Delila" selection finished the group.

Then, as has been the custom, came the promenade. It was an informal and a festive occasion. The audience had listened to spirited music invitingly played; had been served, if it chose, to refreshment likewise inviting, and was giving all the usual and decorous signs of having a good time.

TRAVELER, MAY 5, 1910.

"TUFTS NIGHT" AT SYMPHONY CONCERT

Symphony Hall will be filled this evening when "Tufts Night," the first of the special college nights, will be the feature. "Tufts Nights" are noted for the high grade of college music that is heard, for they have had many good song writers out there and their men know how to sing. The Glee Club will be present in full numbers, and the whole of the second section of the programme will be devoted to Tufts music under the leadership of Prof. Lewis, '87, with R. W. T. Francis, '09, at the organ.

Tomorrow night the delegates of the Eastern Art and Manual Training Association will attend the pop concert in a body. The feature of the programme will be two movements from Debussy "Little Suite," which will be played in Boston for the first time in its orchestral form.

BOSTON GLOBE- MAY 3, 1910.

OPEN!

THE POP CONCERT SEASON OPENED AT SYMPHONY HALL LAST EVENING.

This evening the program will be as follows: "Coronation March," Meyerbeer; overture, "Stradella," Flotow; waltz, "Girls of Baden," Komzak; selection, "Rigoletto," Verdi; selection, "Faust," Gounod; "Reve Angelique" (organ, Mr Marshall), Rubinstein; valse and pizzicato from suite "Sylvia," Delibes; overture, "William Tell," Rossini; introduction act III, "Lohengrin," Wagner; prelude to "The Deluge" (violin solo, Mr J. Hoffmann), Saint-Saens; selection, "Bright Eyes," Hoshna; march, "Flag of Victory," Bion.

MONITOR,
MAY 5, 1910.

Tufts Night to Be Observed at Symphony Hall "Pops"

The sixth "Tufts night" will be observed tonight at the "Pops" in Symphony hall. For several weeks the College Hill undergraduates have been rehearsing the college songs and music which will be a feature of the program the evening. Practically the entire lower floor will be occupied by the students with the glee club and the baseball team, which will play Bowdoin in the afternoon, as guests of the evening.

Among the Tufts numbers which will be given by the orchestra will be the new "Victory Song," by William W. Rose '12 of Philadelphia; "Forward Tufts," the latest composition of Prof. Leo R. Lewis of the college music department, who has been rehearsing the singing and who is the glee club musical director; "The Campus Song," "For Tufts Hurrah," "Aren't You Glad You're a Tufts Man" and "The Brown and Blue."

Roy W. T. Thompson of Everett, the college organist, will be at the organ during some of the numbers. The college glee club, led by Winthrop L. Wales '10 of Hyde Park, will appear on the stage, singing with the orchestra in several Tufts numbers, and will also give several selections from its own repertoire, including the "Barnum Song." Novel orchestral arrangements have been secured and several impromptu features will be introduced during the evening.

The entire undergraduate body will journey in to Symphony hall tonight and the event will also be attended by the college alumni organizations on this section. The affair is given under the auspices of the honorary senior class secret society, Tower Cross, and the general committee in charge consists of James E. Douglass of Hull, John A. Adams of Hartford, Conn., and Prentice M. Hatch of West Somerville.

GLOBE-
MAY 5, 1910.

TUFTS NIGHT AT POPS.

Music by Students and Alumni Features the Program.

[illegible] Tufts night at the Pops. Tufts nights are always notable for their musical features. The second part of the program will be devoted entirely to Tufts music, which will be conducted by Prof Lewis '87, with R. W. T. Francis '09 at the organ. The program follows:

March, Durch Kampf zum Sieg.....Blon
Overture, Zampa.....Herold
Brown and Blue.....E W Newton '09
For Tufts Hurrah.....'87 Class Song
Aren't You Glad You're a Tufts Man?.....
E W Newton '87
Forward, Tufts (with glee club)..L R Lewis '87
Keep Your Eye on Tufts (with glee club)..
L C Powers '05
The Barnum Song (with glee club).....
Tufts Songs
Victory Song (prize winner '09)..W W Rose '12
Selection, The Midnight Sons.....Hubbell
Campus Song (stein song).....Bullard
Dear Alma Mater.....L R Lewis '87
(At the organ, R. W. T. Francis '09.)
Selection, Mlle Modiste.....Herbert
American Patrol.....Mecham
Waltz, Jolly Fellows.....Volstedt
March, Stars and Stripes.....Sousa

Orchestration of Tufts numbers by Lewis '87, Ingalls '00, Willis '01, Maxwell '04, Francis '09, Lamont '10.

BOSTON HERALD,
MAY 5, 1910.

"TUFTS NIGHT" AT THE POPS.

This evening brings the first of the special College Nights of the Pops, Tufts being the celebrant. The second part of the program will be devoted to Tufts music, conducted by Prof. Lewis, '87, with R. W. T. Francis, '09, organist. This is the sixth "Tufts Night," and will be the largest the college has ever had, as the greater part of the hall is already sold out. The program is as follows:

March, "Durch Kampt zum Sieg"....Blon
Overture, "Zampa".....Herold
(a) Brown and Blue....E. W. Newton '09
(b) For Tufts Hurrah....'87's class song
Aren't You Glad You're a Tufts Man?
E. W. Newton '87
Forward, Tufts (with Glee Club)...
L. R. Lewis '87
(a) Keep Your Eye on Tufts (with Glee Club).....L. C. Powers '05
(b) The Barnum Song (with Glee Club).....'Tufts Songs"
(c) Victory Song (prize winner '09).
W. W. Rose '12
Selection, "The Midnight Sons"....Hubbell
(a) Campus Song (Stein Song)..Bullard
(b) Dear Alma Mater.....L. R. Lewis '87
Selection, "Mlle. Modiste".....Herbert
American Patrol.....Mecham
Waltz, "Jolly Fellows".....Volstedt
March, "Stars and Stripes".....Sousa

Orchestration of Tufts numbers by Lewis '87, Ingalls '00, Willis '01, Maxwell '04, Francis '09, Lamont '10.

TRANSCRIPT,
MAY 6, 1910

TUFTS OWNED THE POPS

Songs and Cheers of the Brown and Blue Made Symphony Hall Ring

All recitations at Tufts College are given today in whispers; the vocal chords of the students are unequal to the strain of anything more vigorous. Of the causes the first was the victory of the Tufts baseball nine over Harvard, the second was the victory of the nine yesterday over Bowdoin, and the third, and perhaps the most potent, was the sixth Tufts night at the Pops last evening in Symphony Hall. Once in two years the college has the opportunity as a body to share its vocal wares with the instrumental efforts of the Symphony, and when it does the statues that adorn the hall almost seem to lean over to see what it is all about.

Never was there a more enthusiastic Tufts night at the Pops. Mr. Strube and the orchestra were allowed to occupy the centre of the stage for the first two numbers on the programme, while the belated arrivals were finding their proper places and the Tufts spirits were effervescing. The enthusiasm was uncorked, figuratively some other things literally—when L. R. Lewis, director of the department of music at Tufts, took the leader's platform and began to swing the baton.

From that time it was Tufts, first, last and all the time. Tufts songs, written and orchestrated by Tufts men; sung by the Tufts Glee Club, with a whooping chorus from Tufts undergraduates and graduates made the hall ring from their volume. When particular emphasis was desired in the songs, the bass drum and the viol did not lack for support—they had it from bottles, vigorously pounded; from feet, heartily stamped; from voices, vociferously chorused. And the general effect was so good that there usually was a demand from all parts of the hall for more.

And it might be said of the Tufts songs that they are unusually good ones. They have a swinging rhythm and a strong college spirit. The last college selection of the evening was "Dear Alma Mater," written by Mr. Lewis and given with organ accompaniment, with R. W. T. Francis, '09, as organist.

GLOBE- MAY 6, 1910.

POPS ALL FOR TUFTS.

Brown and Blue Spirit Has Complete Sway.

Enthusiasm Brought to Flood Tide by Baseball Victory.

Tufts spirit deluged the floor of Symphony hall last night and most of those who sat thereon, effervesced through the air, oozed into the balconies, infected the orchestra and generally invaded the place.

The night was dedicated to youth, its exuberance, the annihilation of anxious care and to such lusty commemoration of these as demands good fellows and sound lungs.

With the afternoon's victory over Bowdoin still fermenting in their veins, 300, more or less, young men descended upon Symphony hall and, in the name of Tufts, showed how the Pop concerts should be run. They pitched their camp around tables in the forward section of the floor. Mr Strube was permitted to take precious time for two pieces as a curtain raiser, which matters not now, so long as they are past. Then came the big game.

L. R. Lewis, director of the department of music at Tufts, took the stand and by his vigorous manipulations of the baton proceeded to galvanize the greater part of the delegation with the voice of song in the performance of a series of compositions of music by Tufts men about Tufts. The orchestra meanwhile performed such notes as were set down in orchestrations furnished by Lewis '87, Ingalls '00, Willis '01, Maxwell '04, Francis '09 and Lamont '10. Some of the players performed other even more marvelous improvisations.

There was "Brown and Blue" (E. W. Newton '90), the college colors, which blazed meanwhile in a Tufts sign of colored electric lights over the organ; "For Tufts Hurrah" ('87's class song), and "Aren't You Glad You're a Tufts Man?" (E. W. Newton '90.) Everybody apparently was, for to the energetic leadership of cheering leader W. F Gray the total undergraduate population arose as one man and howled a series of metrical remarks which were amazing for their zeal if not for their diction. Mr Newton was carried to the platform and saluted with more yells by the chorus.

Those who were in the glee club sang several times from the platform and were warmly applauded. Those who were not then tried their vocal powers by classes, relays and platoons. The aspect of the place became as a young tumult on the board of trade, and it looked as though Tufts would win.

The orchestra returned from a brief respite and the second half began. The millinery, the beauty and the femininity of Tufts gazed over the rails of both galleries and applauded their stalwart brothers below in "Forward Tufts," with Glee club (L. R. Lewis '87), "Keep Your Eye on Tufts" (L. C. Powers '05), "The Barnum Song" and "Victory Song." The latter was the prize winner in last year's song competition. Everybody joined in the catchy melody and Mr Rose was lifted to a table and roundly cheered.

The climax came with a Tufts version of the "Stein" song, in which gray-headed men joined heartily, and the room rang with the familiar old melody. "Dear Alma Mater," by Mr Lewis, with R. W. T. Francis '09 at the organ, closed the group sonorously.

Then began a magnified production of the first intermission. Rivalry in the show of class spirit prevailed.

The night belonged to Tufts and everybody made merry in more or less rigorous fashion. At the last observation of the scene the orchestra was feebly struggling to make audible a selection from "Mlle Modiste."

BOSTON POST,
MAY 6, 1910

TUFTS NIGHT AT THE "POPS"

BY OLIN DOWNES

Tufts College celebrated last night at the Pop concert in Symphony Hall, and the statues on the wall looked down aghast at the goings-on. A record breaking audience filled the galleries, while members of the college, classmen and alumni and their associates held forth on the floor. Against the pipes of the great organ above the stage showed the name of "Tufts" in blue and the nearest electrical approach to brown. A banner of the same color was hung from the railing of the first balcony at the other end, and smaller flags hung all along the fringes of both balconies.

The students gathered in good order. The first burst of real cheering came when Professor Lewis, '87, the present head of the music department of the college, came forward to conduct the first Tufts song, "Brown and Blue," by E. W. Newton, '90. Later Newton himself acknowledged an ovation from the stage.

If the audience was record breaking, so were the performances, musical and otherwise. After two or three selections the growing excitement infected the galleries. The ladies commenced detaching the flags from the railings and dropping them down to favored individuals below. The result was a number of free fights for honors. The baseball team was cheered, individually and collectively, which delayed the band. Various classes and societies commenced to make themselves heard. The number of empty bottles on the tables kept rapidly increasing.

The occasion, however, was orderly as these occasions go. Tufts is becoming known among colleges as "the singing college." Its songs are remarkable for their ginger and variety of ways of raising the roof, which are materially enhanced by the learned and carrying quality of the orchestration, the secret of which is communicated to aspiring young composers by the enthusiastic Professor Lewis. After the song by Newton, most of the other famous songs of this college were heard in succession. Before the final refrain, "Aren't You Glad?" what was supposed for some minutes to be a catastrophe of nature came when Professor Lewis raised his baton and the orchestra, well schooled in the ways of Richard Strauss and his contemporaries, let loose a pandemonium of tone—every man for himself—and the whole floor, or college, made a variety of deafening sounds never before heard on earth. After a while the cataclysm resolved itself into a perfectly orderly "dominant 7th," and the last verse followed.

TRANSCRIPT,
MAY 10, 1910

A Pop concert is as susceptible to the weather as any other fine crop. Its audiences that should teem are kept timid and retreating on these evenings when all good folk are kept teetering between gauze and wool, between pumps and goloshes, a fan and a fur coat. The Pops flower best in a steady warm sun. Then the undergrad may step forth numerously and confidently in his top hat and tail coat, and the suede slipper and fluffy gown will also. Thus far the clock has often crawled to nine in the evening before the Pop habitués have finally decided which it shall be—the fan or the furs. In the meantime, had they but known it, Mr. Strube was steadily supplying a fair substitute for the sparkle and geniality that was wanting in the weather. He played a Wagner programme last evening, with enough lighter and other things to keep Mr. Wagner from cloying. He knows just the degree of thunder and blare that Pop audiences like. He frowns not on their talking. He could make even Beethoven jaunty. And none so intimately as he knows the swing that a waltz should have to stir fond recollection in the aforementioned undergrad. He keeps his band well in order; he imparts to them his own idea of sparkle; he believes that a Pop concert should have pop. And occasionally—as last evening, in the "Oberon" overture, or the prelude to "Lohengrin"—he can seize just the right note of seriousness, not too high for a graceful descent to Waldteufel again.

BOSTON JOURNAL
MAY 10, 1910.

WAGNER NIGHT IS FEATURE AT "POPS"

Last night was the first Wagner night of the season at the Pops. The music was immensely enjoyed by a large audience. There was great applause for the orchestra and Conductor Strube. The Pops spirit was at its height throughout the evening.

Tonight's program at the Pops will be largely operatic, the works represented being Rossini's "Barber of Seville," Verdi's "Il Trovatore," Bizet's "Carmen," Auber's "The Bronze Horse," and Herbert's "The Fortune Teller." Strauss's "Beautiful Blue Danube" is also on the list. The program is as follows:

German March.....Strube
Overture, "The Barber of Seville".....Rossini
Selection, "Il Trovatore".....Verdi
Valse Lyrique.....Emery
Selection, "Carmen".....Bizet
Second movement from first sonata, Glazounow
Spring Song.....Mendelssohn
Overture, "1812".....Tschaikowsky
Overture, "The Bronze Horse".....Auber
Waltz, "The Beautiful Blue Danube"..Strauss
Selection, "The Fortune Teller".....Herbert
March, "Schutzmann".....Lincke

BOSTON HERALD,
MAY 10, 1910.

THE POPS.

Tonight's program at the Pops will be largely operatic. The program in full is as follows:

German March.....Strube
Overture, "The Barber of Saville," Rossini
Selection, "Il Trovatore,".....Verdi
Valse Lyrique.....Emery
Selection, "Carmen,".....Bizet
Second Movement from First Sonata.....Glazounoff
Spring Song.....Mendelssohn
Overture, "1812,".....Tschaikowsky
Overture, "The Bronze Horse,"....Auber
Waltz, "The Beautiful Blue Danube,".....Strauss
Selection, "The Fortune Teller," Herbert
March, "Schutzmann,".....Lincke

BOSTON GLOBE-
MAY 10, 1910.

Symphony Hall "Pops."

This evening's program at the "Pops" in Symphony hall will be as follows: German march, Strube; overture, "The Barber of Seville," Rossini; selection, "Il Trovatore," Verdi; valse, "Lyrique," Emery; selection, "Carmen," Bizet; second movement from first sonata, Glazounow; "Spring Song," Mendelssohn; overture, "1812," Tschaikowsky; overture, "The Bronze Horse," Auber waltz, "The Beautiful Blue Danube," Strauss; selection, "The Fortune Teller," Herbert; march, "Schutzmann," Lincke.

Tomorrow will be "Amherst" night, the first time this college has had a representative evening at the "Pops."

POST.
MAY 10, 1910

WAGNER AIRS HIT AT POPS

The second week of the Pop concerts at Symphony Hall opened last evening with a Wagner programme, and again a record-breaking audience. Mr. Strube had interspersed the Wagner numbers with music of different composers of classic or light music, though, as far as the enthusiasm of the audience went, he need not have done so.

After a certain number of years of awestruck whispering about the horribly discordant music of Wagner, it is now to be seen at any concert hall that there is no programme so popular with the masses as a Wagner programme. This has been proven repeatedly at the pension fund concerts of the orchestra, when the seats are sold to the general public at regular concert prices, and the announcement of a Wagner night brings a packed house when all else fails.

There was a brilliant beginning with the march from "Tannhauser," in which the organ joined with prodigious effect, and this was repeated. The rest of the Wagner music consisted of selections from "The Flying Dutchman," the overture to "Tannhauser," the prelude to "Lohengrin" and the "Ride of the Valkyries." Each one of these pieces could have been played over again—the "Lohengrin" was—and there were a number of encores.

There are few sights more truly suggestive of "solid comfort" than the groups at the tables, silently smoking or sipping and absorbing the music. The remainder of the programme included Weber's poetic overture to "Oberon," Strauss' waltz, "Roses From the South"; Rubinstein's melody in F, orchestrated by Vincent D'Indy; the overture to Balfe's "Bohemian Girl," which was being played at the Opera House at nearly the same moment; Walteufel's waltz "Barcarolle," Hoshna's "Bright Eyes" and Fucick's march "Gladiator."

The programme this evening will consist largely of operatic music from "The Barber of Seville," "Il Trovatore," "Carmen," "The Bronze Horse" and "The Fortune Teller." Tomorrow night will be "Amherst night," when the students will gather.

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BOSTON POST MAY 24, 1910

HARVARD NIGHT AT POP CONCERT

Composers of "High Brow" Music Hear Works Given

Last night Harvard College, or at least a good deal of it, took possession of Symphony Hall. There was hardly a spare foot of space to be seen, and this, perhaps, was partly due to the gorgeous proportions of the head-gear worn by an immense number of fair Harvard sympathizers. The galleries were living with the Harvard colors, which disappeared in the course of the evening, as they were appropriated for souvenirs. Harvard, which has turned out all sorts of good men in the past, now boasts a considerable galaxy of gifted musicians and composers. Perhaps, after all, no more popular music has come out of Harvard than Morse's "Up the Street," but there were, as well, selections from "Inbad in Trinidad," by Titton, of '10; Percy Lee Atherton's ('93) "Noon in the Forest," orchestrated by Prof. Walter R. Spaulding, head of the music department; Charles Roepper's ('10) Orchestral Scherzo; Atkinson's waltz, "Lotus Flower;" selections from W. A. Langshaw's Hasty Pudding music for 1910, "Diana's Debut," and the football medley, in which everybody joined, to a ripping orchestral accompaniment, in the refrains of the new song of the year, sung at the Yale game, "Harvardiana," "Soldiers' Field" and "Gridiron King."

The entertainment went on in orderly style, and as far as rumpus goes, there has seldom been a more orderly Harvard Night. Still, there were phalanxes of empty bottles. Conductor Strube was greeted with a rousing cheer as he entered. The snappy music from "Inbad in Trinidad" was encored, as was most of the programme. Harvard knew how to treat its own. It sang with Morse and the football song, but listened so intently that the walking of the agile waiter was something of a disturbance during the performance of Atherton's composition and Roepper's Scherzo. These composers were present to hear their music played by the best orchestra in the country, and appreciated by a very much in earnest audience.

The Glee Club was there. They sang between the orchestral numbers such songs as "Johnny Harvard," "Has Anybody Here Seen Kelly," "Put Your Foot on the Soft, Soft Pedal," "One, Two, Three, Four," "How Well I Remember," "Oh Days of 49," Rhine wine song, a new parody on "Harrigan," the text of which was always striking, at the least, and the well-known Glee Club medley. The singers, led by Loen Foster, of '10, numbered about 30. You could hear the words as well as the music, and once, after a performance, the audience broke into a cheer.

ADVERTISER, MAY 24, 1910

"HARVARD NIGHT" AT THE "POPS"

ANNUAL EVENT DREW CONVENTIONAL THRONG

No Disposition to Intrude Undergraduate Hilarity, and Concert Was Thoroughly Enjoyed.

Harvard nights at the Pops are necessarily given to repetitions like a garrulous old man. The spirit is always the same—always a desire, sometimes suppressed, at other times vented, to make a noise. Of late the student seems to have undergone a refining influence—he is the university man out for an evening's entertainment, not the college youth prone for a rough house. He takes his pleasure and his cheering with a fair degree of moderation. Thus it was last night.

Cheers were faint and decidedly far between, loud voiced praise for the crew and nine and eleven, enthusiasm for the glee club which excelled that for popular Conductor Strube and his band, many pretty maidens and doting mammas, to say nothing of papas willing in such moments of bursting pride to be a victim of the undergraduate touch, and the time honored music. It is this music, heard through occasional cheer and clinking glass last evening, which keeps the Pops for Harvard a hardy, lusty, husky perennial.

Waldteufel's swinging and "castanetty" "Estudiantina" caught with its three four rhythm. The "American Fantasy," "Fair Harvard" and "Up the Street" brought cheers and thousands to their feet this year as last at this time. Mr. Strube put one of his marches at the head of the programme as usual—this year "The Comet." Student composition had its chance with "Noon in the Forest," by Percy L. Atherton, '93, and a scherzo by Charles B. Roepper, '10. The Hasty Pudding show and the Pi Eta theatricals were pleasantly remembered by selections from Tilton's and Langshaw's score.

It took the audience a long time last evening to get in the spirit of the occasion. There were many late comers, and evidently more interested in observing the season's "creations" than in paying strict attention to the music. In fact, the evening had far progressed when the regulation cheer for the glee club was given. The old songs and tunes, together with such ephemeral delights as "Rings on Her Fingers" and "Has Anyone Here Seen Kelley?" started the enormous crowd singing.

There were many notables in the audience, not the least of whom was "Bob" Morse, composer of the famous "Up the Street."

TRANSCRIPT, MAY 24, 1910

Harvard Night at the Pops

And it came to pass about the eighth hour on the first day of the week that the sons of the Prophet rose and girt themselves, saying: "Lo! we wot where good things are to be had—the red juice of the vines of Araby, and the music of the loud timbrel, conducted by Mr. Strube, one of the Faithful. Who goes along?" And nearly everybody went. And when they had drawn nigh unto the temple and entered in, behold, a lurid glare as of the sun at its going down was over the place, and mystic symbols bearing the name of the prophet. And mystic sounds came from the platform of the temple such as the sons of Allah are wont to cry when they get themselves down the field or up the street to do battle for the faith. And there, too, were daughters of the Prophet, which had obligingly left off their veils, and their faces were as the dassie of the sun when he rises on warm morns over the Eastern sands. Great is Allah who made the sun and the daughters of the sun.

And all the young men cried out together and shouted "Rah!" in a loud voice. And all the old men absorbed the soft drinks. So it was about the eleventh hour that they gat themselves back over the river into the pleasant land flowing with subways and the elm beetle. Allah is great!

BOSTON GLOBE— MAY 24, 1910.

HARVARD HAS NIGHT.

Lots of Pleasure, Little Noise at the "Pops."

Glee Club Contributes Some New and Old Songs.

Johnny Harvard and his lady were out in full force last evening for the annual Harvard night at the "Pops," and though the baseball defeat of the afternoon rankled sorely and prevented any undue demonstration of obstreperousness, they enjoyed themselves very thoroughly.

The program on the face of it was not noticeably a Harvard one, but the interpolations by the orchestra and by the glee club contingent, some 30 strong, and conducted by Leon Foster '10, gave the necessary crimson tinge to the whole affair.

In numbers the audience quite equalled those of other years, but whether it was Princeton or the comet or anything else, they were not disposed to noisemaking. They applauded duly and joined freely in the football songs and popular choruses, but only twice did they break out into cheers—once for the glee club and one final "Harvard" at the end.

The musical selections were well chosen and without exception were appreciated. "The Comet," which headed the list, gave a suggestion of timeliness. The football medley put a real thrill of enthusiasm into the audience, and the selections from the Pi Eta and Hasty Pudding shows were loudly applauded both by those who had heard them before and those who had not.

In addtiion to these last named and the old reliable "Up the Street," Harvard appeared on the program in the "Noon in the Forest," composed by Percy Lee Atherton '93, and orchestrated by Walter Spaulding '87, and the "Orchestral Scherzo" of Charles B. Roepper, '10, while as ever the evening ended with "Fair Harvard."

The program in full was as follows:

March, The Comet.....Strube
Overture, Semiramide.....Rossini
Selection from Inbad in Trinidad, Pi Eta theatricals, 1910.....A C Tilton '10
Waltz, Estudiantina.....Waldteufel
Up the Street.....Morse
Noon in the Forest....Percy Lee Atherton '93
Orchestrated by Walter Spalding '87
Orchestral Scherzo.....Charles B Roepper '10
a—Waltz, The Lotus Flower.....Atkinson
b—Football Song.
Selection, Bright Eyes.....Hoshna
Selections fom Hasty Pudding theatricals, 1910, Diana's Debut....W A Langshaw '11
American Fantasy.....Herbert
(Organ, Mr Marshall)
Fair Harvard.....Gilman 1810
(Organ, Mr Marshall)

What was on the program, however, was only the half, and not the biggest half of the evening. The rest was in the encores and the glee club.

Of the former those that evoked the loudest applause from the listeners were the beautiful "Oh, Lovely Night," from Offenbach's "Contes d'Hoffman," a cleverly orchestrated version of "John Brown's Body," which allowed everybody to proclaim that "This is Harvard's Day," though it wasn't, and the stirring "American Patrol."

The glee club sang liberally and well, and won much merited applause. New songs and old, college songs and medleys came mixed all in together, from "Johnny Harvard," "Off for Australia," "One, Two, Three, Four," and "The Days of '49" to "Kelly," "Put on the Soft, Soft Pedal," and an apparently brand new parody of "Harrigan." Best welcomed of all, perhaps, was the glee club medley of old college songs which, though not new to many, brought an echo of laughter and applause.

No other decoration would have been necessary, perhaps, than the gorgeous habiliments of the feminine portion of the audience and the crimson socks, handkerchiefs and neckwear of their escorts, but the organ bore a great "Harvard" in crimson lights, and over the balconies hung many crimson banners which one by one vanished as the evening passed.

Tonight at the "Pops" will be "Italian night" with a program drawn almost wholly from the Italian composers, and it is expected that the Circolo Italiano of Boston will attend in large numbers. Tomorrow will be the first Boston City club night.

TRANSCRIPT, MAY 28, 1910

THE POPS AND MR. MAQUARRE

The Special Programmes Projected by the Conductor of Their Second Period

For the rest of the season Mr. André Maquarre will conduct the Pop Concerts at Symphony Hall. Mr. Strube waves the baton next Wednesday evening for the last time this season. Mr. Maquarre, who follows him, won his way into favor with the audiences last spring in the new part of conductor. His flute was familiar to them from solo passages in the symphonies of the winter, and his leadership proved as polished as his playing. He will give the first "French Night" of the series on June 13; a second "Wagner Night," June 20; an evening of Italian, French and Russian music, June 23; German music on the evening of June 27; operatic music, June 30; and for the final evening, July 2, chiefly national airs. Next Tuesday evening Mr. Strube has designated "Soloists' Night," with Mr. Schuëcker, the harpist; Mr. Gietzen, the viola player; and Mr. Heine, the first trumpet, to play Sullivan's "The Lost Chord." Tonight's programme is:

March, "Queen of Sheba".....Gounod
Overture, "Stradella".....Flotow
Waltz, "Morning Journals".....Strauss
Selection, "Bright Eyes".....Hoshna
Selection, "Carmen".....Bizet
Morning Mood and Dance from Suite "Peer Gynt".....Grieg
Avé Maria.....Schubert
'Cello, Mr. Keller; Harp, Mr. Schuecker; Organ, Mr. Marshall.
Prelude to "The Mastersingers".....Wagner
March, "Pomp and Circumstance".....Elgar
Organ, Mr. Marshall.
Selection, "Mlle. Modiste".....Herbert
Waltz, "España".....Waldteufel
March, "Under the Double Eagle".....Wagner

The programme for Monday evening, Memorial Day, is:

March, "Hoch Habsburg".....Kral
Overture, "Masaniello".....Auber
Waltz, "Vision of Salome".....Joyce
Selection, "I Pagliacci".....Leoncavallo
Overture, "Mignon".....Thomas
Romance for violin.....Strube
Mr. J. Hoffmann, by request.
Selection, "Rigoletto".....Verdi
Bolero Fantastic.....Merrill
Overture, "Si j'étais Roi".....Adam
(a) Intermezzo.....Atherton
(b) Serenade.....Moszkowski
American Fantasy.....Herbert
Organ, Mr. Marshall.
March, "Stars and Stripes".....Sousa

BOSTON GLOBE— JUNE 3, 1910.

MAQUARRE ASSUMES BATON.

Symphony Player Succeeds Strube as Conductor of the "Pops."

Mr Maquarre, the admirable first flute of the Symphony orchestra, last night succeeded Mr Strube as conductor of the "Pops" and directed his men with much animation.

He made a feature of Bizet's beautiful suite No. 2, "L'Arlesienne." Mr Brooke played the flute solo smoothly. Mr Maquarre included for the last number on his first program his march "Teddy's Return." The floor of Symphony hall was filled, and an audience of good size occupied the galleries. There was much applause. Several encores were given.

Tech night will occur Tuesday, June 7. June 13 will be "French" night. June 27 will be the second "German" night, June 30 will be "Operatic" night. The season will close Saturday, July 2, with a patriotic program.

BOSTON JOURNAL— JUNE 3, 1910

POP SEASON'S SPECIAL NIGHTS

The Pops swung into the homestretch of the season with Andre Maquarre, the admired flutist of the Symphony Orchestra, as conductor, last night. The crowd was large and as enthusiastic as any of the season and the program, of more than ordinary attractiveness, which marked Mr. Maquarre's assuming the leadership, was accorded appreciation.

The leadership of Mr. Maquarre, with which Pop audiences became acquainted last season, is as polished as ever. The soloist of the evening was Arthur Brooke, flutist, and one of the features was the new march, "Teddy's Return."

The program was:

Marche des Amoureaux.....Ganne
Overture—"Fra Diavolo".....Auber
Waltz—"Barcarole".....Waldteufel
Selection—"La Belle Helene".....Offenbach
Suite No. 2—"L'Arlesienne".....Bizet
Flute, Mr. A. Brooke.
The Dragon Fly.....Strauss
Selection—"La Boheme".....Puccini
Ride of the Valkyries.....Wagner
Selection—"Les Huguenots".....Meyerbeer
Serenade.....Haydn
Waltz—"Fideles Wien".....Komzak
March—"Teddy's Return" (first time).....Maquarre

Conductor Maquarre will give the first "French Night" of the last half of the season June 13, a second "Wagner Night" June 20, an evening of Italian, French and Russian music June 23, German music on the evening of June 27; operatic music, June 30; for the final evening, July 2, chiefly national airs.

The following is tonight's program:

March, "Schutzmann".....Lincke
Overture, "La Dame Blanche".....Boieldieu
Waltz, "Espana".....Waldteufel
Selection, "Girofle Girofla".....Lecocq
Ballet Music from "La Gioconda"...Ponchielli
Crepuscule.....Massenet
Selection, "La Traviata".....Verdi
Marche Hongroise.....Berlioz
Overture, "Mignon".....Thomas
Selection, "Bright Eyes".....Hoshna
Waltz, "The Beautiful Blue Danube"..Strauss
March, "Teddy's Return".....Maquarre

BOSTON POST JUNE 3, 1910

NEW CONDUCTOR AT THE POPS

Work of Andre Maquarre Well Received

Last night Andre Maquarre, the leading flutist of the Symphony orchestra, made his first appearance this season as conductor of the Pop concerts. In previous years Mr. Maquarre has shown his exceptional aptitude for this office, and last night he was welcomed again by a most enthusiastic gathering.

For the last half of the season French music will do much to flavor the programmes of these concerts, and there is no more fascinating material, especially when interpreted by a Frenchman. Mr. Maquarre led with all imaginable warmth and musicianship. There was not a hackneyed moment, however well known the suite, or the waltz, or the march. In spite of but two hours in which to rehearse some 18 pieces, the conductor's individuality and enthusiasm were felt at once. He knew so thoroughly just what he wanted that he could make his wishes known in an unmistakable manner.

It is, moreover, a pleasure now and then, to observe a conductor who, whatever he is conducting, is not ashamed to let his love for his work be seen. Of Mr. Maquarre, indeed, it might be said that he sweated every piece on the programme. What vigor! What vivacity! How flowing the rhythms, how warm the curve of each long phrase!

The programme commenced with Ganne's "Marche des Amoureux," included the grateful overture to Auber's "Fra Diavolo," a selection from one of Offenbach's finest operettas, "La Belle Helene," second suite from Bizet's music to "L'Arlessienne," Strauss' "Dragon Fly," music from "La Boheme," "The Ride of the Valkyrias," music from "The Huguenots," a charming little serenade of Haydn, Komzak's waltz, "Fideles Wein," and last but not least, Mr. Marquarre's new march, composed for the occasion, "Teddy's Return." With what an optimistic tread does the Colonel return to his own! Tramp, Tramp! Tonic, dominant! On this figure the march is ingeniously built. The instrumentation is cleverly effective.

The evening was a succession of encores, and Mr. Maquarre's audience retired with happy anticipations of the remaining half season of these pleasant concerts.

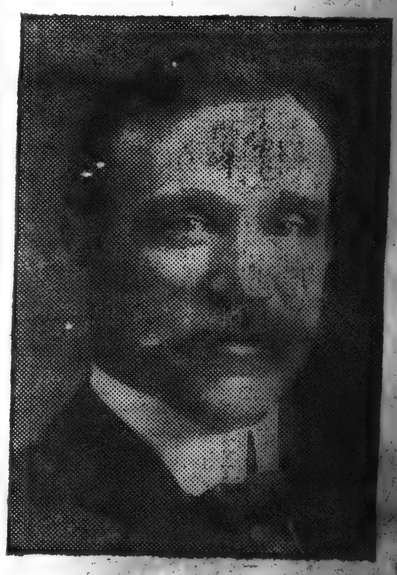
BOSTON HERALD, JUNE 3, 1910.

MR. MAQUARRE CONDUCTS.

Warmly Welcomed for Second Half of Pop Concert Season.

Andre Maquarre assumed the baton at the Pops last evening for the second half of the season and was warmly welcomed by a large audience. He conducted a program more classical than ordinary with his accustomed skill and the orchestra was obliged to respond to several encores.

Especially pleasing was Bizet's suite No. 2, "L'Arlesienne," and M. A. Brooke's flute playing won much applause. Mr. Maquarre's march, "Teddy's Return," was heartily approved.



ANDRE MAQUARRE.

The following is tonight's program:

March, "Schueltzmann".....Lincke
Overture, "La Dame Blanche,"
Boieldieu
Waltz, "Espana".....Waldteufel
Selection, "Girofle Girofla".....Lecocq
Ballet music from "La Gioconda,"
Ponchielli
Crepuscule.....Massenet
Selection, "La Traviata".....Verdi
Marche Hongroise.....Berlioz
Overture, "Mignon".....Thomas
Selection, "Bright Eyes".....Hoshna
Waltz, "The Beautiful Blue Danube".....Strauss
March, "Teddy's Return".....Maqua

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TRANCSRIPT,
JUNE 4, 1910

THE POPS AND TECHNOLOGY

Also, the Novelties Furnished by Mr. Maquarre's Programmes

Music and Science are scheduled to unite on Tuesday evening for their annual joint revel. Which is to say that Technology celebrates at the Pops. Symphony Hall has been monopolized in advance for the evening by the undergraduates, the alumni, the friends of the undergraduates, the friends of the alumni, the acquaintances of the friends of the undergraduates, and the guests of the acquaintances of the alumni. This will require most of the seating capacity.

A word concerning Mr. Maquarre's programmes; pieces which cannot find a place in the more severe concerts of the orchestra have been selected with considerable discrimination by Mr. Maquarre for this series. Dupont's "Chanson de Jeune Fille" is to be played this evening, the solo part by Mr. Willy Krafft, the present concertmaster; and also Guilmant's swelling "Marche Fantaisie" for orchestra and organ. Monday night brings an entr'acte from Massé's "Galathée," with Mr. Brooke, the first flute, and Mr. Wendler, the first horn, as soloists. In full, tonight's programme is:

March, "Merry Soldiers"	Sabathil
Overture, "Light Cavalry"	Suppé
Waltz, "Girls of Baden"	Komzak
Selection, "Mlle. Modiste"	Herbert
Ballet Music from "Le Cid"	Massenet
Chanson de Jeune Fille	Dupont
Violin, Mr. Krafft	
Selection, "Carmen"	Bizet
Marche Fantaisie	Guilmant
Organ, Mr. Marshall	
Overture, "Poet and Peasant"	Suppé
Entr'acte, "Midsummer"	A. Maquarre
Waltz, "Je t'aime"	Waldteufel
March, "Flag of Victory"	Blon

Monday evening's programme is:

March, "Tambour Battant"	Messager
Overture, "Domino Noir"	Auber
Waltz, "Les Patineurs"	Waldteufel
Selection, "The Midnight Sons"	Hubbell
Suite, "Noce Villageoise"	Godard
Entr'acte from "Galathée"	Massé
Mr. Brooke, Flute, and Mr. Wendler, Horn	
Selection, "Faust"	Gounod
Entrée Triomphale des Boyards	Halvorsen
Overture, "Raymond"	Thomas
Waltz, "Saison des Roses"	A. Maquarre
Spring Song	Mendelssohn
March, "Stars and Stripes"	Sousa

TIMES
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ldress New York City.
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THE BOSTON SYMPHONY.

Strauss's "Symphonia Domestica" Played—Mme. Sembrich the Soloist.

The Boston Symphony Orchestra is in New York on its last visit of the season, and gays its evening concert in Carnegie Hall last evening. The orchestral numbers were Beethoven's "Coriolanus" overture, Schumann's B flat symphony, and Strauss's "Symphoina Domestica." There was an unusual pleasure offered the listeners in the fact that the soloist was Mme. Sembrich, whose appearance in orchestral concerts have been rare.

Schumann's symphony was put on the programme, no doubt, as a reminder of the approach of his hundredth birthday. The music retains its freshness and vitality, its buoyancy of spirit in a remarkable degree, and there are pages of infinite charm in it, upon which time seems to have laid no withering touch. This music has an innate nobility and distinction, and the comparison between this and the innate commonplaceness and triviality of Richard Strauss's colossal "Domestic Symphony," which came later upon the programme, must have presented itself to everybody in the audience. Schumann's writing for orchestra may have lacked the highest skill and technical accomplishment; Strauss has infinite dexterity, unlimited bagfuls of tricks that he lets loose in this pretentious work. But so far as his baggage of musical ideas is concerned, it could be wrapped in a small paper parcel. The symphony of Schumann was heard with the greatest pleasure—the outbursts of applause was loud and demonstrative, and Mr. Fiedler had his men rise and bow to accept their share of it, which was large.

The "Symphonia Domestica" was played for the first time in New York and has been heard a few times since, but it gains no ground on repeated hearing. It never sounded clearer and plainer than it did last evening, but this clarity and plainness only made it easier to see the poverty of its ideas, the lack of a real musical inspiration, or even musical prompting in it, the dry craftsmanship with which it has been built up to carry out a wholly extra-musical intention. The piece not only gains nothing by a rehearing; it loses. Passages that formerly seemed to possess beauty, as the slow section, seem now deplorably commonplace, elaborate development of ideas in themselves poor. In fact, it is clearer than ever that in this composition, as in most of the latest ones from his pen, Strauss has put a minimum of thought upon the musical quality, beauty, and expressiveness of his themes, and a maximum upon their adaptability for manipulation in combinations and complexities that occupy his mind so much in its present development and that represent themselves to him as descriptive and narrative.

Mme. Sembrich's participation in the concert aroused much enthusiasm. She did not appear to be in quite so good voice as she was in her recent recital here, but the perfect art and the command of all her resources resulted in a performance of great beauty and finish. She sang from "The Marriage of Figaro," the air "Deh vieni," and from Graun's oratorio "Der Tod Jesu," the vigorous air, "Lo, the Heav'n-Descended Prophet," that stood upon the programme of her last recital, sung then with pianoforte accompaniment, last evening, of course, with orchestra. There was later a group of songs with pianoforte accompaniment: "Der Nachtigall," by Brams; "Widmung," by Schumann; "Wiegenlied," by Mr. Fiedler, and the "Standchen," by Strauss.

rom EVE. MAIL
ddress New York City.
ate MAR 25 1910

MUSIC

By EMILIE FRANCES BAUER.

At an impromptu Strauss festiva yesterday, Oscar Hammerstein pro vided two-thirds, and the Bosto Symphony orchestra provided th balance. Mr. Hammerstein's shar was "Elektra" in the afternoon an "Salome" in the evening, while th great orchestra from Boston unde Max Fiedler presented the Domesti Symphony. Had this been prear ranged, Strauss admirers would no have been compelled to choose be tween Scylla and Charybdis, as i was not possible for one to hear "Salome" and the symphony at the same hour. There seemed to be enough people to go around, however, with an immense audience at the Manhattan, not an empty seat in Carnegie hall and "The Pipe of Desire" at the Metropolitan drawing an unusually large audience.

Still another composition, on a day of Strauss thunderbolts, crept in like a delicate whiff of perfume through the excellent taste of Mme. Sembrich, who appeared as soloist with the orchestra. This was the "Serenade," with its fresh beauty, real musicianship and a dainty message of life in its springtime. Full of the spirit and the genius of the young German from whose pen melody streamed as only from that of Schubert, it was rich in promise, kept in his later songs, "Cecilie," "Traum Durch die Daemmerung," "Allerseelen" and others.

Genius grew stronger, blossomed into a tree, on which the exotic fruits hung heavily, became an overwhelming strength, a maelstrom of power. Strauss had mastered every secret of the orchestra, had wrested from it the last vestige of music. He discovered that he could move audiences to laughter with "Till Eulenspiegel's Merry Pranks," could terrify, awe and glorify them with his "Death and Apotheosis." Then Nietsche fell across his path, and "Thus Spake Zarathustra" was born. Before Nietsche, Schopenhauer and Nordau had written, but Strauss had genius to hurl his satires and cynicisms, with the desired originality, and Strauss became the most original and most daring man of his time.

Is this epitaph or eulogy? A eulogy for the brilliancy which created "Elektra," "Salome" and the "Domestic Symphony," and a tear for the one who wrote the "Serenade."

Much interest was manifested in the second performance of Frederick Converse's "The Pipe of Desire," given last night after "Cavalleria Rusticana" with Destinn and Jadlowker. The cast was the same, including Mme. Homer, Messrs. Martin,

rom STAATS ZEITUNG
ddress New York City.
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hren.

Das Reich der Töne.

Morgen Abend findet in der neuen Musik-Akademie das fünfte und letzte Saison-Konzert des Boston Symphonie-Orchesters statt, unter Leitung von Max Fiedler. Das Programm enthält Haydn's „Oxford"-Symphonie, das Konzert No. 3 für Violine und Orchester von Max Bruch, Rachmaninoff's symphonisches Gedicht „Die Insel der Todten", sowie den dritten Satz aus Strauß' „Aus Italien"-Symphonie, sowie das Vorspiel zu den „Meistersingern von Nürnberg". Herr Willy Heß ist der Solist des Konzertes.

Newspaper Cutting Bureau in the World
rom Daily Eagle,
Brooklyn, N.
Address
Date MAR 2 9 1910

LAST BOSTON SYMPHONY.

An Unusually Varied Programme, With Professor Willy Hess, Violinist, in a Bruch Concerto.

Full measure of enjoyment was given by the Boston Symphony Orchestra, Max Fiedler, conductor, at the Academy of Music last evening, the last for the season under Institute auspices. No larger audience has assembled in any of the concerts and, although it was rather quiet in demonstrations of appreciation, this was due largely to some of the numbers that were new in Brooklyn. Mr. Fiedler never had either himself or his players in better command, and the varied programme called for all kinds of musical elocution, Haydn's "Oxford" symphony in G major, formal and yet flowing in style, seemed cloying and simple beside the intricate orchestration of these times. Especially in the first movement it needed what it received—a spirited accent from the baton. Very pleasing was the sedate and pensive adagio, with its advancing introspection and meditation, followed by the minuet, into which Mr. Fiedler alternately infused vigor and delicacy. The last, flying movement, bird-like in its flight, was beautifully shaded from pianissimo at the beginning to fortissimo at the close, yet without too much thundering of dynamics. In fact, throughout the concert the conductor's baton brought the players up to resonance and acclaim without going a step over the boundary that lies between music and noise.

The Bruch concerto No. 3, opus 58, for orchestra and violin, Professor Willy Hess playing the violin, is a solid, elaborately written work, tinged with romance, and served to bring out forcefully the accomplishments of the violinist. Its romantic feeling met with sympathetic response in Professor Hess' temperament. His style is polished and yet vigorous. After the first, swift movement there was much work for him in a silvery stream of long drawn out melody, against the orchestral background, and the violinist played as freely as though he were improvising. Extremely brilliant was his playing of the last movement, which called for absolute knowledge of and skill on the instrument. Notably sympathetic was the work of the orchestra in support of the soloist.

Rachmaninoff's "Island of the Dead," a symphonic poem for full orchestra, to the picture of the island north of the Gulf of Naples, by A. Boecklin, the German painter, was the novelty of the programme. The picture shows a boatman conveying a dead body to its last resting place and approaching the island. The tone poem is almost programme music, beginning with oboes and woodwind choirs, depicting somber thoughts: muted first violins then lend emotion in a song motive, while second violins wail. The 'cellos, in manly baritone, begin a chant and the lament for the dead swells up to the brass choir, while all of the choirs join in and pile up the mournful elegy, subsiding to a distant funeral march, as though in retreat from the island, a hymn following and the resumption of the introductory weaving of the sea, ending with the feeling of eternal silence over the island. And all through runs the plaint of the oboes, somber but not dismal. So rhetorical and eloquent was the orchestra that there remained a solemn hush in the auditorium at the conclusion.

Strauss' "On the Shore of Sorrento," from his symphonic fantasia, "From Italy," opus 16, was atmospheric, after the Strauss fashion, but not particularly eloquent, the instrumentation being comparatively light and the whole a tone picture. There were sparkling flashes of melody, but none that led anywhere, the most speaking passages being the suggestion of a shimmering light across a rippling sea. The Wagner prelude to "The Mastersingers of Nuremberg" brilliantly closed the concert and the season.

om Daily Eagle,
ddress Brooklyn, N. Y.
te MAR 29 1910

Willy Hess, the concertmaster of the Boston Symphony Orchestra, has been called to the Royal Academy of Music in Berlin to become director of the violin department, in succession to the celebrated late Professor Holie.

rom STAATS ZEITUNG
ddress New York City.
ate APR 2 5 1910

Bostoner Symphonie-Orchester.

Das gestrige Konzert des Bostoner Symphonie-Orchesters unter Leitung von Herrn Max Fiedler brachte ungemessenes Vergnügen. Schon die Anfangsnummer, Beethoven's „Coriolan"-Ouverture, machte Stimmung. Wuchtig und kraftvoll gedrungen rauschte das Werk durch das Haus, dabei von einem Wohlklang gesättigt, der das düstere Kolorit linderte. Den größten Genuß der orchestralen Nummern brachte aber Schumann's Erste Symphonie, die frühlingshaft duftige, die wie eitel Frühlingsruf und Verheißung dahinrauschte und das große Orchester in unerhörter Vollendung zeigte. Herr Fiedler hat mit dieser That eine der geschlossensten Leistungen geboten, die wir von ihm bewundern konnten. Da paarte sich Kraft mit Milde, vollendete technische Durchführung mit duftiger Poesie zu einem Gesammteindruck, der unwiderstehlich war. Das Publikum applaudirte minutenlang, bis Fiedler das ganze Orchester aufstehen ließ.

Die Solistin war keine Geringere als Frau Sembrich, die wieder einmal helles Entzücken erregte. Man kann die Mozart'sche Arie „Deh vieni", aus der „Hochzeit des Figaro" und „Singt dem göttlichen Propheten" aus Graun's „Der Tod Jesu" nicht mit reiferer Kunst und überwältigenderem Eindruck singen, als Frau Sembrich es gestern gethan hat, und mit weiteren vier Liedergaben hob sie die Begeisterung des Publikums womöglich noch. Die Künstlerin, die blühend aussah, wurde unzähligemale gerufen.

Richard Strauß' „Sinfonia Domestica" schloß das Konzert, das von Anfang bis Ende ein Vollerfolg war. Der Saal war gänzlich ausverkauft.

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MUSIC

NO END OF RICHARD STRAUSS'S MUSIC.

Two Operas and a Symphony.

Mr. Hammerstein, for reasons not hard to understand, turned yesterday—one of the days of his last week for the season—into a Richard Strauss day, and gave two operas for the price of one. He thus introduced an air of solemn festivity—or festive solemnity—into the Manhattan something like that which will prevail today at the Metropolitan when "Parsifal" will fill a large portion of the day. In utter unconsciousness of Mr. Hammerstein's purpose, obviously (for Boston is very unconcerned about New York's musical doings, as was evidenced in the usual manner by Mr. Fiedler making up a programme of music already heard at other concerts this season, all but one number), the Boston Orchestra came in the evening and to Strauss's "Elektra" and "Salome," which were Mr. Hammerstein's offerings, added the "Sinfonia Domestica." Whether any public was ever before asked to endure five hours or more of Richard Strauss in a single day is not of record. It was a gracious Providence that made it impossible for any one person to hear it all. There were great popular tributes on each occasion, but it was plainly to be seen that they were to individuals rather than to the Strauss music. In the afternoon Madame Mazarin whirled the audience off its feet when she whirled herself off her own in the mad dance at the end of "Elektra"; in the evening Miss Garden danced the people out of their wits as she had danced the head off the shoulders of John the Baptist. At the Boston Orchestra concert, also in the evening, the symphony which tells of Papa, Mamma and the Baby was heard by an audience phenomenal in numbers, but its presence, as its demonstrations of enthusiasm plainly showed, was due to the co-operation of Mme. Sembrich, who, although she sang Strauss's exquisite "Serenade" at the close, chose her principal numbers from Mozart ("Deh viene") and Graun ("Singt dem göttlichen Propheten," from "Der Tod Jesu"), which was a number in her last recital programme. Afterward she sang songs by Brahms, Schumann and Fiedler, as well as the one by Strauss already mentioned. Besides the "Sinfonia domestica," which, like "Elektra," loses in interest with every hearing, while "Salome" grows, Mr. Fiedler gave fine performances to Beethoven's overture to "Coriolan" and Schumann's symphony in B flat.

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BOSTON SYMPHONY AT CARNEGIE HALL

Max Fiedler, of Boston, Conducts Last Evening Concert of the Series and Madame Sembrich Sings.

STRAUSS' SYMPHONY IS HEARD

Applause of Large Audience Resolves Itself Into Tribute to the Boston Artists.

By ALGERNON ST. JOHN BRENON.

The Boston Symphony Orchestra gave the last evening concert of its New York series at Carnegie Hall yesterday evening. Max Fiedler conducted, Professor Willy Hess led the first violins, and Madame Sembrich was the soloist. They formed in all senses a worthy and heartily greeted trinity.

The house was packed to the doors, and the applause often took the form of a tribute to the high abilities of the orchestra, and of an expression of esteem to Mr. Fiedler himself, whose popularity as a conductor has increased with each concert that he has given.

The symphony played was Schumann's in B flat major—that delightful composition so exuberant in melody, so alive with invigorating rhythm, in all things so fresh, so limpid and so inspired.

Accurate and Powerful.

The playing of the first movement was as accurate and as powerful a piece of work as it is given to hear in the concert room, and fully in accordance with the best traditions of the Boston orchestra. The serene beauties of the larghetto received at the hands of the artists—and in dealing with this orchestra the phrase "artist" is used advisedly—concerned, a most tasteful and eloquent interpretation.

The Symphonia Domestica of Richard Strauss was also played.

On the occasion of its last performance by this orchestra the writer of this review attempted to delineate the powerful dramatic ideas underlying this picturesque and realistic description of home, with its pains and pleasures, its humors, its trials and its dashes of temperament against temperament. Strauss has herein painted as the great Dutch painter loved to do, an interior. That it is the interior of a Harlem or a Berlin flat is not against it. There are far more Harlem flats than Fifth avenue palaces. There are more burgesses than Brahmins.

Let Us Bow!

The wonder is that Strauss has done in tones what many able authors cannot or dare not do in words. Let us bow to the man who has materially extended the domain of music and stop chattering. Be it also said that the Symphonic Domestica is as lucid a piece of descriptive music as was ever penned. That is why so many "leaders of musical thought" fail so utterly to apprehend it. Strange men those leaders of musical thought.

Mme. Marcella Sembrich sang. In a wilderness of declamatory passion of a high order, amid a torrent of sound uttered by "lyric actresses," in a tumult of new school hysteria, we have learned to turn to this extraordinary artist to remind us what singing really can be and once was.

Represents Scholarship.

She represents scholarship; too many others typify audacious and extravagant apprenticeship. It is useless to talk now of the length of her career, of certain obvious and unavoidable deficiencies corollary to the length of the career.

No one is blind to them, least of all those who are not always mentioning them. But the real lover of music forgets them readily in such phrasing, such musicality, such science as Madame Sembrich exhibited last night in her perfectly poised utterance of the aria "Deh Vieni," from "Le Nozze de Figaro."

The last concert of the Boston orchestra season will be given on Saturday afternoon.

Newspaper Cutting Bureau in the World

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"ISLAND OF THE DEAD" BY BOSTON SYMPHONY.

In concluding the series of Brooklyn concerts at the Academy of Music last night, the Boston Symphony Orchestra, under Max Fiedler, performed for the first time here Rachmaninoff's "Die Todteninsel" ("The Island of the Dead"), a symphonic poem conceived after the manner of the celebrated painting by Arnold Bocklin. The impression which such a work as this would have upon an audience is immaterial to the judgment of its merits, inasmuch as the composer strives not to satisfy the musical sense of the ear, but to visualize in tone, figures and suggestions previously portrayed on canvas. For this reason Rachmaninoff's purpose is not musical, but pictorial, and the importance or value of his achievement can only be estimated from the strength and poignancy of its appeal to the imagination. Naturally the composition is representative of the very ultra-modern course which the line of musical development is following, and when considered from this standpoint alone there becomes apparent every qualification of a highly successful example of latter-day orchestral writing. Rachmaninoff, who follows closely the precepts established by the mighty creators of the great Russian music, Tschaikowsky and Rimsky-Korsakoff, inherits from them a love for realism. And while he fails to reveal the inner emotions of the soul as feelingly as Tschaikowsky, the composer of "Die Todteninsel" nevertheless places before the eye with extraordinary truth the concrete details of his subject. Even the symbolism of Bocklin's wonderful scene is brought by Rachmaninoff into abstract relief from his many and vari-colored tissues of tone, and in the final effect leaves some listeners bewildered, and others even more so. The symphonic poem expresses fully the sombre and intensely tragic atmosphere surrounding Bocklin's island. Throughout there is an accompaniment based on a figure for violoncellos, double basses and kettledrums, which conveys mysteriously the effect of waves rushing to and fro. This theme is woven so elaborately into the harmonic texture that it really becomes the background for all succeeding developments. The island looms up in the distance with its desolate rocks and unpeopled shores—marking the destination of the boatman and his silent burden. From overhead he views with anxiety the premonition of a coming storm. The strokes of his oars quicken, and the boat cuts through the waves in faster pace. Not a sound from the ferryman nor a move of the white, silent figure standing near the coffin as the ravaging arms of storm seize all in their grasp. The conflict of the elements hides the dreadful group from sight, but they reappear in the calm that follows, still moving towards the "Island of the Dead," and when the composer draws the curtain one hears the unceasing, measured splashing of waves against the rocks. In order to follow Bocklin's picture with such religious adherence to incident, Rachmaninoff is confronted with the exceedingly difficult task of constantly changing the tonal key. How well he has accomplished this could not possibly be more self-evident than in the truthful description of the boat and its strange passengers, the approach and decline of the storm, sighing of the lone mourner at the coffin, and finally the soft beating of the waters on the shores of the island. Every shade of tone, each gradation of sound lends a touch of color in the completion of a memorable picture. A reminiscent phrase from the "Dies Irae" now and then interrupting the progress of episodes carries the listener deeper into the spirit of the composition, and the ears are strained in the desire to grasp the significance of every passing vibration. The applause after the conclusion of the number was not very enthusiastic, and yet it had to be generally admitted that the "Island of Death" is one of the most interesting things heard in Brooklyn in many a day. For the rest of the programme the orchestra performed the Haydn Symphony in G major, Strauss' "On the Shore of Sorrento," which forms the third movement in his symphonic fantasia "From Italy," and Wagner's Prelude to "Die Meistersinger." With the exception of the last number, which was played rather indifferently, all three features were found enjoyable. Willy Hess, appearing as soloist, played Bruch's Concerto No. 3 for violin and orchestra. His performance was especially brilliant in the first movement, and even though he lacks somewhat in general fullness of tone, he was able to make the adagio of the second movement attractive. After his spirited finale he was given a hearty demonstration of applause.

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The best weapon to fight the devil with is music, in the opinion of Max Fiedler, conductor of the Boston Symphony Orchestra. "Music is the highest religion. It makes men better," he said to a representative of the *Musician*. Concerning modern conducting he said:

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The Boston Orchestra.

THERE is no doubt but the subscribers to the concerts of the Boston Symphony Orchestra got their money's worth last night, for the great crowd did not leave Carnegie Hall until 10.35. And even so, it would have remained longer had Mme Sembrich, the soloist, consented to sing any more additional numbers. The band, too, was enthusiastically applauded, with Mr. Fiedler, after both the symphony and the "Symphonia Domestica" of Strauss. It was a gala evening, full of solid fare and fine performance.

The concert opened with the Coriolanus overture of Beethoven, a piece heard so often this season that it would indeed be a remarkable performance which could stir us just now to tremendous enthusiasm. It was followed by Schumann's symphony in B flat major, No. 1, which Mr. Damrosch played, to be sure, only last Sunday, but which has not been, nonetheless, too often heard, which is peculiarly fitting, of course, to the spring season, and which was played by Mr. Fiedler and his men with a jubilant sonority inspiring to hear. Mr. Gericke used to make the slow movement more romantically lovely, and perhaps the whole symphony more ingratiatingly melodious, with more exquisite coloring of the springlike details. But in the one great quality of jubilant sonority—jubilant, that is, as spring itself is jubilant, with blossoming life—the band last night were unexcelled.

Mme Sembrich then sang the "Deh vieni" from "Le Nozze di Figaro," and "Lo the heaven-descended Prophet" from Graun's "Der Tod Jesu," which she also sang at her last recital. Then she sang it, however, with piano accompaniment. Last night, with orchestra, the full power and beauty of Graun's music was realized. And it is music 155 years old. Mme Sembrich, opening with Mozart's difficult aria, difficult in its divine simplicity, was a little unfortunate. Her phrasing saved her, for her voice, especially in the lower register, was far from its best.

Strauss's "Symphonia Domestica" followed the intermission. Mr. Fiedler conducts Strauss con amore. The performance was superb, alike in its tenderness of treatment when the music offered a chance, in its brilliant handling of the contrapuntal passages, and in its vivid outpourings of sound. Six years ago this month the "Symphonia Domestica" was first played by any orchestra at Carnegie Hall, the composer conducting. (It was not nearly so well played then, either!) How some of us then roared, or scoffed! And how comparatively Mozartian it all sounds now, to ears ringing with "Electra"! All of it is interesting—save, perhaps, papa's long, long dream; and a great deal of it is either beautiful or stirring. And none of it will ever make anybody like Schumann any the less. We dread the iconoclasts too much; ultimately they only smash what is hollow.

The programme concluded with four songs sung by Mme Sembrich—Brahms's "Die Nachtigall," Schumann's "Widmung," Strauss's "Serenade," and Max Fiedler's "Cradle Song," a lovely little song which she had to repeat, and after which she led out the composer to share the applause with her.

From
Address
Date MAR 25 1910

CLOSING ORCHESTRAL CONCERTS

To-night brings the last concert of the Boston Symphony Orchestra in the Academy of Music. The soloist will be Willy Hess, concert master of the orchestra, who will play Bruch's Third Concerto for violin and orchestra. The orchestral numbers will be Haydn's Oxford Symphony, Rachmaninoff's tone poem, "The Isle of the Dead," which will be heard in Brooklyn for the first time; the third movement from Richard Strauss' Symphonic Fantasia, from Italy, entitled "On the Shore of Sorrento," and the prelude to Wagner's "Mastersingers of Nuremberg."

Excerpts from the music dramas of Richard Wagner will form the last programme to be given by the New York Symphony Orchestra, Walter Damrosch, conductor, at the Young People's Concert, under the auspices of the Brooklyn Symphony Society and the Brooklyn Institute, at the Academy of Music to-morrow afternoon. The programme will be as follows:

Overture, "Rienzi."
Spinning Chorus from "The Flying Dutchman."
Prelude, Prize Song, Dance of the Apprentices, "Die Meistersinger."
Processional of the Knights of the Holy Grail.
Siegfried's Rhine Journey, from "Gotterdaemmerung."
Ride of the Valkyries.

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SEMBRICH SHARES IN SYMPHONY LAURELS

Strauss's Musical Novelty Instant Hit of Concert at Carnegie.

The Boston Symphony was heard in its last evening concert at Carnegie Hall last night, and fell into line with Mr. Hammerstein's "Strauss Day" plan by placing that composer's "Symphonia Domestica" in an important place on its programme.

Strauss's rather unique idea of setting to music the happenings of one day in his household was given a most noteworthy presentation. Mr. Fiedler's reading of the score is a noble, lucid and dominating one, but even his ability and the musicians' skill cannot help make the work anything but the noisy equivalent of a noisy home.

A Consant Tumult.

The tranquil, peaceful moments are rare, and to carry out the truly main idea of confusion the symphony ends with tremendous booming from the large brasses.

Perhaps, however, to most of the large audience, the reappearance of Mme. Sembrich was the real important feature of the evening. The charming soprano, exquisitely gowned as usual, was welcomed with enthusiasm, and first sang "Deh Vieni" by Mozart, one of the favorite pieces in Mme. Sembrich's long repertoire.

A delightful rendition of an excerpt from Graun's "The Passion of Our Lord," followed the Mozart aria, and later in the evening she sang songs by Brahms, Schumann, Fiedler and Strauss. If appreciation meant anything, Sembrich could have sung twice as many songs as were on the programme, and then, perhaps, not have satisfied her innumerable and faithful admirers.

Splendid Achievement.

Schumann's always pleasing and melodious "Spring" symphony, and Overture to "Coriolanus," by Beethoven, were the other instrumental numbers.

In both of these the high standard of the Boston Symphony was maintained. Especially impressive was reading of the symphony. It was a splendid example of beauty and warmth of expression in the lighter moments, and superb force and firmness characterized the greater passages.

On Saturday afternoon Willy Hess, the society's concert master, will be the soloist, the programme of the concert to be composed of Haydn's Symphony in G, Bruch's concerto for violin and orchestra, "A Saga," by Sibelius; third movement of Strauss's "From Italy," and Tschaikowsky's "Overture 1812."

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Sembrich Eclipses Boston Orchestra's Carnegie Concert

Soloist Makes the Famous Band a Mere Annex to What Practically Is Another of Her Recitals—Familiar Scenes Repeated.

BY SYLVESTER RAWLING

MARCELLA SEMBRICH gave a recital at Carnegie Hall last night before an audience that crowded the auditorium. She was in splendid voice and most gracious humor and all the familiar scenes save one were in evidence—the procession of ushers down the aisles carrying flowers until the piano was obscured, was lacking. But the crowd flocked to the front of the stage when the official programme was over in the accustomed way and extorted from the diva four extra numbers, the last, of course, being "The Maiden's Wish," to which she played her own accompaniment. Even then the audience was reluctant to go home.

Ostensibly, the concert was that of the Boston Symphony Orchestra on its farewell visit to town for the season. It began with Beethoven's "Coriolanus" overture, and included Schumann's "Spring" symphony and Richard Strauss's "Symphonia Domestica," all played in the masterful way of this superb band. But for this once, at least, the famous orchestra was a mere annex to its soloist. Its individual members might easily have reached Thirty-fourth street after its labors were over, while Sembrich was still singing and bowing and smiling to the crowd. The final concert of the Boston Orchestra's season, without the distraction of Sembrich, is to be given to-morrow afternoon.

From EVENING POST,

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MUSIC AND DRAMA.

A Richard Strauss Day.

Munich is to have a whole Strauss week the coming summer, beside the usual Mozart and Wagner festivals. New York has luckily escaped with a Strauss day. At the Manhattan Opera House Oscar Hammerstein presented "Elektra" in the afternoon, "Salome" in the evening, both to crowded houses, and while "Salome" was being sung, the same composer's "Sinfonia Domestica" was played by Max Fiedler's Boston Symphony Orchestra in Carnegie Hall. Thus we had not only a Strauss Day, but a Day in the Life of Strauss, for that is the subject of the "Sinfonia Domestica." Apparently he chose a day when he happened to be in Sicily, and an eruption of Mt. Ætna was going on part of the time. To be sure, it may be simply that the cook was discharged and smashed all the crockery—one cannot always be quite sure of the exact significance of the latest kind of programme music. One of the many unexplained mysteries of this work is why, in the scherzo, the clock strikes seven in the evening so much more slowly than it strikes seven in the morning in the following adagio. Perhaps it had nearly run down in the evening. Strauss gives much attention to such subtle points; herein, all other masters are mere bunglers compared with him.

In the Domestic Symphony, as in all his other works, Strauss makes good use of the "oasis method," which consists in planting a few pages of simple, euphonious music in the midst of a howling wilderness of discords. No matter how commonplace the oasis music, it sounds green and lovely. What we object to mainly in this tone poem and its fellows is not the cacophony, the noise, the intricacy, but the appalling emptiness of most of the music. Though this symphony lasts forty minutes, there is in it only one fine theme—a theme of four tones. That theme, to be sure, is admirable, and, when it is hurled out toward the end by the full band, including four saxophones, the effect is thrilling. It was thrilling last night, though less so than when Strauss himself honored New York by permitting it, on March 21, 1904, to hear the very first performance given anywhere of what was then his latest work, and under his personal direction, too.

There were other things on last night's programme which were applauded warmly: Beethoven's "Coriolan" overture and Schumann's first symphony. The audience was the largest of the season, and no wonder, for the soloist was no less an artist than Marcella Sembrich. She was not in as good voice as at her recent recital, but nevertheless got no end of applause for her artistic singing of airs by Mozart and Graun, and songs by Brahms, Schumann, Fiedler, and Strauss—always Strauss. Every Strauss has his day.

From TRIBUNE

Address New York City.

Date

IN WASHINGTON SOCIETY.

[From The Tribune Bureau.]

Washington, March 22.—A number of luncheon and dinner parties, teas and theatre parties are being planned for Miss Helen Taft, who is expected to arrive here on Thursday, among them being a tea on Saturday, with Mrs. John W. Foster as hostess.

Judge Wilson returned to-day from a visit of several weeks to Cuba and Nassau, where his granddaughter, Miss Martha Bowers, a debutante of this season, accompanied him.

Thomas Wilson Bowers, the son of the Solicitor General and Mrs. Bowers, will arrive here to-morrow to spend the Easter holidays with his parents. Mrs. Bowers will spend several days of this week in New York.

Mr. and Mrs. Thomas F. Walsh, who have been travelling in the South for the health of the former, will return here on Thursday. Mr. Walsh has almost entirely recovered from his illness.

Mr. and Mrs. Henry M. Hoyt have as a house guest Miss Maria von Stumm, of Germany, who arrived here yesterday to serve as bridesmaid at the marriage of Miss Hoyt to her brother on March 30. The brothers of Mr. von Stumm, who came to America for the wedding, stopped in New York and Boston, and will not arrive here until Thursday.

The last Boston Symphony concert of the season was given at the New National this afternoon. Mrs. Taft was present, and accompanying her were Mrs. Moore, Mrs. Oliver, Mrs. Winthrop and Miss Biddle. Others in the audience were the German Ambassador and Countess Luise Alexandra von Bernstorff, the Netherlands Minister, Mrs. Gaff, Mrs. Barney, Mrs. Irwin, Miss Irwin, Mrs. Clover, Mrs. Hopkins, Mrs. Jennings, Mr. and Mrs. James Harlan, Mrs. Hitt, Miss Williams, Miss Mabel Boardman, Mrs. Keep, Mrs. Edson Bradley, Mrs. T. H. Carter, Mrs. H. M. Hoyt, Miss Hoyt, Miss von Stumm and Justice White.

Newspaper Cutting Bureau in the World

m Daily Citizen,

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LECTURE-RECITAL GIVEN AT ACADEMY OF MUSIC

At the close of the lecture recital on the programme of the Boston Symphony Orchestra concert to-night, given in Music Hall, Academy of Music, yesterday afternoon, the audience was asked for its opinion as to the advisability of continuing the lecture recitals. The question was put by John E. Leech, president of the Philharmonic Society of Brooklyn, under whose auspices and those of the Brooklyn Institute, lecture recitals and concerts are given. The audience is mainly composed of subscribers to the concerts.

Mr. Leech spoke of the educational value of the lecture recitals and of the earnest effort that has been made to have them given by men of high standing in music to the end that the utmost advantage may be received from them.

Mr. Leech divided his question, first, asking those who came to the lecture recitals with real enthusiasm and felt that they doubled the worth of the concert in pleasure and in the educational value received, and who desired their continuance, to say "Aye." Every one responded vigorously. He then asked any who came just for the coming and did not care particularly about the lecture recitals to respond. This time there was no answer.

Mr. Leech said that he desired this information in order to make report to the directors of his society and thanked the subscribers for the cordiality with which the affirmative was expressed.

Because of the religious significance of the day the number present was rather less than usual. These lecture recitals are given under the Henry K. Sheldon Fund and have been an attractive feature of the musical season for some six years, one preceding each concert. That of yesterday was, therefore, the last of the season, as the concert this evening will close the series.

The lecturer was Daniel Gregory Mason, of Columbia University. He did not take up all the numbers which will be heard to-night, but discussed the Symphony in G major, called "Oxford," by Haydn; the themes of "From Italy," a symphonic fantasia by Richard Strauss, whose third movement "On the Shore of Sorrento," is a part of the programme, and the prelude to "The Mastersingers of Nuremberg," by Wagner, playing excerpts from the first two and giving the last in its entirety.

The Concerto No. 3, for violin and orchestra, op. 58, by Bruch, in which Willy Hess will be the soloist, was not considered. The "Island of the Dead," a symphonic poem for full orchestra, by Rachmaninoff, which will be presented for the first time in Brooklyn this evening, was not attempted because there is no piano score. It was written to the picture by A. Bocklin, the Swiss painter, and is, Mr. Mason said, a composition of unusual beauty.

From EVE. SUN

Address New York City.

Date

APR 25, 1910.

MUSIC AND MUSICIANS

BOSTONIANS PLAY STRAUSS AS SEMBRICH SINGS HIM.

Good Friday "Passion," "Parsifal" and Manhattan Adieux Starting After a Day of Strauss and Russian Dancers—How "Elektra's" Curtain Rose Untimely and How Pavlowa's Audience Came Back for the "Bacchanale"—Sembrich's Encore for Max Fiedler.

That awful morning after 8-hour "Domestica," "Elektra" and "Salome" had its moment of high relief in to-day's memory of Marcella Sembrich singing the Strauss "Serenade," that ended the "Richard Strauss Day" in New York last night about neck and neck with the racier finish of nekrophilistic drama. Carnegie Hall's finest audience would not let the concert singer go without an encore, Schumann's "Spring Song," and then another for luck, the old English "Lass With the Delicate Air." And before these, she also repeated the poetic "Cradle Song" composed by Conductor Max Fiedler. Boston's "man of the iron mask" sat unwarily among his orchestra men to hear his own song, after the prima donna turned their big, noisy concert into a nice little piano-song recital of her own, and Sembrich spied him there. She beckoned him to his feet to bow his acknowledgments, just as the leader had made his 100 men stand up after the dancing scherzo of Schumann's "Spring Symphony," and again after the sonorous nocturne and breakfast fugue of the "Domestica" of Strauss.

Last farewells of the Boston Symphony Orchestra take place to-night in Brooklyn and to-morrow in Carnegie Hall. The programme for both includes Haydn's "Oxford" symphony, Bruch's third violin concerto for Willy Hess, and "On the Shores of Sorrento" by Richard Strauss.

To-morrow's matinée adds a novelty, Sibelius's "En Saga," and Tschaikowsky's "Overture, 1812," while Brooklyn to-night, in place of these two, has Wagner's "Meistersinger" prelude and Rachmaninoff's "Island of the Dead."

Newspaper Cutting Bureau in the World

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MAR 26 1910

MUSICAL.

Boston Symphony Orchestra Says Farewell to Brooklyn for the Season.

With a programme of more generous proportions than usual, the Boston Symphony Orchestra took leave of Brooklyn at the Academy of Music, last night, until the opening of another musical season. They are scheduled to reappear on November 11, for the first concert of the season of 1910-1911. There was a very large attendance at this last concert of the series of five, and a diversified musical list was received with signs of keen satisfaction, yet with no greatly demonstrative show of approval. Willy Hess, ordinarily seen at the first desk of the first violins as concert master, appeared in a more important role in the eyes of the public as the special soloist for this concert, taking no part in the orchestral performances.

The full symphony number generally accorded the place of honor on the programme was Haydn's Symphony in G Major, differently numbered in different printed editions and generally known as the "Oxford," because it first saw the light at the second of three concerts Haydn conducted at Oxford in 1791. It is elemental in simplicity, compared to later symphonies being very clearly defined in melodic outline and ingenuously frank in treatment, with scarcely a hint of the broad manner and developed fullness of later days. An orchestral novelty of leading importance heard at this concert was the symphonic poem, "The Island of the Dead," by Sergei V. Rachmaninoff, the Russian composer, who has been visiting this country this season, and who has in this composition found his inspiration in a picture by A. Bocklin, who painted a "dream" picture, suggested by the group of Ponza Islands, north of the Gulf of Naples, which are curiously secluded fragments of the earth. Mr. Rachmaninoff's composition is a remarkable production, out of the beaten track, and is a really noble expression of individualism. The music is in keeping with the strangeness of the subject, and is music of the highest order. It is not music to catch the musical ear directly with tuneful measures, but reaches deeper to the higher sensibility to the interpretative power and spiritual reflection of music. It is sombre music of necessity, yet withal a beautiful embodiment of the legitimate pictorial capabilities of tone effects. The instruments are used with a finely discriminating appreciation of their expressive function, and the score is singularly rich in its massing of the instrumental voices. This symphonic poem is a splendid production, and may be expected to take a high place among the standard works of its class. Besides the two compositions mentioned, the orchestra played the third movement (On the Shore of Sorrento), from Strauss' symphonic fantasia, "From Italy," and the prelude to Wagner's "Die Meistersinger."

Mr. Hess' highly developed skill and admirable musicianship were apparent in his rendering of the solo part in Bruch's Concerto No. 3, a work of serious import and worth. Mr. Fiedler has never conducted with more considerate and successful regard for the compositions in hand than he did last night, and the concert left a pleasant memory of an excellent series.

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MME. SEMBRICH WITH BOSTON ORCHESTRA

Her Interpretation of a Little Cradle Song Gets Most Applause of the Night.

Mme. Sembrich, the soloist at the Boston Orchestra concert in Carnegie Hall last night, received the most applause of the evening for her singing of a little cradle song by Mr. Max Fielder, the conductor of the orchestra. Singer and composer were recalled by an immense audience so many times that it was finally repeated.

Other songs which Mme. Sembrich sang with delightful art, and that were applauded to the echo, were Brahms' "Nachtigall," Schumann's "Widmung" and Mr. Strauss' "Ständchen." After the regular programme she added Schmann's "Spring Song" and "The Lass with the Delicate Air."

Mr. Fiedler's men did their best work with Mr. Strauss' "Symphonia Domestica," which was played with admirable finish and was received with such a burst of applause that the whole orchestra rose in acknowledgement. The concert began with a beautiful performance of Schumann's first symphony.

HERALD

ress New York City.

e MAR 23 1910

WASHINGTON SOCIETY AT SYMPHONY CONCERT

Mrs. Taft and Other Social Leaders of the Capital Hear Boston Orchestra Play.

HERALD BUREAU,
No. 1,502 H STREET, N. W.,
WASHINGTON, D. C., Tuesday.

Almost the only diversion of which society is not depriving itself during the last days of Lent is the theatre. Informal dinner parties made up by telephone an hour or so before dinner time are the rule, with a visit to a theatre afterward.

Practically all of society attended the last concert of the Boston Symphony Orchestra for this season, which was given this afternoon in the National Theatre. Mrs. Taft had a box and had with her Mrs. Lewis Moore, her sister, who is a guest at the White House; Mrs. Beekman Winthrop, wife of the Assistant Secretary of the Navy; Mrs. Robert Shaw Oliver, wife of the Assistant Secretary of War, and Miss Biddle.

Mrs. Leiter had with her the British Ambassador and Mrs. Bryce and Mrs. Butler Randolph. In another box were Mrs. C. A. Williams, who had the German Ambassador, Count von Bernstorff; his daughter, Countess Luise Alexandra von Bernstorff, and Miss Williams. Others in the audience were Miss Mabel Boardman, Mrs. Frederick Keep, Mrs. Henry M. Hoyt and Miss Constance Hoyt, who were accompanied by Mr. Ferdinand von Stumm; Mrs. Francis B. Crowninshield, Mrs. Barney, the Netherlands Minister and Mrs. Thomas T. Gaff.

Mr. Ballinger, Secretary of the Interior, and Mrs. Ballinger gave the first of two dinner parties which they had arranged for this week. Among their guests were the French Ambassador and Mme. Jusserand, the British Ambassador and Mrs. Bryce, the Attorney General and Mrs. Wickersham, Postmaster General Hitchcock, the Solicitor General of the Department of Justice and Mrs. Lloyd W. Bowers, the Assistant Secretary of War and Mrs. Robert Shaw Oliver, Mr. and Mrs. John F. Dryden, Mrs. Oscar Lawler, Mrs. Herbert Wadsworth and Mr. Gist Blair.

The Japanese Ambassador and Baroness Uchida were also among the dinner hosts to-night.

From NEW YORK [illegible]

Address New Yo[illegible]

IN THE REALM OF MUSIC

Sembrich in Symphony Concert.

As Marcella Sembrich lent her stellar brilliancy last night to the Boston Symphony Orchestra's fifth and final evening concert of the season it was not surprising that the huge auditorium was packed to the doors, even though so formidable an offering as Strauss's "Symphonia Domestica" had to be taken into the bargain. It can hardly be said, however, that the concert gave unalloyed pleasure, for neither did the famous soprano reveal her powers to advantage nor did the orchestra play up to its usual high standard.

In her opening number, with orchestra, the familiar "Deh Vieni" aria from Mozart's "Le Nozze di Figaro," Mme. Sembrich sang delightfully and with that peculiarly youthful expression of voice of which years have not robbed her. Graun's "Singt dem Goettlichem Propheten," from "Der Tod Jesu," with its difficult and wide-ranging coloratura, overtaxed her strength, however, and the result was not as finished as one usually expects from Mme. Sembrich. However, the prima donna had an opportunity to compensate in four songs, with piano accompaniment—Brahms's "Die Nichtigall," Schumann's "Widenung," Fiedler's "Wiegenlied" and Strauss's "Staendchen"—which brought the programme to a close, and the audience showed satisfaction in unmistakable terms.

The crowd, in fact, was remarkably demonstrative for an aggregation of Boston Symphony admirers, and passed the evening innocent, to all appearances, of the rough spots in the instrumental ensemble. Maybe spring weather had played mischief with the Hub's musicians. Be this as it may, Schumann's Symphony in B flat major, No. 1, which came immediately after the opening number—Beethoven's "Coriolan" overture—certainly lacked much of the euphony and finish characteristic of the Boston orchestra at its best, though Fiedler's reading, as such, had a certain roughly propulsive fervor. Despite shortcomings, however, the crowd applauded loudly, and Fiedler saw fit to ask all his men to stand up in acknowledgement.

If the performance of Schumann's symphony had flaws there was still more reason for complaint in Strauss's "Domestica." This gigantic tone-poem may show more headwork and less spontaneous feeling than many of Strauss's other creations. It represents nevertheless an exceedingly interesting page in the composer's musical career and contains material of real eloquence and beauty. Played as it was last night, though—with insufficiently defined rhythm or the rigidity that comes from insecurity, with poorly adjusted dynamics and far too little attention to light and shade, to significant accentuation and characterization—the effect of the work is minimized. To make an impression Strauss's music must be given with the rhythmical incisiveness and lucidity which Mahler knows how to obtain and Fiedler does not. If the score does not impinge upon the ear as crisply as the printed notes stand out on paper the loss is great.

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The First Established and Most Complete Newspaper Cutting Bureau in the World

From SUN
New York City.
Date MAR 27 1910

THE BOSTON ORCHESTRA.

A New Tone Poem by Jean Sibelius Gives Pleasure.

The Boston Symphony Orchestra, which gave its fifth and last matinée in Carnegie Hall yesterday, offered a somewhat kaleidoscopic programme of national colors and liberal proportions. The opening number was one of Haydn's most beautiful symphonies, the one in G, called the "Oxford." Following the symphony came Bruch's third violin concerto, which was heard here eighteen years ago, but not recently. Dedicated to Joachim, the concerto was fittingly played by his one time pupil, Willy Hess, who brought to its performance a spirit of devotion tempered with much lyric feeling and delicacy of exquisite tints.

The second orchestral number on the list was a tone poem entitled "A Saga," and by the composer of the little "Land of the Thousand Lakes," Jean Sibelius, the Finn. It was played in New York for the first time. Which native legend is here pictured we are not told; we can only take the music as we hear it. A rigorous, healthful treatment of themes, through which filters the Sibelian note, one so completely sounded by the expressive word of the Finnish tongue, *sisu*—a tender, loving pathos, one ever hopeful, while having its root in tragic suppression—is told, and uncommonly well, in "A Saga." It is an individual's utterance which is national and comes from the hearts of that simple, intelligent and unique race far away to the north whose land of oak forests and rocky coasts has been ever swept both by nature's cyclones and invading peoples.

From Finland to Italy is a long jump, but Mr. Fiedler and his audience made it yesterday with assurance and safety. "On the Shore of Sorrento," the third movement from Richard Strauss's symphonic fantasia, "From Italy," was first heard here some two decades ago from the Theodore Thomas Orchestra. It is of simpler and more natural forms and suggestion than the Strauss music as we have now come to know it and brings to mind peaceful and other pleasurable memories of Italian sky and waters. Tschaikowsky's patriotic overture "1812," suggesting Napoleonic defeat, Moscan flames, the Marseillaise and the Russian Hymn, brought the season's programmes to a striking close. The Boston men did some splendid work and the perfect balance of tone in the Haydn symphony was what we are used to hearing from them.

AMERICAN
New York City.

BOSTON SYMPHONY'S FINISH HERE NOTABLE

Programme of a High Order Terminates Orchestra's 24th New York Season.

The twenty-fourth New York season of the Boston Symphony Orchestra passed into history with yesterday afternoon's concert at Carnegie Hall. The character of the program, its excellent performance by the musicians and the choice of the soloist were all in perfect accord with the importance of the event.

Mr. Fiedler gave an example of taste and judgment in making up the programme of this concert for each of the five numbers. It was a distinctive composition. The four works following the Haydn symphony are by modern contemporaneous composers, but no two resemble each other either in melodic scheme or treatment.

A Capital Number.

For instance, there was Bruch's third concerto, for violin and orchestra. Willy Hess, the society's distinguished concertmaster, was the soloist. This number was most interesting in exploiting the growth and development of themes that start small and gain in power and grandeur as they travel from the small violins through the larger instrumental choirs until they reach the great basses.

Then one heard the strange tone-poem of Sibelius, the Finnish composer. The music of this "saga" is purely of the North, suggesting the melancholy and unhappiness that one finds in the more important Grieg works. This piece is surnamed "A Legend," and is supposed to be the music equivalent of the despairing struggle of the people in the far North, "the land of a thousand seas" and little sun.

Big Audience Delighted.

After this the audience was cheered and warmed by an excerpt from Richard Strauss's "Italian Symphony," and the last number was Tschaikowsky's stirring "Overture 1812," in which occurs magnificent settings of the "Marseillaise" and the "Russian Hymn."

Mr. Hess was an enormous success in a delightful and scholarly reading of the solo part in the Bruch number, and was applauded most generously.

The house was well filled and most enthusiastic.

From
Address
Date

The last concerts of the season by the Boston Symphony Orchestra were given in Carnegie Hall Thursday evening and this (Saturday) afternoon. On Thursday evening the soloist was Mme. Marcella Sembrich, who appeared in this capacity with the Boston Symphony Orchestra for the first time in ten years. Mme. Sembrich sang an air from Mozart's "The Marriage of Figaro," "Lo, the Heaven-descended Prophet," from Karl Heinrich Graun's Passion Oratorio, and "Der tode Jesu," and also four songs with piano, Brahms's "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song," and Strauss's "Serenade." The symphony was Schumann's in B. flat No. 1. The principal work of the evening, however, was Richard Strauss's "Symphonia Domestica." The other orchestral numbers were Beethoven's "Coriolanus" overture.

This (Saturday) afternoon the program will begin with Haydn's "Oxford" symphony. Willy Hess, as soloist, will play one of Bruch's Concertos for violin and orchestra. The program also contains a novelty—Sibelius's tone poem, "A Saga." The other numbers will be the third movement, "On the Shore of Sorrento," from Richard Strauss's Symphonic Fantasy "From Italy," and Tschalkowsky's overture "1812."

From PRESS
Address New York City.
Date MAR 27 1910

Boston Symphony Season Ends.

Willy Hess, concert master of the Boston Symphony Orchestra, was the soloist yesterday afternoon in Carnegie Hall at the orchestra's last concert of the season here. Max Bruch's third concerto, the work dedicated to Joachim, was the number in which the concert master played. It was a masterful performance in every way, for the soloist was at home thoroughly with his orchestra and that body of artists in absolute sympathy with their sub-leader. Max Fiedler conducted with care, and the concerto proved the chief feature of the afternoon. In previous interpretations in this country, usually with the Boston Symphony Orchestra, the soloist has been a woman, Camilla Urso playing it several times, and Geraldine Morgan, too, having it for one of her principal concert works. Therefore the more robust work of Hess yesterday was a welcome change, for at frequent points it needs a man's strength to carry the themes above the heavy orchestral accompaniments.

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om TIMES
ldress New York City.

THE BOSTON SYMPHONY.

Last Week of Its Season Brings Out a New Work by Sibelius.

The Boston Symphony Orchestra finished its New York season on Saturday afternoon with its fifth matinée concert in Carnegie Hall. There was a very large audience, as there has been at all the concerts of the Boston orchestra given here this season. There was a new piece on the programme, entitled "A Saga," by Jean Sibelius, played for the first time in New York, in which there is the note of Finnish folk music, tender and pathetic. Also unfamiliar, though played here twenty years ago, was the third movement, entitled "On the Shores of Sorrento," from Richard Strauss's symphonic fantasia, "From Italy," one of his earliest attempts at programme music. It is founded on ideals and written with methods from which he has departed very far at present. Tschaikowsky's blaring patriotic overture (of which he had rather a low opinion himself) brought the concert to a close. Its opening was made by Haydn's so-called "Oxford" symphony.

Prof. Hess, concertmaster of the organization, was the soloist, and played Max Bruch's third violin concerto, also a composition that had not been heard here for years. It has never gained a tithe of the popuarity of its composer's first concerto. Mr. Hess played with delicacy and finish.

Newspaper Cutting Bureau in the World

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Willy Hess, Soloist, With Boston Symphony Orchestra.

With Willy Hess, the concertmaster of the visiting organization, as soloist, the Boston Symphony Orchestra will be heard this evening in a lengthy and varied program, which will open with Haydn's G-major symphony and include a Bruch concerto for violin and orchestra, wherein the solo part will be assumed by Hess. The Rachmaninoff symphonic poem, "L'Ile du Mort" (The Isle of Death), a Strauss movement, "On the Shores of Sorrento," and the vorspiel to Richard Wagner's comic opera, "Die Meistersinger von Nuernberg" (The Mastersingers of Nuremberg), are the other offerings announced. Max Fiedler will conduct the program.

[166]

From Daily Eagle
Address Brooklyn N. Y.
Date MAR 25 1910

ALL PRESENT SAID "AYE."

So the Lecture-Recitals in Connection With the Symphony Concerts Will Go On.

At the close of the lecture recital on the programme of the Boston Symphony Orchestra concert of to-night, given in Music Hall, Academy of Music, yesterday afternoon, the audience was asked for its opinion as to the advisibility of continuing the lecture recitals. The question was put by John E. Leech, president of the Philharmonic Society of Brooklyn, under whose auspices and those of the Brooklyn Institute, lecture recitals and concerts are given.

Mr. Leech divided his question, first asking those who came to the lecture recitals with real enthusiasm and felt that they doubled the worth of the concert in pleasure and in the educational value received—and who desired their continuance, to say "aye." Every one responded vigorously. He then asked any who came just for the coming and did not care particularly about the lecture recitals to respond. This time there was no answer. Mr. Leech said that he desired this information in order to make report to the directors of his society and thanked the subscribers for the cordiality with which the affirmative was expressed. The lecture last evening was given by Daniel Gregory Mason of Columbia.

From STAATS ZEITUNG
Address New York City.
Date

Bostoner Symphonie-Konzert.

In äußerst gelungener Weise hat Herr Max Fiedler am letzten Samstag Nachmittag die diesjährige Serie der Bostoner Symphonie-Konzerte vor dicht gedrängtem Zuhörerraum zu Ende geführt. Herr Fiedler hat uns in den zehn diesjährigen Konzerten des Schönen und Werthvollen die Menge geboten. Er zeigt gegenwärtig eine so volle Vertrautheit mit seiner Künstlerschaar und ein solches Verständnis von deren hochstehenden Eigenheiten, daß er unbedingt als der richtige Mann bezeichnet werden muß, unter dessen zielbewußter Führerschaft zu den alten Lorbeeren der berühmten Vereinigung zahlreiche neue zu erwerben sein werden. Herr Fiedler hat sich sowohl als inspirirter Führer der Orchesterkräfte erwiesen, als auch als geschmackvoller, durchaus auf der Höhe der modernen Errungenschaften stehender Musiker, dessen Ideale doch in den Klassikern wurzeln. Dies ist die richtige Mischung für ein Orchester von der hohen Bedeutung der Bostoner. Die Nachricht, daß er auch künftig an der Spitze des Bostoner Orchesters stehen werde, ist daher geeignet, alle Freunde guter Musik mit Freude zu erfüllen.

Im letzten Konzert hörten wir eine liebevoll ausgearbeitete Wiedergabe von Haydn's schöner „Oxford"-Symphonie, den langsamen, dritten Satz aus Richard Strauß' symphonischer Phantasie „In Italien", den der Komponist „Am Strand von Sorrento" überschrieben hat und dessen leuchtende Farbenpracht in der Darbietung der Bostoner in südlichem Glanz erschien, und ferner eine Novität für New York, nämlich das Tonpoem „A Saga" von Jean Sibelius, dem eigenartigen finnländischen Komponisten. Dieses 1903 geschriebene Werk ist ein echter Sibelius. Träumerisch, düster, in seiner originellen Schmerzlichkeit förmlich erschütternd. Kein Lichtstrahl erhellt diese düstere Welt des Komponisten, der in diesen tragisch-beklemmenden Tönen offenbar das harte Schicksal seines Volkes malen wollte. Dafür sprechen die gelegentlich visionären Akzente, denen man in diesem Stück begegnet. Gearbeitet ist das Werk mit der kontrapunktischen Meisterschaft und der vornehmen Instrumentirung, die Sibelius eigen ist. Sehr verdienstvoll ist namentlich die Detailmalerei im Orch[illegible], welche selbst weniger inspirirten St[illegible] ein interessantes Gepräge verlei[illegible] Gespielt wurde das Werk mit volle[illegible]sterschaft.

Den glänzenden Absch[illegible] des Concerts bildete Tschaikowsky's Ouverture „1812", jene so überaus lärmende Verherrlichung des russischen Siegs über Napoleon. Die Bostoner adelten selbst die dynamischen Brutalitäten des sonst so packenden Werkes durch ihren vornehmen Klangzauber und versetzten das Publikum in eine gelinde Raserei. Herr Fiedler wurde immer und immer wieder gerufen.

Der Solist des Concerts war Herr Willy Heß, der Concertmeister, dessen bewährte Kraft das Orchester in der nächsten Saison zu entbehren haben wird. Er spielte das wenig bekannte 3. Violin-Concert von Max Bruch, das uns gestern nach vielen Jahren wieder sehr gut gefiel. Es ist melodisch wirksam und äußerst geschickt gearbeitet. Herr Heß meisterte die Schwierigkeiten des Werkes mit seiner sichern und geschmackvollen Künstlerschaft und wurde lebhaft gefeiert.

From EVE. TELEGRAM
Address New York City.
Date MAR 25 1910

IN a musical season of unusual opulence one of the most brilliant concerts was given last night at Carnegie Hall, when the Boston Symphony Orchestra, under Max Fiedler, gave its final concert but one for this year, with Mme. Marcella Sembrich as soloist.

From the moment the opening strains of Beethoven's "Coriolanus" rang through the hall to the final encore sung by Mme. Sembrich to admirers, who still remained and clamored for more, the programme was full of appeal for the music lover.

As usual, Mr. Fiedler's catholicity of taste and his broad musical sympathy were in evidence. Beethoven was followed by Schumann's Spring Symphony, admirably played and very welcome to an audience which had come into the hall from the witchery of a spring evening. Mme. Sembrich in German lieder was followed by Strauss' Domestic Symphony, with its denotement of a family life more sonorous than harmonious. Mme. Sembrich, gracious and charming as ever, sang another group of songs, including a particularly exquisite cradle song by Mr. Fiedler, of which an enthusiastic audience demanded a repetition.

From TRIBUNE
Address New York City.

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra gave its last matinee of the season in Carnegie Hall yesterday afternoon. Despite the call of the spring weather, the audience scarcely could have been larger, an audience, moreover, that in its enthusiasm was worthy of the great orchestra. The soloist of the afternoon was Willy Hess, who chose for his selection Bruch's Concerto No. 3 for violin and orchestra. The concerto gave Mr. Hess an admirable chance to display his technical mastery, and in the adagio he played with great delicacy of feeling. Of course, the programme could not have been complete without the name of Richard Strauss, no programme in New York seems to be nowadays, yet the selection chosen by Mr. Fiedler was not one of the "Domestic Symphony" type, but one that possessed a very general appeal.

The Strauss number was "On the Shore of Sorrento," the third movement of his symphonic fantasia, "From Italy." It is a composition full of atmosphere and delicate, dreamy melody. It was played by the orchestra with fine poetic feeling. The programme opened with Hadyn's "Oxford" Symphony in G major, a number which showed Mr. Fiedler's understanding of the classical masters. The other selections were Sibelius's "A Saga," a tone poem for orchestra, and Tschaikowsky's overture "1812."

EVE. MAIL
ess New York City.
MAR 1910

Willy Hess was the soloist on Saturday afternoon at the last Boston Symphony concert. There was a double interest, as the concertmaster and artist of the orchestra has been called to the Royal Academy of Music, Berlin, to replace the late Prof. Halir, and this was his last appearance with the Boston organization. He played the third violin concerto of Bruch with exquisite finish, beautiful tone color and the polish and poetry of the fine artist. The concerto has not been heard in recent years and its reception was not alone a testimony of approval of the work, but a tribute to the artist. Mr. Fiedler again brought out superb effects in Haydn's "Oxford" symphony; a tone-poem, "En Saga," by Jean Sibelius, and "On the Shore of Sorrento," the third movement from Richard Strauss's symphonic "From Italy." The programme closed with Tschaikowsky's "1812" overture.

a TIMES
ress New York City.
e 1910

Hess Resigns from Boston Symphony.

Special to The New York Times.

BOSTON, March 28.—Announcement was made to-day that Prof. Willey Hess, concertmaster of the Boston Symphony Orchestra, has resigned to go to the Royal Academy of Music in Berlin. Mr. Hess will succeed in Berlin the late Carl Halir, who died last November, as the head of the Violin Department in the Royal Academy. Anton Witek, concertmaster of the Berlin Philharmonic Orchestra, is mentioned as a successor to Prof. Hess.

From HERALD

Address New York City.

Date MAR 27 1910

BOSTON ORCHESTRA SAYS NOISY GOODBY

Tschaikowsky's "1812" Overture in the Programme of Season's Final Concert.

Mr. Max Fiedler offered a big audience that gathered yesterday afternoon in Carnegie Hall, for the last of this season's Boston Orchestra concerts, an extraordinary contrast by beginning with Haydn's "Oxford" symphony and ending with Tschaikowsky's "1812" overture.

The first is a beautiful specimen of simple, lovely melody, graceful and joyous, while the last is one of the noisiest of modern compositions, in which Tschaikowsky originally used cannon and bells. Mr. Fiedler had no cannon yesterday, but he managed to make a tremendous noise nevertheless. Both compositions were admirably played. In the symphony the orchestra showed a delicacy and a beauty of tone that evoked the heartiest of applause.

Mr. Willy Hess played Bruch's third violin concerto in a smooth and competent manner. The orchestra was also heard in Sibelius' tone poem, "A Saga," and in a movement from Mr. Richard Strauss' fantasia, "From Italy." At the close of the concert there was quite an ovation for Mr. Fiedler and his men.

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om EVENING WORLD,

ddress New York City.

te MAR 28 1910

BOSTON ORCHESTRA IN FAREWELL CONCERT.

The Boston Symphony orchestra said farewell for the season at Carnegie Hall on Saturday afternoon. Willy Hess, the concertmaster, was the soloist in Bruch's violin concerto No. 3. The programme included Haydn's "Oxford" symphony, Sibelius's tone poem "A Saga," Richard Strauss's "On the Shore of Sorrento," the third movement from his symphonic fantasia "From Italy," and Tschaikowsky's "1812" overture. Mr. Hess, as well as the orchestra, left grateful recollections.

From EVE. MAIL

Address New York City.

Date MAR 22 1910

A Strauss week end will begin Thursday at 3.30, with "Elektra," at the Manhattan. In the evening, while "Salome" is under way at the same house, the Boston Symphony orchestra will present the Domestic symphony, which received its first performance on any stage in New York under direction of the composer, and has not been given here in three years. Saturday afternoon the Boston orchestra will play the third movement, "On the Shore of Sorrento," from the symphonic fantasy, "From Italy," and Sunday afternoon, at the pension concert of the New York symphony, "Don Juan" will be presented by Walter Damrosch.

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om EVE. SUN

ddress New York City.

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As the Boston Symphony Orchestra is playing its farewell to New York to-day, it may be time to tell the news that Concertmaster Willy Hess is not to return next year.

Mr. Hess makes his last appearance here with the Hess-Schroeder Quartet next Tuesday evening at Cooper Union, in chamber music of Beethoven, Chopin, Liszt and Dvorak.

He goes soon to Berlin, it is said, as successor to the great Joachim.

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n SUN,

ress New York City.

e 29 1910

HESS GOING TO BERLIN.

Witek Probably Will Succeed Him at Head of Boston Symphony Orchestra.

BOSTON, March 28.—Confirming a cable despatch of this morning, which said that Willy Hess, concertmaster of the Boston Symphony Orchestra, had been called to Berlin, announcement was made at Symphony Hall to-day that Prof. Hess had sent his resignation to take effect at the close of the current symphony season, April 30.

Anton Witek, concertmaster of the Berlin Philharmonic Orchestra, probably will succeed Prof. Hess. The announcement puts it this way:

"Negotiations are in progress with Anton Witek, concertmaster of the Berlin Philharmonic Orchestra, and it is probable that he will succeed to the post vacated by Mr. Hess.

"Mr. Hess was under contract to remain [illegible] longer with the Symphony [illegible] but his invitation to Berlin [illegible] to him that the man-

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wspaper Cutting Bureau in the World

[illegible] HERALD

ss [illegible]

gonnen.

— Aus Boston kommt die Nachricht, daß der im Boston Symphonie Orchester als Concertmeister fungirende Willy Heß, eine anerkannte Größe am musikalischen Himmel, als Direktor der Abtheilung für Violine an die kgl. Musikakademie in Berlin berufen worden ist und zwar als Nachfolger des berühmten Professor Holie.

rom [illegible]

ddress [illegible]

ate [illegible]

Willy Heß tritt zurück.

(Depesche der „Associated Preß".)

Boston, 28. März. Es wurde heute bekannt gegeben, daß Willy Heß, der Konzertmeister des Bostoner Symphonie Orchesters, seinen Posten niedergelegt und ein Lehramt an der königlichen Musik-Akademie in Berlin annehmen wird.

The First Established and Most Complete Newspaper Cutting Bureau in the World

From [illegible]

Address [illegible]

Date [illegible]

BOSTON SYMPHONY ORCHESTRA

The last Boston Symphony concert of the season will be given in the Lyric Theater on next Wednesday evening, March 23. For this Mr. Fiedler has arranged the most elaborate program the orchestra has ever given in Baltimore, not even excepting that for the last concert, when Beethoven's Ninth Symphony was performed with such success. The soloist will be that greatest of lyric sopranos, Madame Marcella Sembrich, who on this occasion makes her only appearance of the year in Baltimore. Madame Sembrich is down for two arias and a group of songs with piano. The two arias belong to that style in the singing of which she stands without a rival in the world today, and the first one, "Deh Vieni," from the last act of Mozart's "The Marriage of Figaro," is indelibly connected with her name.

In all the performances of this charming opera in the last 10 years given by the Metropolitan Opera Company, Madame Sembrich has been the only Susanna, and her retirement from the opera stage has left a gap at least in respect to this opera that will not easily be filled. She is one of the last of that generation of great singers for whom the smooth legato music of Mozart held no terrors. Her second aria will be "Lo, the Heaven-descended Prophet," from the Passion Oratorio "Der tod Jesu," by Karl Heinrich Graun flourished in the first half of the eighteenth century. It was one of the favorite selections of the lamented Lillian Henschel, who sang it often. Madame Sembrich's songs will be Brahm's "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Strauss' "Serenade."

Of quite equal importance will be the orchestral part of the program. At the request of a large number of Baltimore patrons Mr. Fiedler has placed on this program the Haydn Symphony in C major, which is known as the "Oxford" Symphony. Mr. Fiedler is particularly happy in the performance of Haydn, for he is able to preserve the eighteenth century traditions, and yet fill the music with modern warmth. The great work, however, will be Richard Strauss' Symphonia Domestica, which will be heard in Baltimore for the first time. This is the last of the monumental tone poems of the greatest living composer.

It was performed for the first time at the third concert of the Richard Strauss festival at Carnegie Hall, New York, on March 21, 1904, and the composer was the conductor. It was first performed at the Boston Symphony concerts three years ago by Dr. Karl Muck and Mr. Fiedler, who made an enviable reputation as an interpreter of Strauss, is playing it this month in Boston, Baltimore, Philadelphia and New York. In this work Strauss has essayed to express musically the daily life of a family, and it is no secret that it is his own family to which he has given musical expression.

The esthetics of the work have been fiercely discussed; in fact, none of his works, not even excluding "Zarathustra," "Salome" or "Electra," have caused such bitter controversy among connoisseurs. It is a work of huge dimensions and enormous technical difficulty. The concert will begin with Beethoven's overture "Coriolanus."

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om SUN,

dress New York City.

te MAR 25 1910

BOSTON ORCHESTRA CONCERT

THE "SYMPHONIA DOMESTICA" ONCE MORE.

Also Beethoven's "Coriolan" Overture and Schumann's B Flat Symphony —Orchestra's Playing Not as Smooth as Usual—Mme. Sembrich the Soloist.

It must have required no small amount of ingenuity to arrange so clumsy and incongruous a programme as that of the fifth and last evening concert of the Boston Symphony Society, which took place at Carnegie Hall last night. The soloist was Mme. Sembrich, whose doings seemed entirely apart from the rest of the concert, while the entertainment as a whole was altogether too long.

Its conclusion was reached by means of five songs with pianoforte accompaniment sung by Mme. Sembrich. These songs were admirable in themselves and offered opportunity for the display of the singer's beautiful art, but following the tremendous orchestration of the last instrumental number they seemed misplaced.

The first number on the list was Beethoven's "Coriolan" overture. It would be interesting to know why Conductor Max Fiedler regarded it as essential that this composition should be performed. It certainly was not because he thought New York needed to hear it, for it is one of the most familiar of works and has already been played this season by the Philharmonic Society and quite as well as it was played last evening.

This is a Schumann year and therefore it was not unnatural that Mr. Fiedler should wish to pay his tribute to the great romanticist. The B flat symphony has been also played here this winter in order to commemorate the Schumann anniversary, but let us forgive its repetition because the others have been played too.

The third orchestral number was Richard Strauss's tone poem, "Symphonia Domestica," to which we have sometimes irreverently referred as the composer's hymn to papa, mamma and the baby. What more fitting than a pæan in praise of family life? How beautiful, too, it was to make the central picture that of peaceful evening, the blessed baby asleep in his crib, mamma knitting by the fireside, the shadows flickering on ceiling and wall and the great Mr. Strauss seated in the centre of all things making immortal music.

Let us rejoice and be exceeding glad that the music is so opulent in orchestral color, so gorgeous in polyphonic instrumentation. Doubtless it is not fecund in thematic invention, yet he who has few ideas and none of them heaven scaling, but who can make them sound as if they were, is after all a musician worth meeting.

The slow movement which follows the first striking of the clock is indeed good to hear. Let Mr. Strauss sit often in the middle of things and compose thus. Let him forget the maddening blood thirst of *Elektra* and the base passions of a *Salome* and reflect upon the joys of home, sweet home. Let him blow home, sweet home on his big bass soon, on as many horns as he can find in the town, on trumpets and trombones, on sackbut and psaltery. His song is far more beautiful than the shrieks and groans and sighs of the daughter of *Clytemnestra*.

And the allegro which follows the striking of the clock in the morning! That is a thing to remember. What magnificent polyphonic bravura! What a speaking of a myriad voices of the orchestra! If the excellent Mr. Strauss can find all these things by his hearth why does he leave his happy home for ancient Greece translated into modern German realism?

A superb piece of scoring is this allegro, and if the coda is a little overdone with its gasping brass and its numerous final cadences which are not final let us forgive him. Parting with this canticle of home, sweet home is such honeyed sorrow that a poor composer must be permitted to shed a few instrumental tears over the end.

Mr. Fiedler has throughout the season now at its close sought to evoke from the Boston Symphony Orchestra a larger and more brilliant tone than it hitherto emitted. *There were rude thunders in last night's concert such as we have not* been wont to hear from the clear and starry firmament of this organization. Doubtless some music lovers are troubled with questionings as to whether this is altogether for the best.

Ancient Horace emitted this pungent line: "Vis consili expers mole ruit sua." This is a truth worth pondering. The big tone habit is almost as bad for orchestras as it is for singers. The Boston Symphony Orchestra has long been renowned for the exquisite finish of its performances. There were moments in the symphony of Schumann last night when one wondered whether something of this had not been sacrificed to other things not so desirable.

The Strauss work better endures the power of sound, yet even in this there are passages which would have been better for a little polishing. Nevertheless there was much brilliancy of style in the playing of both works, and Mr. Fiedler produced some splendid dramatic climaxes.

Mme. Sembrich sang with orchestra Mozart's familiar air: "Deh' Vieni" and the air "Singt dem göttlichen Propehten" from Graun's "Der Tod Jesu." Her songs with piano were Brahms's "Die Nachtigall," Schumann's "Widmong," Fiedler's "Wiegenlied," and Strauss's "Serenade." Her delivery of the Mozart music displayed her unfailing art in the treatment of this master's melody, while her bold handling of Graun's difficult number aroused the enthusiasm of the audience.

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SUN

ess Baltimore, Md.

MAR 2 9 1910

WILL APPEAR WITH BOSTON SYMPHONY

MME. MARCELLA SEMBRICH

ton Symphony concerts three years ago under Dr. Karl Muck. The concert will begin with Beethoven's overture, "Coriolanus."

THE LAST SYMPHONY

The last concert of the Boston Symphony Orchestra will be given in the Lyric Theater this evening.

The soloist will be Madame Sembrich, who will sing two arias and a group of songs with pianoforte. This will be her only appearance in Baltimore during the current season. The chief orchestral work of the program will be Richard Strauss' stupendous tone poem "Symphonia Domestica," which will be heard in Baltimore for the first time. The other numbers will be Haydn's "Oxford" symphony and Beethoven's "Coriolanus" overture.

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n STAR

Baltimore, Md.

ress MAR 23 1910

MAR 23 1910

Boston Symphony Orchestra.

The last concert of the Boston Symphony Orchestra will be given in the Lyric Theater this evening. The soloist will be Mme. Sembrich, who will sing two arias and a group of songs with pianoforte. This will be her only appearance in Baltimore during the current season. The chief orchestral work of the program will be Richard Strauss' stupendous tone poem "Symphonia Domestica," which will be heard in Baltimore for the first time. The other numbers will be Haydn's "Oxford" symphony and Beethoven's "Coriolanus" overture.

[167]

From HERALD

Address New York City.

Date MAR 27 1910

BOSTON ORCHESTRA SAYS NOISY GOODBY

Tschaikowsky's "1812" Overture in the Programme of Season's Final Concert.

Mr. Max Fiedler offered a big audience that gathered yesterday afternoon in Carnegie Hall, for the last of this season's Boston Orchestra concerts, an extraordinary contrast by beginning with Haydn's "Oxford" symphony and ending with Tschaikowsky's "1812" overture.

The first is a beautiful specimen of simple, lovely melody, graceful and joyous, while the last is one of the noisiest of modern compositions, in which Tschaikowsky originally used cannon and bells. Mr. Fiedler had no cannon yesterday, but he managed to make a tremendous noise nevertheless. Both compositions were admirably played. In the symphony the orchestra showed a delicacy and a beauty of tone that evoked the heartiest of applause.

Mr. Willy Hess played Bruch's third violin concerto in a smooth and competent manner. The orchestra was also heard in Sibelius' tone poem, "A Saga," and in a movement from Mr. Richard Strauss' fantasia, "From Italy." At the close of the concert there was quite an ovation for Mr. Fiedler and his men.

...wspaper Cutting Bureau in the World

...GERMAN HERALD

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...ginnen.

— Aus Boston kommt die Nachricht, daß der im Boston Symphonie Orchester als Concertmeister fungirende Willy Heß, eine anerkannte Größe am musikalischen Himmel, als Direktor der Abtheilung für Violine an die kgl. Musikakademie in Berlin berufen worden ist und zwar als Nachfolger des berühmten Professor Holie.

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Willy Heß tritt zurück.

(Depesche der „Associated Preß".)

Boston, 28. März. Es wurde heute bekannt gegeben, daß Willy Heß, der Konzertmeister des Bostoner Symphonie Orchesters, seinen Posten niedergelegt und ein Lehramt an der königlichen Musik-Akademie in Berlin annehmen wird.

The First Established and Most Complete Newspaper Cutting Bureau in the World

From .....

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Date .....

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om EVENING WORLD,

ddress New York City.

te MAR 28 1910

BOSTON ORCHESTRA IN FAREWELL NCERT.

The Boston Symphony orstra said farewell for the season Carnegie Hall on Saturday afterno Willy Hess, the concertmaster, wa the soloist, in Bruch's violin concerto o. 3. The programme included Haydn's Oxford" symphony, Sibelius's tone em "A Saga," Richard Strauss's On the Shore of Sorrento," the third vement from his symphonic fantasia "From Italy," and Tschaikowsky's "1812" overture. Mr. Hess, as well as the orchestra, left grateful recollections.

From EVE. MAIL

Address New York City.

Date MAR 22 1910

A Strauss week end will begin Thursday at 8.30, with "Elektra," at the Manhattan. In the evening, while "Salome" is under way at the same house, the Boston Symphony orchestra will present the Domestic symphony, which received its first performance on any stage in New York under direction of the composer, and has not been given here in three years. Saturday afternoon the Boston orchestra will play the third movement, "On the Shore of Sorrento," from the symphonic fantasy, "From Italy," and Sunday afternoon, at the pension concert of the New York symphony, "Don Juan" will be presented by Walter Damrosch.

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om EVE. SUN

ddress New York City.

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As the Boston Symphony Orchestra is playing its farewell to New York to-day, it may be time to tell the news that Concertmaster Willy Hess is not to return next year.

Mr. Hess makes his last appearance here with the Hess-Schroeder Quartet next Tuesday evening at Cooper Union, in chamber music of Beethoven, Chopin, Liszt and Dvorak.

He goes soon to Berlin, it is said, as successor to the great Joachim.

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n SUN,

ress New York City.

e ... 9 1910

HESS GOING TO BERLIN.

Witek Probably Will Succeed Him at Head of Boston Symphony Orchestra.

BOSTON, March 28.—Confirming a cable despatch of this morning, which said that Willy Hess, concertmaster of the Boston Symphony Orchestra, had been called to Berlin, announcement was made at Symphony Hall to-day that Prof. Hess had sent his resignation to take effect at the close of the current symphony season, April 30.

Anton Witek, concertmaster of the Berlin Philharmonic Orchestra, probably will succeed Prof. Hess. The announcement puts it this way:

"Negotiations are in progress with Anton Witek, concertmaster of the Berlin Philharmonic Orchestra, and it is probable that he will succeed to the post vacated by Mr. Hess.

Mr. Hess was under contract to remain ... longer with the Symphony ... his invitation to Berlin ... to him that the man-

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BOSTON SYMPHONY ORCHESTRA

The last Boston Symphony concert of the season will be given in the Lyric Theater on next Wednesday evening, March 23. For this Mr. Fiedler has arranged the most elaborate program the orchestra has ever given in Baltimore, not even excepting that for the last concert, when Beethoven's Ninth Symphony was performed with such success. The soloist will be that greatest of lyric sopranos, Madame Marcella Sembrich, who on this occasion makes her only appearance of the year in Baltimore. Madame Sembrich is down for two arias and a group of songs with piano. The two arias belong to that style in the singing of which she stands without a rival in the world today, and the first one, "Deh Vieni," from the last act of Mozart's "The Marriage of Figaro," is indelibly connected with her name.

In all the performances of this charming opera in the last 10 years given by the Metropolitan Opera Company, Madame Sembrich has been the only Susanna, and her retirement from the opera stage has left a gap at least in respect to this opera that will not easily be filled. She is one of the last of that generation of great singers for whom the smooth legato music of Mozart held no terrors. Her second aria will be "Lo, the Heaven-descended Prophet," from the Passion Oratorio "Der tod Jesu," by Karl Heinrich Graun flourished in the first half of the eighteenth century. It was one of the favorite selections of the lamented Lillian Henschel, who sang it often. Madame Sembrich's songs will be Brahm's "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Strauss' "Serenade."

Of quite equal importance will be the orchestral part of the program. At the request of a large number of Baltimore patrons Mr. Fiedler has placed on this program the Haydn Symphony in C major, which is known as the "Oxford" Symphony. Mr. Fiedler is particularly happy in the performance of Haydn, for he is able to preserve the eighteenth century traditions, and yet fill the music with modern warmth. The great work, however, will be Richard Strauss' Symphonia Domestica, which will be heard in Baltimore for the first time. This is the last of the monumental tone poems of the greatest living composer.

It was performed for the first time at the third concert of the Richard Strauss festical at Carnegie Hall, New York, on March 21, 1904, and the composer was the conductor. It was first performed at the Boston Symphony concerts three years ago by Dr. Karl Muck and Mr. Fiedler, who made an enviable reputation as an interpreter of Strauss, is playing it this month in Boston, Baltimore, Philadelphia and New York. In this work Strauss has essayed to express musically the daily life of a family, and it is no secret that it is his own family to which he has given musical expression.

The esthetics of the work have been fiercely discussed; in fact, none of his works, not even excluding "Zarathustra," "Salome" or "Electra," have caused such bitter controversy among connoisseurs. It is a work of huge dimensions and enormous technical difficulty. The concert will begin with Beethoven's overture "Coriolanus."

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om SUN,

dress New York City.

te MAR 25 1910

BOSTON ORCHESTRA CONCERT

THE "SYMPHONIA DOMESTICA" ONCE MORE.

Also Beethoven's "Coriolan" Overture and Schumann's B Flat Symphony —Orchestra's Playing Not as Smooth as Usual—Mme. Sembrich the Soloist.

It must have required no small amount of ingenuity to arrange so clumsy and incongruous a programme as that of the fifth and last evening concert of the Boston Symphony Society, which took place at Carnegie Hall last night. The soloist was Mme. Sembrich, whose doings seemed entirely apart from the rest of the concert, while the entertainment as a whole was altogether too long.

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This is a Schumann year and therefore it was not unnatural that Mr. Fiedler should wish to pay his tribute to the great romanticist. The B flat symphony has been also played here this winter in order to commemorate the Schumann anniversary, but let us forgive its repetition because the others have been played too.

The third orchestral number was Richard Strauss's tone poem, "Symphonia Domestica," to which we have sometimes irreverently referred as the composer's hymn to papa, mamma and the baby. What more fitting than a pæan in praise of family life? How beautiful, too, it was to make the central picture that of peaceful evening, the blessed baby asleep in his crib, mamma knitting by the fireside, the shadows flickering on ceiling and wall and the great Mr. Strauss seated in the centre of all things making immortal music.

Let us rejoice and be exceeding glad that the music is so opulent in orchestral color, so gorgeous in polyphonic instrumentation. Doubtless it is not fecund in thematic invention, yet he who has few ideas and none of them heaven scaling, but who can make them sound as if they were, is after all a musician worth meeting.

The slow movement which follows the first striking of the clock is indeed good to hear. Let Mr. Strauss sit often in the middle of things and compose thus. Let him forget the maddening blood thirst of *Elektra* and the base passions of a *Salome* and reflect upon the joys of home, sweet home. Let him blow home, sweet home on his big bassoon, on as many horns as he can find in the town, on trumpets and trombones, on sackbut and psaltery. His song is far more beautiful than the shrieks and groans and sighs of the daughter of *Clytemnestra*.

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IN HARMONY'S REALM

Boston Symphony To End Baltimore Season Wednesday.

The last Baltimore concert of the season of the Baltimore Symphony Orchestra will be given in the Lyric Wednesday evening. For this performance Mr. Fiedler has arranged an elaborate program. The soloist will be Mme. Marcella Sembrich, who will make her only appearance of the year in Baltimore. Mme. Sembrich will sing two arias and a group of songs with piano. The arias belong to that style in the singing of which she stands without a rival—"Deh vieni," from the last act of Mozart's "The Marriage of Figaro," and "Lo, the Heaven-Descended Prophet," from the passion oratorio "Der tod Jesu," by Karl Heinrich Graun, who flourished in the first half of the eighteenth century. The latter was one of the favorite selections of Lillian Henschel, who sang it often. Mme. Sembrich's songs will be Brahms' "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Strauss' "Serenade."

Of equal importance will be the orchestral part of the program. At the request of a large number of Baltimore patrons Mr. Fiedler has placed on the program the Haydn Symphony in C Major, which is known as the "Oxford" Symphony. Mr. Fiedler is particularly happy in the performance of Haydn, for he is able to preserve the eighteenth century traditions and yet fill the music with modern warmth. Another number will be Richard Strauss' "Symphonia Domestica," which will be heard in Baltimore for the first time. This is the latest of the monumental tone poems of the greatest living composer. It was performed for the first time at the third concert of the Richard Strauss festival at Carnegie Hall, New York, on March 21, 1904, when the composer was the conductor. It was first performed at the Boston Symphony concerts three years ago under Dr. Karl Muck. The concert will begin with Beethoven's overture, "Coriolanus."

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THE LAST SYMPHONY

The last concert of the Boston Symphony Orchestra will be given in the Lyric Theater this evening.

The soloist will be Madame Sembrich, who will sing two arias and a group of songs with pianoforte. This will be her only appearance in Baltimore during the current season. The chief orchestral work of the program will be Richard Strauss' stupendous tone poem "Symphonia Domestica," which will be heard in Baltimore for the first time. The other numbers will be Haydn's "Oxford" symphony and Beethoven's "Coriolanus" overture.

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n STAR

ress Baltimore, Md.

MAR 23 1910

MAR 23 1910

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From STAR
Address Baltimore, Md.
Date MAR 24 1910

MADAME SEMBRICH SMASHED THE RULE

Three Encores in Brilliant Concert Ending Boston Symphony Season.

Madame Marcella Sembrich was the soloist last evening at the last concert of the season given by the Boston Symphony Orchestra and received from the large audience that filled the Lyric such an ovation as to prove that Baltimore is with the rest of the world in the appreciation of her art. The program given was an interesting one, presenting as it did sharp contrasts. It was as follows:

Beethoven—Overture to Collin's Tragedy, "Coriolanus," Op. 62.

Haydn—Symphony in G major, "Oxford" (Peters, No. 9; Rieter-Biedermann, No. 2). I. Adagio; Allegro spiritoso. II. Adagio. III. Menuetto; Allegretto; Trio. IV. Presto.

Arias with orchestra.—Mozart—"Deh vieni" ("O come, my heart's delight"), from "Le Nozze di Figaro," act IV., scene 10. Graun—"Singt dem gottlichen Propheten" ("Lo, the Heaven-descended Prophet"), from "Der Tod Jesu" ("The Death of Jesus").

Strauss—Symphonia Domestica, Op. 53 (in one movement).

Songs with piano.—Brahms—"Die Nachtigall" ("The Nightingale"), Op. 46, No. 4. Schumann—"Widmung" ("Dedication"), Op. 25, No. 1. Fiedler—"Wiegenlied" ("Cradle Song"), Op. 8, No. 1. Strauss—"Standchen" ("Serenade"), Op. 17, No. 2.

There can be little that is more opposed than the Haydn and Strauss numbers—the first simple and beautiful, the latter involved and written evidently for the display of technique. It did not find the general favor with the audience that was awarded the remainder of the program, and its rather long and involved movements were extremely difficult to follow. Its rendition was extremely brilliant, however, and the orchestra was warmly applauded.

The Haydn number was perfect. Its simplicity and harmony made it stand out as one of the genuine delights of the symphony programs this season.

Madame Sembrich was, as usual, dramatic. The two arias which composed the first portion of her program proved at once that her tones were as pure as ever, her range as wide. She gave the Graun number a dramatic rendering, and was recalled to the stage repeatedly. After the collection of songs that ended the program she received her greatest ovation. The audience lingered, and their insistent applause was rewarded by Madame Sembrich with two encores. Her interpretation of these songs was thoroughly charming, especially the "Cradle Song," written by Max Fielder, a dainty, exquisite bit of music, which Madame Sembrich repeated as an encore.

The scene at the conclusion of the concert was most interesting and uncommon. Madame Sembrich returned to the stage again and again to respond to the applause, and finally, when it became too insistent, the rule of the Boston Symphony, which eliminates encores, was broken, and she gave two additional songs. People stood up and waved their hands and handkerchiefs to the singer, and by their enthusiasm paid her one of the most remarkable tributes that has been received by any singer in this city. In addition to being a great artist, Madame Sembrich has a pleasing and graceful personality, and with smiles and bows and answering waves to the audience she responded again and again, each appearance apparently adding to the desire of the audience for another song. When finally the people left the Lyric it was with the impression of a season of Boston Symphony concerts brilliantly ended.

Newspaper Cutting Bureau in the World
From
Address
Date

BOSTON SYMPHONY FINISHES SEASON

With a program replete with interest in every number, and accompanied by Marcella Sembrich as soloist, the Boston Symphony Orchestra gave its last concert of a highly enjoyable season in the Academy of Music last night. In every number which was essayed the orchestra, under the baton of Conductor Fiedler, showed itself splendidly capable. The great house which had assembled to pay tribute to the organization in its farewell concert was generous in its applause.

Mme. Sembrich was heard in selections from "Figaro," and in lieder songs. In all of them, and especially in the last, her power of entertaining an audience was found to be undiminished.

From NEWS
Address Baltimore, Md.
Date MAR 24 1910

BOSTON SYMPHONY IN LAST BIG CONCERT

Sembrich Soloist In Program Illustrating Several Distinct Epochs.

The Boston Symphony Orchestra, with Mme. Sembrich, gave the last great concert of the season at the Lyric last night. Mr. Fiedler presented the following program, which illustrates several distinct epochs in the evolution of our art:

Overtule to Collin's Tragedy, "Coriolanus," Op. 62.....Beethoven

Symphony in G major, "Oxford" (Peters, No. 9; Rieter-Biedermann, No. 2).....Haydn
1. Adagio; Allegro spiritoso.
2. Adagio.
3. Menuetto: Allegretto; Trio.
4. Presto.

Arias with Orchestra:
(a) "Deh vieni" ("O Come, My Heart's Delight",) from "Le Nozze di Figaro," Act 4, Scene 10.....Mozart
(b) "Singt dem gottlichen Propheten" ("Lo, the Heaven Descended Prophet") from "Der Tod Jesu" ("The Death of Jesus").....Graun

Symphonia Domestica, Op. 53 (in one movement).....Strauss

Songs with Piano:
(a) "Die Nachtigall ("The Nightingale"), Op. 46, No. 4.....Brahms
(b) "Widmung" ("Dedication") Op. 25, No. 1.....Schumann
(c) "Wiegenlied" ("Cradle Song") Op. 8, No. 1.....Fiedler
(d) "Standchen" ("Serenade"), Op. 17, No. 2.....Strauss

Beethoven created few works which equal the "Coriolanus" overture in terse adequacy, symmetry of form and clearness of characterization. It is noble music, without lapses in significance, and its instrumental dress only accentuates its potent features. The overture was sanely read by Mr. Fiedler.

Haydn, whose characteristic habit it is to make his entry with ceremonial pomp, a powdered wig and a beneficent smile, with his "Oxford" symphony induced last evening's audience to look upon the bright side of life. Haydn was not an emotional giant, who tore passion to tatters, but he was a big, loving and lobavable man, who dispensed altruistic sunshine. In these turbulent musical times Haydn's music is like a poultice for wounded senses. The "Oxford" symphony would have been more practically comforting, because more needed, had it been introduced later in the evening's exercises.

Mme. Sembrich is no longer the preeminent artist. Her voice has lost much in quality and reliability, and she unfortunately resorts to exuberant mannerisms to veil the decadence of her once incomparable bel canto. It is not pleasant to chronicle such facts of one who has been supreme, but truth is the only element the presence of which can justify public criticism.

Strauss' "Symphonia Domestica," according to its author's dictum, illustrates "a day in my family life." After having heard this work one is filled with commiseration for Frau Strauss and fo rthe little Strauss. If the experiences of a day in his household be truthfully depicted in this monstrous work, one wonders at Dr. Strauss' indelicacy in having taken the public into his confidence. A witty London critic in reviewing the "Domestica," said: "How fortunate that Dr. Strauss wrote this work while there was but one child in the family instead of waiting 10 years!" There is no doubt about Strauss' possession of genius, but he seems tired of writing true music. There are oases in "Domestica," but the body of it is like the unrelated improvisations of deaf instrumentalists. Having once heard this work, let us pray for its absence.

O. B. B.

From NEWS
Address Baltimore, Md.
Date MAR 22 1910

BOSTON SYMPHONY CONCERT

The last concert of the Boston Symphony Orchestra will be given in the Lyric Theater tomorrow evening. The soloist will be Mme. Sembrich, who will sing two arias and a group of songs with pianoforte. This will be her only appearance in Baltimore during the season. The chief orchestra work of the program will be Richard Strauss' stupendous tone poem "Symphonia Domestica," which will be heard here for the first time. The other numbers will be Haydn's "Oxford" symphony and Beethoven's "Coriolanus" overture.

Most Successful Season Is Ended By Boston Symphony Orchestra

The season of the Boston Symphony Orchestra in Baltimore, which was ended with last night's concert, has been a highly successful one, the audiences having been both large and most representative at each of the five concerts.

General expressions of pleasure concerning the program presented by Director Fielder are heard on all sides, and much satisfaction in the choice of soloists is apparent. The first concert was given on November 10, with Serge Rachmaninoff, the Russian pianist and composer, as soloist. This was his first appearance in Baltimore, and he made a favorable impression in his own piano concerto (Op. 18), without creating anything like a furore. The other numbers were the Brahms Symphony No. 2 in D major (Op. 73), Strauss' "Till Eulenspiegel" and Weber's overture to "Freischutz."

Schumann-Heink was billed for the second concert on December 8, but, because of her sudden illness, Baltimoreans were given the first opportunity of hearing Tilly Koenen, the Dutch contralto. Miss Koenen had been scheduled to appear at a Peabody recital earlier in the season, but an attack of grip forced her to cancel the engagement, and her substitution for Mme. Schumann-Heink came as a great surprise. It was the consensus of opinion that no other artist could have taken the beloved German contralto's place better than did Miss Koenen. She sang an aria from Bach's "Passion" music, and "Judith's Song of Victory," by Van Eyken.

Rare Production.

The symphony on this occasion was the Schumann No. 2, in C major, and additional interest was lent the concert by the performance of the Handel Concerto for oboe and orchestra, with George Longey of the orchestral forces as soloist—a rare production. Tschaikowsky's "Nutcracker" site completed the program.

Mischa Elman, the sensational "boy" violinist, made hs second local appearance at the thrd concert on January 12, playing the colossal Beethoven Concerto in D major, for violin and orchestra, and creating a perfect storm of enthusiasm. The symphony was the A flat major of Sir Edward Elgar, the English composer, never heard before here, and the evening was ended with the "Prelude" and Liebestod" from Wagner's "Trustan and Isolde."

The fourth concert, on February 22, marked the most emphatic honor ever paid a local musical organization, when the orchestra was assisted by the Baltimore Oratorio Society in presenting Beethoven's Ninth Symphony, the chorus having been drilled by Director Joseph Pache.

Dates Fixed For Next Season.

One of the largest audiences ever present at a similar affair in this city thronged the Lyric, and the highest praise was showered on the work of all concerned. The soloists were Mme. Corrinne Rider-Kelsey, Daniel Beddoe, Miss Janet Spencer and Claude Cunningham in the Symphony, and "Willy" Hess, concert-meister of the Orchestra, in Mendelssohn's Concerto for violin and orchestra in E minor. The other number of the program was Schumann's seldom-heard "Genoveva" overture.

With the concert last night the Orchestra completed a season that, in the opinion of musicians and regular patrons, is memorable for its many fine incidents, and which was of boundless import in its educational and pleasure-giving elements.

The dates of the Orchestra concerts next season have already been announced—November 9, December 7, January 11, February 22 and March 22.

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From AMERICAN
Address Baltimore, Md.
Date MAR 24 1910

LAST CONCERT OF SEASON

Boston Symphony Orchestra Gives Fine Program at Lyric.

The Boston Symphony Orchestra gave its closing concert for the present season last evening at the Lyric, with Mme. Sembrich, soprano, as soloist. The following program was rendered:

Beethoven—Overture to Collin's Tragedy, "Coriolanus," Op. 62.

Haydn—Symphony in G major, "Oxford" (Peters, No. 9; Rieter-Biedermann, No. 2). I. Adagio; Allegro spiritoso. II. Adagio. III. Menuetto; Allegretto; Trio. IV. Presto.

Arias with Orchestra: Mozart—"Deh vieni" ("O come, my heart's delight"), from "Le Nozze di Figaro," Act IV., Scene 10. Graun—"Singt dem gottlichen Propheten" ("Lo, the heaven descended Prophet"), from "Der Tod Jesu" ("The Death of Jesus").

Strauss—Symphonia Domestica, Op. 53 (in one movement).

Songs with Piano: Brahms—"Die Nachtigall" ("The Nightingale"), Op. 46, No. 4. Schumann—"Widmung" ("Dedication"), Op. 25, No. 1. Fiedler—"Wiegenlied" ("Cradle Song"), Op. 8, No. 1. Strauss—"Standchen" ("Serenade"), Op. 17, No. 2.

The concert was certainly the most educational, and probably the least entertaining, of the entire course. The music of Wagner's "Walkure" was still ringing in the ears of the listeners when they were called to hear at this concert Beethoven's overture to Coriolanus, and Haydn's symphony in G major, followed by old-fashioned arias by Mozart and Graun, and the most modern Strauss symphony in one huge movement. This sequence made the Beethoven overture seem quaint, the Haydn symphony dainty, with Wagner for present-day music and Strauss for music for the future, but not yet.

The Straus music is not easy to comprehend, but some of its tricks are apparent at the first hearing. One of these is the repetition of the same theme in different tempos in succession and also at the same time by different instruments. This scheme, while giving plenty of work to the musicians, saves labor to the composer in economizing invention, while the listener is none the wiser for the device. There is no warrant for saying that all music of any certain period is fine music any more than there is for saying that all music is pleasant music.

Mme. Sembrich does well to "make hay while sun shines," for the summer for any artist is comparatively short and it never returns. Her best success last evening was in the Mozart aria, "Deh Vieni," alth ough it is a pity she did not sing the "Dove Sono" from the same opera instead, as it is much more beautiful. The Graun aria required more effort. She was repeatedly recalled. After the real concert was over she gave her recital of songs with piano accompaniment and the Boston season of concerts was ended. There was a large and enthusiastic audience, including nearly all of Baltimore's lovers of music. Herr Max Fiedler directed the concert.

From RECORD
Address Philadelphia, Pa.
Date MAR 22 1910

BOSTON SYMPHONY

Marcella Sembrich, as Soloist, Receives Great Ovation.

The Boston Orchestra, which for 25 successive seasons has played to large and increasingly appreciative audiences, gave the fifth and last concert of the present season in the Academy of Music last night. The audience was one of the largest seen in the Academy this season, which was undoubtedly due to the presence of the great song bird, Marcella Sembrich, as soloist.

The program was opened with a beautiful rendition of Beethoven's overture to "Coriolanus." The "Spring Symphony" of Schumann, which is only too infrequently heard, was the principal offering in the sense of orchestral music, for certainly the "Sinfonia Domestica" that strenuous emanation from the facile brain of Richard Strauss; could only by a very violent stretch of the imagination come under the name of real music. The Schumann work is so original in style, so polisned, subtle and elegant in exploitation, that one wonders it is not a favorite on the regular programs.

Of this symphony, Schumann himself wrote, "I do not wish to portray, to paint, but I firmly believe that the period in which the symphony was produced influenced its form and character, and shaped it as it is." It is almost needless to say that the symphony was composed in the spring and with it was put all the poetical feelings awakened in the sensitive mind of this wonderful musician. It remains an orchestral offering that can never be anything but a joy and delight to those who are privileged to hear it with a love and sympathetic understanding of the composer.

The Strauss work, which is always more or less, generally more, of a shock to the nervous system, suffers more in comparison with a work like the Spring Symphony than when played in conjunction with some of the more modern and less musicianly writers. One is forced to the thought that if this is in any way what it is given out as being, a day in the composer's home life, he can be forgiven in a measure for some of the erratic musical works he has launched on the public. The theme descriptive of the family awakening might more fittingly apply to the awakening of beasts in an African jungle. Then the bath episode in public is attended, no doubt, with more or less shock to the delicate and sensitively inclined. Even if such an absurdity were possible as a tonal portraiture of the Strauss family, why give it to the public? Does it serve any purpose in the field of art?

Madame Sembrich, always a great favorite in Philadelphia, received a tremendous ovation. She sang, with the orchestra, the recitative and aria, "Girmse al fin il Momento" and "Deil vieux" from Mozart's "Le Nozze di Figaro," and Grams' Air, "Singt dem goettlichen Propheten" from "Der Tod Jesu." Later she gave in her most artistic and charming manner, four songs from Brahms, Schumann, Fiedler and Strauss. The beautiful quality of Sembrich's voice never fails to arouse an audience. Her expression and style are too well known to require comment. She was assisted by Frank La Forge, who is an accompanist so talented that his art seems almost on a par with that of Sembrich. She was obliged to give several encores. First the audience demanded a repetition of Fiedler's tender little "Waegenlied," next she gave Schubert's "Fruhlingsnacht," then the old English song, "The Lass with the Delicate Air," and finally the audience refusing to leave, she played her own accompaniment to Chopin's great song, "The Maiden's Wish." It was a concert long to be remembered, and closed the season of the Boston Orchestra in a happy manner.

In connection with the performance of the "Sinfonia Domestica" it is interesting to note that the first performance of the symphony in Philadelphia were given by the Philadelphia Orchestra under Fritz Scheel on February 10-11, 1905. This Philadelphia interpretation, the first adequate reading of the symphony in America, since, as is well known, the first time the work was performed by the Wetzler Orchestra in New York on March 21, 1904, under Strauss, the orchestra broke down and the interpretation was unsatisfactory.

From EVE. BULLETIN

Address Philadelphia, Pa.

Date MAR 22 1910

BOSTON SYMPHONY

Closing Concert of the Season, With Mme. Sembrich as Soloist.

An audience which completely filled the Academy of Music last evening enjoyed one of the notable concerts of the season, the Boston Symphony Orchestra playing for the last time this winter, with Richard Strauss's "Simfonia Domestica" as the instrumental feature and Mme. Marcella Sembrich as soloist.

It was the first appearance of the famous prima donna in Philadelphia since she sang her farewell here in opera at the Academy of Music Tuesday evening, January 26, 1909, and her reception was a cordial one. When she made her appearance on the stage last evening there was a tremendous outburst of applause from all parts of the house, which continued for several minutes, and which plainly was an expression of hearty good will, admiration and affection. Sembrich's reign as a supreme favorite among operatic sopranos was a long one, and it can truthfully be said that there has arisen no one to take her place. Others there may be capable of executing with equal facility the florid music allotted to such top-note heroines as Lucia, Gilda and Violetta, but the exquisitely refined vocalism of Sembrich, as shown in the singing not only of operatic music but of songs and ballads of almost every character, probably is equalled by no other soprano of the present. Her voice is not what it used to be, to be sure; it is thinner, and there is less ease and fluency in tonal production than of yore, but it is still a glorious organ, retaining much of its marvelously mellow, sweet, flute-like quality. In appearance she seems but slightly changed from the Sembrich who first came to this country more than twenty-five years ago, for time has indeed dealt with her most kindly, and she had the looks, the manner and the buoyance of youth last night, as she stood on the Academy stage. She appeared twice on the program, singing first a recitative and aria from the fourth act of Mozart's "Marriage of Figaro," the opera in which she sang her farewell here last season, and an air from Graun's oratorio, "Der Tod Jesu." Her second appearance came as the last number of the evening, when she gave a group of songs with piano accompaniment, having the whole stage to herself. This part of the program, in fact, was almost in the nature of a Sembrich recital, for in addition to Brahms's "Die Nachtigall," Schumann's "Widmung," Fiedler's "Wiegenlied" (which was repeated), and R. Strauss's "Standchen," she generously added three encore numbers. After her first appearance, Sembrich was presented with a large basket of flowers.

The orchestra by no means deserves to be ranked second in importance, though interest seemed largely to centre in the appearance of the distinguished soloist. The program was opened with the beautiful "Coriolanus" overture of Beethoven, which was followed by Schumann's first symphony, B-flat major, the "Spring Symphony," which is as radiant as the budding year and a veritable blossoming of melodious beauty. In marked—almost jarring—contrast to this poetic composition came the Strauss "Sinfonia Domestica," with its tonal elucidation of the affairs of a household, with papa, mamma and the baby. Strauss, we are told, does not intend this to be taken as program music, yet it is avowedly an illustration, as he says, of "a day in my family life." It is played without a break, though divided into four parts, or movements, as follows: 1, Introduction; 2, Scherzo; 3, Cradle-Song and Adagio; 4, Finale: Double Fugue. While the work has many of the bizarre effects, the daring innovations and the oft-styled "musical absurdities" of Strauss, its cacophonies are not so pronounced, nor its erratic qualities so apparent, as when first heard, for since then have we not listened to "Salome" and "Elektra"? It has, indeed, much to charm in a purely musical way, and such an interpretation as it was given last night emphasized its beauty and atoned for many of its so-called inconsistencies. The "Sinfonia Domestica" was first played in Philadelphia by the Philadelphia Orchestra, under Fritz Scheel, February 10-11, 1905.

From INQUIRER

Address Philadelphia, Pa.

Date MAR 20 1910

to be quite a social event.

Boston Symphony Orchestra

The fifth and last Boston Symphony concert of the season will be given in the Academy of Music tomorrow evening, at 8.15, and a program of unusual elaborateness has been prepared for the occasion. The soloist will be Madame Marcella Sembrich, who will appear in this city for the first time with Boston's great orchestra. Madame Sembrich has chosen two short arias in the style of music in which she is heard at her best. The first is the familiar "Deh Vieni," Susanna's aria in the last act of "The Marriage of Figaro." Her other aria will be "Lo, the Heaven-descended Prophet," from Graun's "Der tod Jesu," a famous Passion oratorio of the eighteenth century. She is also scheduled to sing four songs with piano, Brahms's "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Richard Strauss's "Serenade."

The orchestral part of the concert will be no less important. It will begin with Beethoven's overture "Coriolanus," and then will come Schumann's "Spring" symphony in B flat major, No. 1. The great work of the evening, however, will be Richard Strauss's "Symphonia Domestica," which was played here three years ago this month by the Boston Symphony Orchestra under Dr. Muck. Altogether this is the biggest program that the Boston Symphony has ever offered to Philadelphia, and it brings to an end the most successful season the orchestra has had here in several years.

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date MAR 20 1910

MME. MARCELLA SEMBRICH
SOLOIST WITH BOSTON SYMPHONY ORCHESTRA.

CALENDAR OF THE WEEK

MONDAY—Opera, "Louise," 8 (Phila. Op. House).
Boston Symphony, 8:15 (Academy).
TUESDAY — Opera, "Pelleas and Melisande," 8 (Phila. Opera House).
WEDNESDAY — Meyer-Ezermann Recital, 8:15 (Witherspoon Hall).
THURSDAY — Opera, "Lakme," 8 (Phila. Opera House).
SATURDAY — Opera, "Rigoletto," 2; Gala Farewell Performance, 8 (Phila. Op. House).

THE fifth and last Boston Symphony concert of the season will be given in the Academy of Music tomorrow evening at 8:15, and a programme of unusual elaborateness has been prepared for the occasion. The soloist will be Madame Marcella Sembrich, who will appear in this city for the first time with Boston's great orchestra. Madame Sembrich has chosen two short arias in the style of music which is so indelibly connected with her fame as the most musical singer of her time. The first is the familiar "Deh Vieni," Susanna's aria in the last act of "The Marriage of Figaro." To the present generation of opera-goers Madame Sembrich is the only Susanna known, for during the last ten years in which she has been one of the principal singers of the Metropolitan Opera House whenever this opera was given this role was hers. Her other aria will be "Lo, the Heaven Descended Prophet," from Graun's "Der tod Jesu," a famous Passion oratorio of the eighteenth century. She is also scheduled to sing four songs with piano, Brahms's "The Nightingale," Schumann's "Wigmung," Max Fiedler's "Cradle Song" and Richard Strauss's "Serenade."

The orchestral part of the concert will be no less important. It will begin with Beethoven's overture "Coriolanus" and then will come Schumann's "Spring" symphony in b-flat major No. 1. The great work of the evening, however, will be Richard Strauss's "Symphonia Domestica," which was played here three years ago this month by the Boston Symphony Orchestra under Doctor Muck. Altogether this is the richest programme that the Boston Symphony has ever offered to Philadelphia, and it brings to an end the most successful season the orchestra has had here in many years.

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From PRESS

Address Philadelphia, Pa.

Date MAR 20 1910

The fifth and last Boston Symphony concert of the season will be given in the Academy of Music to-morrow evening at 8.15 and a program of unusual elaborateness has been prepared for the occasion. The soloist will be Madame Marcella Sembrich, who will appear in this city for the first time with Boston's great orchestra. Madame Sembrich has chosen two short arias in the style of music which is so indelibly connected with her fame as the most musical singer of her time. The first is the familiar "Deh vieni," Susanna's aria in the last act of "The Marriage of Figaro." For the present generation of opera-goers Madame Sembrich is the only "Susanna" known for during the last ten years in which she has been one of the principal singers of the Metropolitan Opera House whenever this opera was given this role was hers. Her other aria will be "Lo, the Heaven - descended Prophet," from Graun's "Der Tod Jesu," a famous passion oratorio of the eighteenth century She is also scheduled to sing four songs with piano—Brahms' "The Nightingale," Schumann's "Widmung," Max Fiedler's "Cradle Song" and Richard Strauss' "Serenade."

The orchestral part of the concert will be no less important. It will begin with Beethoven's overture "Coriolanus" and then will come Schumann's "Spring" symphony in B flat Major No. 1. The great work of the evening, however, will be Richard Strauss' "Symphonia Domestica," which was played here three years ago this month by the Boston Symphony Orchestra, under Dr. Muck. Altogether this is the richest program that the Boston Symphony has ever offered to Philadelphia, and it fitfully brings to an end the most successful season the orchestra has had here in many years.

From NORTH AMERICAN

Address Philadelphia, Pa.

Date MAR 22 1910

BOSTON ORCHESTRA CLOSES SEASON HERE

Marcella Sembrich, Soloist, Warmly Welcomed at Academy.

SYMPHONY BY STRAUSS

Beethoven and Schumann Selections Also in the Opulent Program.

By H. T. Craven

A combination of attractions that included Marcella Sembrich and a musical program that both in variety and interest has been surpassed by but few concert offerings of the year drew an audience of capacity proportions last evening to the Academy of Music, where the Boston Symphony made its final appearance of the season.

The orchestral contributions were Beethoven's "Coriolanus" overture, the "Spring" symphony of Schumann and Richard Strauss' "Symphonia Domestica," selections surely representative of strikingly contrasting schools of music. Mme. Sembrich appeared twice, and sang both with the orchestra and with a piano accompaniment. The occasion marked her only visit here this year.

The Polish diva, who, until the current season, has been the mainstay of the Metropolitan Company in the field of coloratura opera, was cordially welcomed, and appreciation of her efforts was liberal and most friendly. Harsh as it may seem to describe the singing of a once well-nigh peerless artist as "efforts," no other term can adequately depict her contribution to the concert. Mme. Sembrich's exquisite technique has lost none of its perfections. The husks and shell of a once lovely soprano, in fact, one of the memorable voices in the chronicle of music, are present today, but the luster, the sparkle and the shimmering radiance of tone have departed.

Excellent Lieder Songs.

It was moreover manifest labor for Mme. Sembrich to cope with her first two selections last evening. These were the recitative "Giunse al fin il momento" and the aria "Deh Vieni," from Mozart's "The Marriage of Figaro," and an interesting and melodious air, "Singt dem Goettlichen Propheten," from Graun's forgotten work, "Der Tod Jesus." Far better results were achieved in the songs with piano accompaniment, which composed the final number of the concert.

Veteran artist though she be, there is still no necessity for Mme. Sembrich to resign from the province of lieder, in which her reign has been long and undisputed. She offered last night Brahms' "Die Nactigall," Schumann's "Widmung," Fiedler's "Wiegenlied," a charming lullaby, which was repeated as an encore, and Richard Strauss' "Staendehen." In such environment the demand for extraordinary vocal power is less exigent, and Mme. Sembrich's mastery of the subtleties of ballad or lieder singing is sufficient compensation for even the limitation on her resources that time has imposed.

Play Strauss' Symphony.

The "Symphonia Domestica," which has not been heard here since the Philadelphia Orchestra gave it six years ago, exhibits the genius of Richard Strauss in its most poetic and inspired vein—a composition pre-eminently superior to a whole wilderness of "Elektras." This deeply fascinating and tremendously difficult essay in "program music" revealed the resources of the Boston Orchestra in their finest estate and the executive mastery of Conductor Fiedler at its best.

There was a sympathetic and appealing interpretation of the Schumann symphony, a veritable garden of spontaneous melody, and a dignified reading of the Coriolanus overture. The latter was the opening number of a musical evening op-[illegible] with interest.

From EVE. TELEGRAPH

Address Philadelphia, Pa.

Date

THE WORLD of MUSIC

The Waning Season—Opera and Orchestral Concerts Over—Some Events of the Near Future—The Operatic Society.

WITH tonight's "gala bill" that represents an operatic concert, the second season of the Philadelphia Opera House will end. That of the Academy has already finished. The only opera in prospect is "The Bohemian Girl," to be produced by the Operatic Society. Monday last's Boston Symphony concert concluded the busy orchestral year to which our own Philadelphia Orchestra, the New York Symphony and the Philharmonic contributed. For the future of a waning season several musical

PRESS
Philadelphia, Pa.
MAR 22 1910

BOSTON SYMPHONY FIFTH CONCER

Strauss' "Domestica" and Schumann's "Spring," in B Flat Major, the Symphonies.

SEMBRICH THE SOLOIST

Beethoven—Overture to Collin's Tragedy "Coriolanus," Op. 62.
Schumann—Symphony in B flat major, No. 1, Op. 38.
Mozart—(a) Recitative, "Giunse al fin il momento" and Aria, "Deh vieni," from "Le Nozze di Figaro," Act IV, Scene 10.
Graun—(b) Air, "Singt dem gottlichen Propheten," from "Der Tod Jesu."
Richard Strauss—Symphonia Domestica
Songs with Piano:—
(a) Brahms.....Die Nichtigall," "Widmung,"
(b) Schuman.....Wiegenlied,"
(c) Fiedler.....Standchen"
(d) R. Strauss.....

The fifth and last of the Boston Symphony concerts was given at the Academy of Music last evening. It was likewise the best of the five, both in the orchestra's own contribution, and in that the soloist was Mme. Marcella Sembrich, who was heard here for the first time this season. The attendance was also the largest to which the Boston Symphony played this year.

The most important of the orchestral numbers of the concert was the Strauss "Symphonie Domestica," a composition which the Boston Symphony gave here three years ago, but which was first heard in Philadelphia by our own orchestra under Fritz Scheel, in February, 1905, the first actual reading of the Strauss composition in this country, and only two months after it was first given in Berlin, with Dr. Strauss as conductor.

The "Symphonia Domestica" has called out more discussion than any other composition of its character, and even after a life of more than six years, the critics are just as critical, and the admirers just as enthusiastic. Dr. Strauss is no doubt justified in doing what he pleases with any musical ideas that may go floating through his fertile brain, and it is easily admitted that no modern thinking apparatus is filled more fully with the quaint, the weird and the unusual in music—and the public only rightful may judge whether the impression conveyed is to the life.

Audiences who have studied Strauss this Winter in his "Elektra," with its grunts and groans and grewsome discords, have somewhat changed their opinion at again hearing this symphony with its mild and mellow musical imitations of Papa Strauss, Mama Strauss and the baby. The oddly contrived sounds representative of the baby's bath, with the more intricate tonal delineation of the parents in a wordy combat, contrast Strauss' music in his symphony and probably justifies their giving to the music world as a bit of patriotism on the part of the composer, as showing the light and airy, although at times squeamish, domestic life in the Fatherland.

Fielder's Reading of Strauss.

The symphony is divided into four movements which are joined in one. Mr. Fielder has not varied his reading of the symphony to any material extent in three years. It is such an individual composition that a director must give it an individual reading with each performance. He brought out the full, flowing style of the composition in the introduction, which presents the three themes—that of father, mother and child. The guy chatter of the scherzo was played with splendid spirit and the cradle song was a sweet, flowing melody of the most penetrating character.

The love scene of the Adagio movement breathed of the true passion, but in the merry dispute of the final portion Mr. Fiedler and the orchestra was at its best. He showed Strauss in anything but an enviable light in the high pitch of the quarrel scene, excused only by those who fully appreciate the high but not serious temper of the Teuton. But this musically passionate outburst was but for brief, to early dwindle away to the joyous conclusion. If not the best, it was at least the most interesting thing that Mr. Fiedler has given his Philadelphia admirers this season.

Brilliant Reading of Schumann.

The opening number of the program was Beethoven's brilliant overture "Coriolanus," which was played in splendid style by the orchestra. This was followed by Schumann's Symphony in B-flat Major, No. 1. Fiedler has Schumann's style thoroughly in his grasp, and conducted all four of the movements with such sympathy and respect for the composer's intent as to command the warmest praise. The scherzo number was especially well read, and the treatment of the trio was as dainty and continent in color as to arouse the audience to great enthusiasm.

Between the Schumann number and the "Domestic Symphony" Sembrich sang two numbers, the first a recitative and aria from "Le Nozze di Figaro" and the second an aria from Graun's "Der Tod Jesu," entitled "Singt dem gottlichen Propheten." The singer was given a very warm reception when she first appeared, and the audience showed every evidence of thorough delight after both numbers. Her finished art will never be lost to her, having been acquired through such a long period before the public. That her voice has lost something of its former beauty was heard with regret, but that it is still an organ of delightful quality was particularly evident in her singing of the four short numbers with which she closed the concert. It was in such a number as Graun's that the lack of vocal power was most noticeable. Many of the audience present last night will remember what wonderful things in the way of brilliant execution used to lie in her power in a number like this, but last evening there was little more than a semblance of the former great Sembrich. The art was there, but the voice failed in those full, round tones which she once possessed, but which the hard work of years has hollowed out and only left a certain part of their former beauty. The short number by Brahms, Schumann, Fiedler and Strauss are still within her powers, and she was delightful in all of them, but particularly so in Conductor Fiedler's "Wiegenlied," which she repeated in response to the applause.

Music Notes

THE fifth and last concert of the season by the Boston Symphony Orchestra is to be given at the Academy of Music Monday evening, with Mme. Marcella Sembrich as soloist. This will be Mme. Sembrich's first appearance here with the Boston Orchestra, and the first time she has sung in Philadelphia since she bade farewell as an operatic prima donna, as Susanna, in Mozart's "The Marriage of Figaro," January 26, last year. Next Monday evening she will sing Susanna's aria, "Deh Vieni," from the last act of that opera, and "Lo, the Heaven-Descended Prophet," from Graun's "Der Tod Jesu," a famous Passion oratorio of the eighteenth century. She is also scheduled to give four songs with piano, Brahms's "The Nightingale," Schumann's "Widmung," Max Fiedler's "Crandle Song," and Richard Strauss's "Serenade." The orchestral part of the program also will be unusually attractive, beginning with Beethoven's overture, "Coriolanus," followed by Schubert's "Spring" symphony in B-flat major, No. 1. The great work of the evening, however, will be Richard Strauss's "Symphonia Domestica," which was played here three years ago this month by the Boston Orchestra, under Dr. Muck.

PRESS
Philadelphia, Pa.
MAR 27 1910

THE MUSICAL SEASON.

The musical season, just closed, is in many ways the most remarkable in our history. Second only to New York in the number of operatic performances given, Philadelphia stands well to the fore in the presentation of all classes of music, instrumental and vocal. Music is apparently more appreciated in this city than in any other in the country. It is patronized here for the love of it, the social function entering into its consideration only in a minor degree. Close to one hundred performances were given in one opera house and twenty-five in the other, not to speak of the opera performances by less important traveling companies, and by our own Operatic Society.

Philadelphia's own Symphony Orchestra has had the most prosperous season of the ten since its organization, and its inauguration of a series of popular concerts has afforded pleasure to many thousands. Aside from our own orchestra, under Pohlig, Philadelphians have had the privilege of studying the instrumental work of the organizations under Fiedler, Mahler and Damrosch. The fine choral and oratorio societies of this city, of which we have more than any other city of the country, have had their usual active season, with some concerts still in reserve.

Altogether Philadelphia is holding a proud position in music and it has contributed considerably more than its share of the great artists who have helped to make the season just closing in America a distinctly notable one. Of the stars of this country who figured prominently in both the big operatic companies—Garden, Farrar, Homer, Hinckley and Scott—are now or were formerly residents of Philadelphia.

Thus Philadelphia is not alone the city where grand opera is patronized most liberally, but it is really the only city in the country from which the big opera companies have been able to secure talent which they recognize is of a character worthy to be placed on the same high level with the great artists of Italy, Germany and France.

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date MAR 22 1910

BOSTON SYMPHONY ORCHESTR

Schumann and Strauss, With Mme. Sembrich Between.

PROGRAMME.

Overture, "Coriolanus".....Beethoven
Symphony, No. 1, B flat.....Schumann
Arias with Orchestra:
"Deh Vieni".....Mozart
"Sigt dem Gottlichen Propheten".....Graun
Sinfonia Domestica.....R. Strauss
Sons with piano:
"Die Nachtigall".....Brahms
"Widmung".....Schumann
"Wiegenlied".....Fiedler
"Standchen".....Strauss
Soloist, Marcella Sembrich.
Max Fiedler, Conductor.

A dignified presentation of the noble "Coriolanus" overture opened the Boston Symphony Orchestra's last concert of the season at the Academy of Music last evening, under the direction of Max Fiedler. The experimental orchestration of Schumann's first symphony is at a disadvantage in immediate contrast with this lucid masterpiece, but it was admirably played. Its fresh charm, its sense of the joy of spring was conveyed with great animation, and its lyrical quality rightly felt. Almost the earliest, it is one of the most constantly delightful of Schumann's orchestral works.

There is a much longer gap between Schumann and Strauss, but this was partly bridged [illegible]

two arias, which, with her subsequent songs, furnished the popular features of of the programme, though the "Simponic Domestica" was the important conducting of the orchestra.

Strauss has carried his methods of composition several grades onward since he wrote this fantastic programme symphony, which had its first performance here by the Philadelphia Orchestra under Fritz Scheel—practically the first in America—just five years ago. It had been well advertised and was much debated: it then dropped out of consideration. The lapse of time, while it has brought acceptance for much of this composer's work, has not deepened conviction in this particular manifestation of his inventiveness, and the impression it made last night was much as before, of a pretentiousness of expression beyond the value of the thing expressed. It discourses at great length, with passages of great beauty and many distracting discords or seeming trivialities, and with a final effect of perplexed unrest. But the long slow movement in the middle is lovely music, pure in melodic feeling and deep and rich in color. It was superbly played. The whole work, indeed, was given its utmost value, and no one of its bizarre exactions was neglected. If the last effect was of uncontrolled madness, which made "Til Eulenspielge" seem sane, one could feel sure that the composer's desire had been fulfilled. It was worth while to hear the symphony again, and its execution was in all respects deserving of the warmest applause.

Madame Sembrich's selection of an aria from Graun's forgotten oratorio, or "Passion," "Der Tod Jesu," suggested a reference to the season, but it is merely a bravura aria in the Handel manner and displayed the singer's clear and fluent delivery better than Susanna's dull scene from the "Nozze di Figaro." The singer gave her audience the most pleasure when she came upon the stage after the orchestra had left it and, standing by the piano, sang, with the clarity and diction and purity of tone, the perfect style and impeccable taste that are always hers, a group of varied modern songs. The Schumann was perhaps the best of these, but the singer's art was very delicately shown in Mr. Fiedler's charming song, which the audience redemanded, the singer bringing the composer forward to acknowledge the applause with her. The Strauss, again, was beautifully delivered and left a more satisfying impression of that composer than the big symphony. The audience would have been glad to keep Madame Sembrich at the piano indfinitely, and her fine art and her gracious personality leave a grateful memory about the last orchestra concert of the season.

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date [illegible] 1910

SOCIETY AT WASHINGTON

Mrs. Taft Attends Final Concert of Boston Symphony Orchestra.

[SPECIAL TELEGRAM TO PUBLIC LEDGER.]

WASHINGTON, March 22.—Mrs. Taft occupied her usual box at the last concert of the season by the Boston Symphony Orchestra this afternoon in the National Theatre. The soloist was Willy Hess, violinist. In Mrs. Taft's box were Mrs. Robert Shaw Oliver, Mrs. Beekman Winthrop, Miss Lydia Biddle and Mrs. Moore. Mrs. Leiter, who had as her guests the British Ambassador and Mrs. Bryce, Mrs. C. A. Williams and Mrs. Calderon Carlisle were other boxholders entertaining friends.

The Secretary of the Interior and Mrs. Ballinger gave another large dinner party this evening. In the company were the French Ambassador and Mme. Jusserand, the British Ambassador and Mrs. Bryce, the Attorney General and Mrs. Wickersham, the Postmaster General, the Assistant Secretary of War and Mrs. Oliver and the Solicitor General and Mrs. Bowers.

The Japanese Ambassador and Baroness Uchida entertained a dinner company of 18 this evening, the Chinese Minister and Madame Chang being the guests of honor.

The Military Attache of the French Embassy and Countess de Chambrun have returned from a six weeks' trip to Mexico.

The Military Attache of the German Embassy and Frau Livius have gone to New York to sail next week for Europe.

EVE. TELEGRAPH
Philadelphia, Pa.
MAR 22 1910

SEMBRICH WITH BOSTONIANS

Coloratura Diva Sings Several Solos at Final Symphony Concert.

A representative gathering of music lovers filled the Academy of Music last night to greet Madame Sembrich and hear the Boston Symphony Orchestra's fifth and last concert of its Philadelphia series for this season. The programme presented was of unusual interest, beginning with Beethoven's overture to "Coriolanus"—a nobly conceived and executed treatment of a noble theme; Schumann's first symphony in B-flat major, next in order, was followed by a double number for Madame Sembrich, consisting of a recitative and aria for Susanna from Mozart's "Figaro" and the aria "Singt dem Gottlichen Propheten," or, as it is known in the translation, "Lo! The heaven descended Prophet," from Graun's Passion Oratorio." Richard Strauss' "Symphonia Domestica" and a group of four songs by Brahms, Schumann, Fiedler and Strauss completed the evening's list.

The "Coriolanus" overture is really a tragic character sketch in music, and Mr. Fiedler's reading conveyed its full force. Although the Schumann symphony, which was one of the composer's earlier works, suffers somewhat by being placed in juxtaposition with the fully ripened art of the "Coriolanus" overture, its manifold excellences and passages of rare beauty were ably enunciated by the orchestra, which played with its wonted unanimity of intelligence and skill.

The Mozart aria is in itself a trifle dull and uninteresting, but the number from the Graun Passion Music is exactly the reverse, and Madame Sembrich sang it with exquisite taste and mastery of appreciation. It is unfortunately one of the least known oratorios, and though it has been occasionally rendered in America, it is hardly more than a name, and to many not even that. The work displays a curious blending of Italian influences with the German groundwork. The only thing to be regretted about last night's performance of the aria is that Madame Sembrich did not sing all of it. Of the songs, all of which she sang superbly, Fiedler's "Wiegenlied," perhaps, gave the keenest pleasure, and this she graciously repeated, summoning the composer forward to acknowledge the applause with her. After the Strauss song the audience was so demonstrative and so loath to depart, that she sang three encores. Even if she possessed but a mediocre voice, Madame Sembrich's consummate art and technical skill would captivate her hearers. Her magnetic personality alone exerts a powerful attraction, and there is always evident in her audiences a feeling of genuine affection toward her.

The "Symphonia Domestica," which has not been heard in Philadelphia for five years or more, was excellently interpreted, losing neither any of its bizarrerie nor its element of scattered melodic beauty in the rendering. It is not, however, as interesting as Strauss' later works.

The First Established and Most Complete Newspaper Cutting Bureau in the World
From
Address
Date MAR 22 1910

BOSTON SYMPHONY AT ACADEMY

The closing concert of the Boston Symphony Orchestra took place last evening at the Academy of Music. A brilliant assemblage filled the immense auditorium from orchestra to amphitheatre, attracted, no doubt by the re-appearance of Mme. Marcella Sembrich as soloist.

This was the diva's first appearance in Philadelphia since she bade farewell to the operatic stage as Susanna, in Mozart's "Le Nozze di Figaro," January 26, 1909.

Last night Mme. Sembrich recalled pleasant memories to her old-time admirers by singing Susanna's aria, "Deh vieni," from the closing act of "Figaro." She also sang an aria from Graun's "Der Tod Jesu"—"Singt dem gottlichen Propheten," and four songs, with piano accompaniment, "Die Nachtigall" (Brahms), "Widmung" (Schaumann), "Wegenlied" (Fiedler), and Strauss's "Standchen."

Mme. Sembrich still sings creditably for a woman of her age (she is over sixty), but, of course, her best days have passed.

The Boston Symphony Orchestra, which is composed of ninety-eight talented musicians, opened the programme with the overture to Collin's tragedy, "Coriolanus," written by Beethoven, and followed with Schumann's Spring Symphony in B-flat major, with that perfection of ensemble that has resulted from the training of the conductor, Max Fiedler.

The Boston Symphony Orchestra will open its next season at the Academy of Music on Monday evening, November 7, 1910, at 8.15. A series of five concerts will be given, as in past seasons. The dates of the following four are: December 5, 1910; January 9, February 20, and March 20, 1911.

Since Mahler has taken charge of the New York Philharmonic it surpasses the Boston Orchestra. Mr. Fiedler lacks Mahler's ability. He is too mechanical. It is said that this is his last season with the organization.

From INQUIRER

Address Philadelphia, Pa.

Date

BOSTON ORCHESTRA

Heard for the Last Time This Season at the Academy Last Night

The Boston Orchestra was heard by a large and enthusiastic audience in its last concert for the season at the Academy of Music last evening, when the extraordinary program which had been prepared for the occasion included Beethoven's "Coriolanus" overture, Schumann's "Spring" symphony, Richard Strauss' "Sinfonia Domestica" and songs with orchestra and piano by Mme. Sembrich.

This may be thought a somewhat formidable arrangement, but it proved more interesting than might be supposed. Schumann's "Spring" symphony is a composition of great melodic beauty and poetic charm, to which the "Domestica" affair was in striking and effective contrast. Both were brilliantly played, with knowledge and eloquence and power and a signal technical efficiency which imparted a measure of interest even to the Strauss conglomeration of commonplace themes and ingeniously contrived cacophonies. Mme. Sembrich, the assisting artist of the occasion, sang with her accustomed art the "Deh Vieni" aria from the "Marriage of Figaro," and an aria from Graun's "Tod Jesu," to the accompaniment of the orchestra and a group of songs to the piano.

It may be of interest to recall in this connection that the "Sinfonia Domestica" was performed, and well performed, for the first time in Philadelphia on February 10-11, 1905, by the Philadelphia Orchestra under the direction of the late Fritz Scheel, and that this performance was really the first adequate interpretation of this excessively difficult work in America, as that given by the Wetzler Orchestra in New York under the composer's own direction on March 21, 1904, was notoriously inadequate. Indeed, the orchestra actually broke down.

In this, as in so many other things, Philadelphia led the way.

From HERALD

Address Washington, D. C.

Date MAR 23 1910

IN THE SOCIAL WORLD

Distinguished Audience at Symphony Concert.

BALLINGERS HOSTS AT DINNER

Secretary of Interior and Wife Entertain Company at Rauscher's. Mrs. Longworth to Attend Funeral of Her Grandfather, Mr. George Cabot Lee—Social Notes.

Mrs. Taft, accompanied by her sister, Mrs. Louis More, attended the concert of the Boston Symphony Orchestra yesterday afternoon. They had with them in the Presidential box Mrs. Beekman Winthrop, wife of the Assistant Secretary of the Navy; Mrs. Oliver, wife of the Assistant Secretary of War, and Miss Biddle.

Mrs. Leiter had in her box the British Ambassador and Mrs. James Bryce and Dr. and Mrs. Buckner M. Randolph. Mrs. C. A. Williams had with her in her box the German Ambassador and his daughter, the Countess von Bernstorff, and Mrs. Calderon Carlisle had with her her daughter, Miss Mary Carlisle, and her daughter-in-law, Mrs. Mandeville Carlisle, and Mrs. Walter Andrews.

Others in the audience were the Norwegian Minister and Mme. Gude, and their daughter, Miss Gude; Baroness Preuschen, Mrs. Hennen Jennings, Mrs. Thomas H. Carter, Senator and Mrs. Dixon, Rear Admiral and Mrs. Clover, Mrs. Edson Bradley, Miss Horsey, Miss Moyt, Miss von Stumm, Mr. von Stumm, and Mr. Horstmann, Mr. and Mrs. Crowinshield, Dr. and Mrs. Chatard, Mrs. Archibald Hopkins, Miss Hopkins, Mr. and Mrs. T. T. Gaff, Dr. and Mrs. McKim, the Misses Randolph, Mrs. Clarence Wilson, Mr. Siebert, Miss Siebert, Mr. John Cabot Lodge, and Mrs. Livingston Hunt.

From TIMES

Address Washington, D. C.

Date

Concert Attended By Fashionable Audience.

The concert of the Boston Symphony Orchestra yesterday afternoon at the New National Theater was attended by a large and fashionable audience.

Mrs. Taft, who occupied the Presidential box, had in her party her sister, Mrs. Louis More; Mrs. Beekman Winthrop, wife of the Assistant Secretary of the Navy; Mrs. Robert Shaw Oliver, wife of the Assistant Secretary of War, and Miss Lydia Biddle.

The British Ambassador and Mrs. Bryce and Mrs. Buckner Randolph were the guests of Mrs. L. Z. Leiter in her box. Mrs. C. A. Williams had as her guests, Mrs. Frederick Keep, Miss Boardman, Mrs. Robert Hitt, and Countes Luise Alexandra von Bernstorff.

Others occupying boxes were Mr. and Mrs. Lisner, Mrs. Calderon Carlisle, Mrs. I. T. Mann, and Mr. and Mrs. Ten Eyck Wendell.

Among those in the house were the Minister from the Netherlands and Mme. Loudon, the Naval Attache of the Austro-Hungarian Embassy and Baroness von Preuschen.

Mrs. Robert Owen, Mrs. Thomas Carter, Mrs. Dolliver, Senator and Mrs. Dick, the Misses Kean, the Misses Harlan, Mrs. James Harlan, Mr. and Mrs. Gordon Cumming, Dr. and Mrs. Chatard, Mrs. Archibald Hopkins, Miss Hopkins, Mrs. Clarence Wilson, Mrs. Randolph McKim, Miss Gilmore, Miss Siebert, Mrs. Jack Story, Mrs. George Howard, Mrs. Edward Mitchell, the Viscountess de Sibour, Mrs. Hennen Jennings, Miss Foraker, Mrs. Richardson Clover, Mrs. Edson Bradley, Mrs. Henry M. Hoyt, Miss Constance Hoyt, Fraulein von Stumm, Miss Hagner, Mrs. Francis Crowninshield, Mr. and Mrs. Thomas Gaff, Mrs. Charles P. Stone, Mrs. Charles Fairfax, Mrs. Wallach, Justice White, Mrs. Lloyd W. Bowers, Mr. and Mrs. Laurence Townsend, Miss Ethel Robeson, Mrs. Herbert Parsons, Mrs. John Hay, and Mrs. Nicholas Anderson.

From TIMES

Address Washington, D. C.

Date

HESS TO BE SOLOIST FOR FINAL CONCERT

Boston Symphony Orchestra Will Make Last Appearance.

The last Boston Symphony Orchestra concert of the season will be given in the New National Theater on Tuesday afternoon at 4:30 o'clock.

The soloist will be Willy Hess. It has been several years since Mr. Hess has appeared here as soloist with the orchestra, but the impression he made previously is not worn away. He will play the "Third Concerto," by Max Bruch. This is not nearly so well known as the concerto in G minor, or the "Scotch Fantasia," by the same composer, and, in fact, Mr. Hess has been mainly instrumental in introducing it in Europe and this country.

The symphony will be "Schumann Major" in B flat, No. 1, commonly known as the "Spring" symphony. This was written at the most happy period of Schumann's life, just after his marriage to Clara Wieck.

The concert will begin with Beethoven's magnificent "Coriolanus" overature and end with Berlioz's brilliant overture "Benvenuto Cellini."

From HERALD

Address Washington, D. C.

Date MAR 2 1910

LAST CONCERT GIVEN

Boston Symphony Orchestra Greeted with Applause.

APPEARANCE OF WILLY HESS

Violinist's Playing Distinguished by Finished Technique and Poetic Expression—Schumann's Symphony in B Flat Major by Orchestra Enthusiastically Commended.

The fifth and last concert of the season by the Boston Symphony Orchestra at National Theater yesterday afternoon brought out the banner audience of the year, the house being filled with persons well known in official, social, and musical life of Washington.

So much has already been said about this organization in a critical way as to make it well-nigh impossible to construct any new phrases descriptive of its work. Those qualities which called forth glowing commendations in the past are still present, and seem to be potent in adding to a prestige which has grown steadily for more than a quarter of a century. The reputation of the present conductor, Max Fiedler, has also been of steady growth.

Has Finished Technique.

Turning to the programme of yesterday, the most notable feature was the appearance of Mr. Willy Hess, the concert master, who rendered Bruch's Concerto No. 3, for violin and orchestra. His playing is distinguished by a finished technique and poetic expression, the beautiful singing tone which characterizes the work of all great violinists being much in evidenced. His whole interpretation was delightful and he was repeatedly recalled.

The chief number given by the orchestra was Schumann's Symphony in B flat major, No. 1, a famous composition, typifying the human feeling upon the approach of spring. It was splendidly rendered and enthusiastically commended. The programme follows:

Overture to Collin's Tragedy, "Coriolanus," Op. 62.....Beethoven

Symphony in B-flat major, No. 1, Op. 38—Schumann

I. Andante un poco maestoso; Allegro molto vivace.

II. Larghetto.

III. Scherzo: Molto vivace. Trio I: Molto piu vivace. Trio II.

IV. Allegro animato e grazioso.

Concerto No. 3, for violin and orchestra, Op. 58 Bruch

I. Allegro energico.

II. Adagio.

III. Finale: Allegro molto.

Overture to the opera "Benvenuto Cellini," Op. 23.....Berlioz

Soloist.....Mr. Willy Hess

From EVE. STAR

Address Washington, D. C.

Date

Mrs. Taft attended the Boston Symphony concert yesterday and had in the box with her Mrs. More, Mrs. Beekman Winthrop, Mrs. Oliver and Miss Biddle. Mrs. Charles A. Williams had with her the German ambassador, Countess Luise Alexandra Bernstorff, Mrs. Hitt and Miss Boardman. Mrs. Leiter in the adjoining box had the British ambassador and Mrs. Bryce and Mrs. Buckner Randolph. Mrs. I. T. Mann had guests in her box, Mrs. Ten Eyck Wendell being in the party. Mrs. Caldron Carlisle had another and Mr. and Mrs. Lisner had Mrs. Wright and other guests.

In the audience were the Netherlands minister, Mrs. Harlan, Mrs. James Harlan, Misses Harlan, Mrs. Nathaniel Wilson, Mrs. Thomas Carter, Mrs. Dolliver, Senator and Mrs. Dick, the Misses Kean, Mrs. Frank B. Noyes, Mrs. A. C. Barney Mr. and Mrs. Gordon Cumming, Dr. and Mrs. Chatard, Mrs. Archibald Hopkins, Miss Hopkins, Mrs. Clarence Wilson, Mrs. Randolph McKim, Miss Gilmore, Miss Siebert, Mrs. Jack Story, Mrs. George Howard, Mrs. Edward Mitchell, the Viscountess de Sibour, Mrs. Hennen Jennings, Miss Jennings, Miss Foraker, Mrs. William Manning Irwin, Miss Irwin, Mrs. Richardson Clover, Mrs. Edson Bradley, Mrs. Henry M. Hoyt, Miss Constance Hoyt, Fraulein von Stumm, Miss Hagner, Mrs. Crowninshield, Mr. and Mrs. Thomas Gaff, Mrs. Charles P. Stone, Mrs. Cranford, Mrs. Charles Fairfax, Mrs. Wallach, Mr. Justice White, Mrs. Lloyd W. Bowers, Mr. and Mrs. Lawrence Townsend, Miss Ethel Robeson, Mrs. Herbert Parsons, Mrs. John Hay, Mrs. Nicholas Anderson, Mrs. Henry E. Davis, Miss Davis, Maj. Perri Stevens and Miss Marie Stevens.

From POST

Address Washington, D. C.

Date

National—Boston Symphony Orchestra.

The last Boston Symphony Orchestra concert of the season will be given in the National Tuesday afternoon at 4:30 o'clock, and to wind up his second season in this city Mr. Fiedler has arranged a program of unusual charm and richness. The soloist will be Willy Hess, of the orchestra, than whom there are very few greater violinists. It is now several years since Mr. Hess has appeared here as soloist with the orchestra, but the impression he made at former times is not worn off. He has chosen for his concerto the third by Max Bruch.

The symphony will be Schumann's in B-flat major, No. 1, commonly known as the "Spring" symphony. This was written at the most happy period of Schumann's life, just after his marriage to Clara Wieck.

The concert will begin with Beethoven's magnificent "Coriolanus" overture, and end with Berlioz's brilliant overture, "Benvenuto Cellini."

From TIMES

Address Washington, D. C.

BOSTON ORCHESTRA ENDS ENGAGEMENT

Concert Meister Willy Hess Plays Concerto on Violin.

The Boston Symphony Orchestra, Max Fiedler, conductor, played to an overflowing house yesterday afternoon at the New National Theater, the concert closing the orchestra's season in Washington.

Willy Hess, concertmeister of the organization, who came forward as soloist, played Max Bruch's third concerto for violin and orchestra with that purity of tone, breadth of treatment, feeling and poise which characterize the work of a thorough artist in the full maturity of his power.

Throughout a varied program the orchestra acquitted itself with that degree of excellence one expects in the work of America's oldest orchestral body. The symphony number, Schumann's entrancing work, B-flat major No. 1, was given with superb effect, its melodious tripping measures having as a striking contrast the characteristically dramatic overture to the opera "Benvenuto Celleni" (Hector Berlioz), which closed the program.

From POST

Address Washington, D. C.

Date

Boston Symphony Orchestra.

The last Boston Symphony Orchestra concert of the season will be given in the New National Theater Tuesday afternoon at 4:30 o'clock. Mr. Fiedler has arranged a program of unusual charm and richness. The soloist will be Mr. Willy Hess of the orchestra. It is now several years since Mr. Hess has appeared here as soloist with the orchestra. He has chosen for his concerto the third by Max Bruch. This is not nearly so well known as the concerto in G minor or the Scotch fantasia by the same composer, and, in fact, Mr. Hess has been mainly instrumental in introducing it in Europe and this country. It is winning steadily the popularity that is enjoyed by the other works.

The symphony will be Schumann's in B flat major, No. 1, commonly known as the "Spring" symphony. This was written at the most happy period of Schumann's life, just after his marriage to Clara Wieck, when the doubts and anxieties of the previous three or four years, caused chiefly by her father's opposition to the marriage, had disappeared.

January 25, 1841, his wife wrote as follows: "Today, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it the 'Spring Symphony.' * * * A spring poem gave him the first impulse toward composition."

The concert will begin with Beethoven's magnificent "Coriolanus" overture and end with Berlioz's brilliant

From HERALD

Address Washington, D. C.

Boston Symphony Orchestra.

The last Boston Symphony Orchestra concert of the season, Max Fielder, conductor, will be given in the New National Theater on Tuesday afternoon at 4:30 o'clock, and to wind up his second season in this city Mr. Fielder has arranged a programme of unusual charm and richness. The soloist will be Mr. Willy Hess, of the orchestra, than whom there are very few greater violinists in the world. He has chosen for his concerto the Third, by Max Bruch. This is not nearly so well known as the Concerto in G minor or the "Scotch Fantasia," by the same composer, and, in fact, Mr. Hess has been mainly instrumental in introducing it in Europe and this country.

The symphony will be Schumann's, in B flat major, No. 1, commonly known as the "Spring" symphony. The concert will begin with Beethoven's "Coriolanus" overture and end with Berlioz's overture, "Benvenuto Cellini."

From TIMES

Address Washington, D. C.

Date

LAST SYMPHONY CONCERT.

Boston Orchestra Attracts Record Audience to Hear Willy Hess.

The notable feature of the fifth and last concert of the season given by the Boston Symphony Orchestra at the National Theater yesterday afternoon was the Bruch concerto No. 3 for violin and orchestra, with Willy Hess, concertmaster of the orchestra, as the soloist. Mr. Hess has never been heard in Washington to greater advantage than in his interpretation of this brilliant composition. In all three movements the violinist displayed his wonderful technical proficiency and skill in phrasing, but it was in the second (adagio) that he gave admirable evidence of genuine and lofty feeling. The tender melody was brought out with rare effect, and the audience was most responsive, calling him back to the stage many times to bow his appreciation of the merited applause.

The closing symphony for the season was Schumann's, No. 1, in B flat, a composition which is somewhat lacking in its direct appeal to the auditor. One of the Beethoven symphonies would have been more gratefully received as the final musical treat of the season. The great genius of Bonn was represented on the program, however, by the overture to Collin's tragedy, "Coriolanus," which was given with splendid effect.

The program closed with another overture, that of Berlioz to the opera "Benvenuto Cellini," which was interpreted by Conductor Fiedler with much spirit and

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...om EVE. STAR
...ldress Washington, D. C.
...te MAR 25 1910

AMUSEMENTS.

Boston Symphony Concert.

Washington music lovers had their last chance of the season to hear the Boston Symphony Orchestra, at the National Theater, yesterday afternoon. In addition to the interpretation of Beethoven's overture to Collin's tragedy, "Coriolanus," Schumann's symphony in B flat major, No. 1, opus 38, and the overture to "Benvenuto Cellini," by Berlioz. Bruch's brilliant concerto, No. 3, for violin and orchestra, opus 58, was given, with Willy Hess, concert master for the orchestra, as the soloist. Mr. Hess' technique, phrasing and sympathetic interpretation won him an ovation. The orchestra was directed by Max Fiedler in his characteristic manner, and he, too, was the recipient of much applause.

BOSTON POST
JUNE 21, 1910

MAYOR SOLOIST AT POPS

Sings "Sweet Adeline" and Is Cheered by 2500

Twenty-five hundred people went wild with enthusiasm last night and made Symphony Hall fairly rock with applause when Mayor John F. Fitzgerald, in response to a concerted demand on the part of the audience, sang in a rich voice the song that has been inseparably linked with his political career, "Sweet Adeline."

HALL WAS PACKED

Never has Boston witnessed such a scene as took place at the Clover Club Pop night last evening.

The great hall, packed as it has not been before this season, became a pandemonium when the Mayor at last yielded to the urging of the audience and left his seat to walk toward the stage.

Then, as he turned and faced the hundreds who were applauding him, it became hushed in an instant. Not a sound filled the auditorium but the rich tones of the Mayor's voice. Not a soul in the audience moved as he rendered the first verse of the song; and when the chorus was reached, the Clover Club glee club joined in the harmony.

As the last note of the chorus died away, the enthusiasm of the audience broke forth anew. Amid billows of applause, the Mayor bowed his way off the stage, and returned to his seat. Few men indeed can boast of such an ovation as was accorded John F. Fitzgerald last night, for as a personal triumph it was unique.

Last evening was the first Clover Club night at the Pops, and an immense crowd was on hand to witness the innovation. The club is for the most part made up of Boston business men, among its members being William F. Fitzgerald, N. M. Cuniffe and James L. Martin. There are, however, among the number, several city officials, including City Treasurer Slattery. Practically every member of the organization was present last night, together with a host of friends of the club and regular Pop night patrons.

Orchestra Plays It

Mayor Fitzgerald arrived at Symphony Hall with Mrs. Fitzgerald and his two daughters shortly before 9 o'clock, and entered the auditorium so quietly that at the time he attracted little attention. The regular programme for the evening comprised selections from Strube, Balfe, Rubinstein and others, and it was nearly 10 o'clock before anything out of the ordinary occurred.

Suddenly the orchestra struck up, very softly, the prelude to "Sweet Adeline," and at the sound of the familiar strains the big audience shifted its attention entirely upon the Mayor. A change came over the house in a moment. The big crowd, which had an instant before been an ordinarily happy, chattering Pop night gathering, became stirred to action and enthusiasm; from every part of the house simultaneously came shouts and cheers, and the Mayor, glowing with pleasure, rose and bowed in acknowledgment of the tribute paid him.

Demand He Sing

But this did not suffice to appease the audience. The shouts began anew; from every side the Mayor was called upon to sing. The orchestra played the entire song through, and started once more upthe prelude, while the demands of the crowd grew more and more insistent. "We won't let the programme go on until you sing!" shouted a man near the Mayor's party, and the throng indorsed his ultimatum with hearty cheers.

Not until then did the Mayor make a move toward the stage. As he walked upon the platform, the walls rang with applause that was almost deafening. It broke out spontaneously everywhere, in a volume that Symphony Hall has never known in its history, and that might better be compared with the cheering section at a Harvard-Yale game.

Then came a quick contrast. As the Mayor faced the thousands and began to sing, waiters stopped in their tracks; every pair of eyes was directed upon the Mayor, and every person in the building leaned forward to listen.

Mayor Fitzgerald has sung "Sweet Adeline" many times, but never with such effect as before the Clover Club and its friends last night. When he reached the chorus, the Clover Club glee club, which had massed behind him, took up the strain, their voices blending in perfect harmony. At the completion of the chorus, the Mayor bowed and left the stage, while the crowd let loose again.

Made Him Sing

The members of the glee club who took part in the chorus with Mayor Fitzgerald were led by Professor O'Shea. Among the number were William L. Hackett, Francis Weld, Frank O'Connor, William Flannigan, Frank Rogers, James Morrison, Thomas Hackett, Thomas O'Day and Thomas Hamlin.

"I couldn't help it," said Mayor Fitzgerald, after the performance. "They wouldn't let me off. I don't mind singing before a small crowd, but giving a solo before 2500 people is a new experience for me.

"They just yelled till I had to sing. I sang one verse and the chorus, and then they went on with the rest of the programme. I didn't intend to sing; they just made me do it."

BLANK PAGE

BLANK PAGE

North-American
Philadelphia
Oct 10, 1909

ACADEMY OF MUSIC
SEASON 1909-1910

Boston Symphony Orchestra

(98 Musicians)
Mr. MAX FIEDLER, Conductor.

Monday Evenings, Nov. 8, Dec. 6, Jan. 10, March 21.
Wednesday Evening, Feb. 23.
Soloists:
SEMBRICH, SCHUMANN-HEINK
RACHMANINOFF, ELMAN

Season sale opens Saturday morning, October 16, at Heppes' Piano Rooms, 1119 Chestnut street. Mail applications must be accompanied with cheques to order of Miss H. Harris.
Prices $7, $5, $3.50.
Boxes $75, $63, $42

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Date Oct 11, 1909

ACADEMY OF MUSIC
Season 1909-1910.

Boston Symphony Orchestra
Mr. Max Fiedler Conductor.

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21.
Wednesday Eve'g, Feb. 23.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
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Newspaper Cutting Bureau in the World
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Date Oct 13, 1909

ACADEMY O MUSIC
Season 1909-1910.

Boston Symphony Orchestra
Mr. Max Fiedler Conductor.

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21.
Wednesday Eve'g, Feb. 23.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
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Prices, $7, $5, $3.50. Boxes, $75, $63, $42.

NORTH AMERICAN
Philadelphia, Pa.
OCT 15

ACADEMY OF MUSIC
Season 1909-1910.

Boston Symphony Orchestra
Mr. Max Fiedler Conductor.

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21.
Wednesday Eve'g, Feb. 23.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season sale Saturday, Oct. 16, at Heppes' Piano Rooms, 1119 Chestnut st.
Prices, $7, $5, $3.50. Boxes, $75, $63, $42.

From NORTH AMERICAN
Address Philadelphia, Pa.
Date OCT 16 1909

AMUSEMENTS
ACADEMY OF MUSIC
Season 1909-1910

BOSTON SYMPHONY ORCHESTRA
(98 Musicians)
Mr. MAX FIEDLER, Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21
Wednesday Evening, Feb. 23.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
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NORTH AMERICAN
Philadelphia, Pa.
OCT 17 19

AMUSEMENTS
ACADEMY OF MUSIC
Season 1909-1910

BOSTON SYMPHONY ORCHESTRA
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NORTH AMERICAN
Philadelphia, Pa.
OCT 18 1909

ACADEMY OF MUSIC
Season 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21.
Wednesday Evg., Feb. 23
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NORTH AMERICAN
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OCT 18 1909

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Season 1909-1910

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NORTH AMERICAN
Philadelphia, Pa.
OCT 2

ACADEMY OF MUS
Season 1909-1910

BOSTON SYMPHON ORCHESTRA
(98 Musicians)
Mr. MAX FIEDLER, Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21 Wednesday Evening, Feb. 23.
Soloists: SEMBRICH, SCHUMANN-HEIN RACHMANINOFF, ELMAN
Season tickets now selling at Heppes' Pia Rooms, 1119 Chestnut street.
Prices, $7, $5, $3.50. Boxes, $75 $63.

NORTH AMERICAN
Philadelphia, Pa.

Boston Symphony Orchestra
MAX FIEDLER Conductor

MON. NOV. 8 AT 8.15.
Soloist:
Serge Rachmaninoff, Pianist
(First app. in Phila.)
Program — Bantock's overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss' Tone Poem "Don Juan."
Reserved seats at Heppes' Piano Rooms, 1119 Chestnut street. $2, $1.50, $1, 75 cts. Amphitheater, 25 cts.

From NORTH AMERICAN
Address Philadelphia, Pa.
Date OCT 22

AMUSEMENTS
ACADEMY OF MUSIC
Season 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21.
Wednesday Evg., Feb. 23
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
Seats now selling at Heppes' Piano Rooms, 1119 Chestnut St. Prices, $7, $5, $3.50. Boxes, $75, $63, $42.

HORTICULTURAL HALL,
Sat. Aft. at 2.30. Evg. at 8.30, Oct. 23.
ONLY APPEARANCE OF

NORTH AMERICAN
Philadelphia, Pa.
NOV 3 - 19

Boston Symphony Orchestra
MAX FIEDLER Conductor

TONIGHT AT 8.15.
Soloist:
Serge Rachmaninoff, Pianist.
(First app. in Phila.)
Program — Bantock's overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss' Tone Poem "Don Juan."
Reserved seats at Heppes' Piano Rooms, 1119 Chestnut street. $2, $1.50, $1, 75 cts. Amphitheater, 25 cts.

NORTH AMERICAN
Philadelphia, Pa.
NOV 6 190

Boston Symphony Orchestra
MAX FIEDLER Conductor

MON., NOV. 8 AT 8.15.
Soloist:
Serge Rachmaninoff, Pianist.
(First app. in Phila.)
Program — Bantock's overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss' Tone Poem "Don Juan."
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NORTH AMERICAN
Philadelphia, Pa.
NOV 7

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

Soloist, SERGE RACHMANINOFF, Pianist.
(First appearance here.)
Program—Granville Bantock's Overture, "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony, No. 5, in E minor; Rachmaninoff's Second Concerto for pianoforte and orchestra; Richard Strauss' tone poem, "Don Juan."
Tickets at Heppes' piano rooms, 1119 Chestnut street, $2, $1.50, $1, 75c. Amphitheater 25c

[illegible] Applauds Soloist and

NORTH AMERICAN
Philadelphia, Pa.
NOV 8 19

ACADEMY OF MUSIC

Boston Symphony Orchestra
MAX FIEDLER, Conductor.

This Evening, Nov. 8, at 8.15.
Soloist,
Serge Rachmaninoff, Pianist.
(First app. in Phila.)
Program — Bantock's Overture "Pierrot of the Minute"; Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pianoforte; Richard Strauss' Tone Poem, "Don Juan."
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ACADEMY OF MUSIC.

NORTH AMERICAN
Philadelphia, Pa.
NOV 9 19

BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor

Academy of Music
Mon. evg., Dec. 6, at 8.15.
Soloist
Schumann-HEINK

Reserved Seats at Heppes' Piano Rooms, 1119 Chestnut street. $2.00, $1.50, $1.00, 75c.
Amphitheater, 25c.

[illegible] of Richard Strauss tone poem, "Don Juan," which was the concluding number on the program.

M. Rachmaninoff is still in his thirties and is a youthful-looking artist of earnest, scholarly demeanor, and absolutely without pose. He was rather amusingly particular about the height of his piano stool when he first entered, and remedied the difficulty by sitting on some music that must have raised him, perhaps, an inch higher than before. There was, however, no hint of affection in this behavior.

Without being a work of thrilling inspiration, this Second Concerto is a decidedly interesting composition, rich in melodic thematic material and endowed with the spirit of rather somber romance that is commonly associated with Russian music. The adagio contained passages of melting loveliness, and was played by the composer with sympathetic appreciation of its content.

M. Rachmaninoff is a pianist of commandingly reassuring technique and a fine sincerity and certainty of method. To the ranks of emotional pianists he assuredly does not belong. His art is too sure and sound for any such alliance. There was a splendid vigor that suggested ample reserve power in his handling of spirited last movement of his concerto.

Throughout last evening's program the modern note in music was strikingly emphasized. The concert opened with a graceful and dainty, but not especially consequential, number by Granville Bantock, a contemporary English composer, who used to be a conductor of musical comedy.

It was entitled "The Pierrot of the Minute" and is described as a "comedy overture," and was inspired by an odd dramatic fantasy by the talented and lamented young English poet, Ernest Dowson.

The interpretation of Tschaikowsky's Fifth Symphony, which followed, was a brilliant example of the resources of Mr. Fiedler's orchestra. This beautiful and impressive composition was read in a masterly fashion that rose to positive grandeur in the thrilling, triumphant finale. The audience applauded heartily and the whole orchestra exchanged courtesies by bowing.

The Strauss "Don Juan," suggested not by Mozart or De Molina's hero, but by the dramatic poem of Nicholas Lenau, brought a close to one of the most interesting concerts devoted exclusively to modern music that have been heard here in some time.

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Record
Philadelphia
Oct 10, 1909

ACADEMY OF MUSIC
Season 1909-10

Boston Symphony Orchestra

(98 Musicians.)

MR. MAX FIEDLER, Conductor.

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, March 21
Wednesday Evening, Feb. 23

Soloists:
Sembrich, Schumann-Heink,
Rachmaninoff, Elman

Season sale opens Saturday, October 16, at Heppe's Piano Rooms, 1119 Chestnut Street. Mail applications must be accompanied with cheques to order of Miss H. Harris.

Prices, $7, $5, $3.50
Boxes, $75, $63, $42

RECORD
Philadelphia, Pa.
OCT 15

ACADEMY OF MUSIC
Season 1909-1910.

Boston Symphony Orchestra
Mr. MAX FIEDLER Conductor.

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21. Wednesday Eve'ng, Feb. 23
Soloists: SEMBRICH, SCHUMAN-HEINK, RACHMANINOFF, ELMAN.
Season sale, Sat. Oct. 16, at Heppe's Piano Rms. 1119 Chestnut st. Prices, $7, $5, $3.50. Boxes, $75, $63, $42.

RECORD
Philadelphia, Pa.
OCT 16

AMUSEMENTS

ACADEMY OF MUSIC
Season 1909-1910

Boston Symphony Orchestra

(98 Musicians)

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RECORD
Philadelphia, Pa.
OCT 15 1909

ACADEMY OF MUSIC
Season 1909-1910.

Boston Symphony Orchestra
Mr. MAX FIEDLER Conductor.

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Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
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RECORD
Philadelphia, Pa.
OCT 16 1909

AMUSEMENTS

ACADEMY OF MUSIC
Season 1909-1910

Boston Symphony Orchestra

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RECORD
Philadelphia, Pa.
OCT 19 1909

AMUSEMENTS

ACADEMY OF MUSIC
Season 1909-10

Boston Symphony Orchestra
Mr. MAX FIEDLER Conductor

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Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
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Newspaper Cutting Bureau in the World

RECORD
Philadelphia, Pa.
OCT 21 1909

ACADEMY OF MUSIC
Season 1909-1910

Boston Symphony Orchestra

(98 Musicians)

Mr. MAX FIEDLER, Conductor

Monday Evenings, Nov. 8, Dec. 6, Jan. 10, Mar. 21. Wednesday Evening, Feb. 23
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
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Newspaper Cutting Bureau in the World

RECORD
Philadelphia, Pa.
OCT 21 1909

ACADEMY OF MUSIC

Boston Symphony Orchestra
MAX FIEDLER, Conductor.

This Evening at 8.15. Solo
Serge Rachmaninoff, Pianist
(First app. in Phila.)
Program—Bantock's Overture "Pierrot of the Minute;" Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Richard Strauss' Tone Poem, "Don Juan."

Reserved seats at Heppes' Piano Rooms, 1119 Chestnut st. $2, $1.50, $1, 75c. Amphitheatre, 25 cents

Newspaper Cutting Bureau in the World

RECORD
Philadelphia, Pa.
OCT 21 1909

1119 Chestnut st. Popular prices, Dec. and [illegible]

ACADEMY OF MUSIC
Season 1909-10

Boston Symphony Orchestra
Mr. MAX FIEDLER Conductor

Monday Evenings, Nov. 8, Dec. 6, Jan. 10, Mar. 21
Wednesday Eve'ng, Feb. 23
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
Seats now selling at Heppe's Piano Rooms, 1119 Chestnut st. Prices, $7, $5, $3.50. Boxes, $75, $63, $42.

RECORD
Philadelphia, Pa.
OCT 22 1909

Weber Piano used. S. BEARNS, 1020 Chestnut

ACADEMY OF MUSIC
TO-NIGHT AT 8.15
Soloist
SergeRachmaninoff, Pianist

Boston Symphony Orchestra
MAX FIEDLER
Conductor

(First app. in Phila.)
Programme--Bantock's Overture "Pierrot of the Minute." (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss's Tone poem, "Don Juan."

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Newspaper Cutting Bureau in the World

RECORD
Philadelphia, Pa.
OCT 19 1909

AMUSEMENTS

ACADEMY OF MUSIC
Season 1909-10

Boston Symphony Orchestra
Mr. MAX FIEDLER Conductor

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Newspaper Cutting Bureau in the World

RECORD
Philadelphia, Pa.
NOV 6

ACADEMY OF MUSIC
MON., NOV. 8
AT 8.15.
Soloist:
SergeRachmaninoff, Pianist
(First app. in Phila.)
Program—Bantock's Overture "Pierrot of the Minute," (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss' Tone Poem, "Don Juan."

Boston Symphony Orchestra
MAX FIEDLER
Conductor

Reserved seats at Heppes' Piano Rooms, 1119 Chestnut St. $2, $1.50, $1, 75 cents Amp., 25c.

RECORD
Philadelphia, Pa.
NOV 4 1909

ACADEMY OF MUSIC
MONDAY, NOV. 8th
Soloist
SergeRachmaninoff, Pianist

Boston Symphony Orchestra
MAX FIEDLER
Conductor

(First app. in Phila.)
Programme--Bantock's Overture "Pierrot of the Minute," (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss's Tone poem, "Don Juan."

Reserved seats at Heppes' Piano Rooms, 1119 Chestnut St. $2, $1.50, $1, 75 cents Amp., 25c.

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RECORD
Philadelphia, Pa.
NOV 8 1909

Boston Symphony Orchestra
MAX FIEDLER
Conductor

Academy of Music.
Mon. Eve., Dec. 6, 8.15
Soloist.
Schumann-Heink
Reserved seats at Heppes' Piano Rooms, 1119 Chestnut street, $2.00, $1.50, $1.00, 75c. Amphitheatre, 25c.

RECORD
Philadelphia, Pa.
NOV 7

ACADEMY OF MUSIC
Monday Evening, November 8, at 8.15

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Soloist, SERGE RACHMANINOFF, Pianist
(First Appearance Here.)

Programme:—Granville Bantock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5 in E minor; Rachmaninoff's Second Concerto for pianoforte and orchestra; Richard Strauss' Tone Poem "Don Juan."

Tickets at Heppes' Piano Rooms, 1119 Chestnut St., $2, $1.50, $1, 75cts. Ampitheatre, 25cts.

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Newspaper Cutting Bureau in the World
Evening Times
Philadelphia Pa
Oct 11, 1909

ACADEMY OF MUSIC
Season 1909-1910

Boston Symphony Orchestra

Mr. MAX FIEDLER Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21. Wednesday Eve'ng, Feb. 23
Soloists: SEMBRICH SCHUMANN-HEINK RACHMANINOFF ELMAN
Season sale, Saturday, Oct. 16, at Heppe's Piano Rooms, 1119 Chestnut St. Prices, $7, $5, $3.50. Boxes, $75, $63, $42.

Newspaper Cutting Bureau in the World
TIMES
PHILADELPHIA, PA
OCT 13 1909

ACADEMY OF MUSIC
Season 1909-1910

Boston Symphony Orchestra

Mr. MAX FIEDLER Conductor

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The First Established and most Complete Newspaper Cutting Bureau in the World
PHILADELPHIA, PA
OCT 15 1909

AMUSEMENTS

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA

(98 Musicians)

Mr. MAX FIEDLER, Conductor.

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TIMES
PHILADELPHIA, PA
OCT 16 19

ACADEMY OF MUSIC
SEASON 1909-1910

Boston Symphony Orchestra

Mr. MAX FIEDLER Conductor

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TIMES
PHILADELPHIA, PA
OCT 18 1909

ACADEMY OF MUSIC
SEASON 1909-1910

Boston Symphony Orchestra

Mr. MAX FIEDLER Conductor

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TIMES
PHILADELPHIA, PA
OCT 31 1909

The first of the regular Boston Symphony concerts in Philadelphia will be given in the Academy of Music on Monday evening, November 8, with Max Fiedler conducting. The soloist will be the eminent Russian composer and pianist, Serge Rachmaninoff, who will on that night make his first appearance in America. The program will comprise Granville Bantock's overture, "Pierrot of the Minute," which will be heard for the first time; Tschaikowsky's Fifth Symphony in E minor, Rachmaninoff's Second Concerto for pianoforte and orchestra, and Richard Strauss' tone poem, "Don Juan."

TIMES
PHILADELPHIA, PA
NOV 4 1909

Seats now on sale for first two weeks.

ACADEMY OF MUSIC

Boston Symphony Orchestra

MAY FIEDLER Conductor

MONDAY EVENING, NOV. 8, at 8.15.
Soloist,
SERGE RACHMANINOFF, Pianist
(First app. in Phila.)
Program—Bantock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Straus' Tone Poem "Don Juan."
Reserved seats at Heppe's Piano Rooms, 1119 Chestnut. $2, $1.50, $1, 75c. Amphitheater 25c.

TIMES
PHILADELPHIA
NOV 3

ACADEMY OF MUSIC

Boston Symphony Orchestra

MAY FIEDLER Conductor

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Soloist,
SERGE RACHMANINOFF, Pianist
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Newspaper Cutting Bureau in the World
TIMES

ACADEMY OF MUSIC

Boston Symphony Orchestra

MAX FIEDLER Conductor

This Evening, Nov. 8, at 8 15
Soloist
Serge Rachmaninoff Pianist
(First app. in Phila.)
Programme — Bantock's Overture, "Pierrot of the Minute;" Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Richard Strauss's Tone Poem, "Don Juan."
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Evening Telegraph
Philadelphia, Pa.
Oct 11, 1909

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIEDLER, Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21
Wednesday Ev'ng, Feb. 23
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TELEGRAPH
Philadelphia, Pa.
OCT 13 1909

AMUSEMENTS.

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
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TELEGRAPH
Philadelphia, Pa.
OCT 15 1909

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
(98 Musicians)
Mr. MAX FIEDLER, Conductor.

Monday Eve'ngs: Nov. 8, Dec. 6, Jan. 10, Mar. 21
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TELEGRAPH
Philadelphia, Pa.
OCT 16 1909

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
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TELEGRAPH
Philadelphia, Pa.
OCT 18

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIEDLER, Conductor

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Wednesday Ev'ng, Feb. 23
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TELEGRAPH
Philadelphia, Pa.
OCT 22 1909

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
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TELEGRAPH
Philadelphia, Pa.
OCT 20 1909

AMUSEMENTS.

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIEDLER, Conductor

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TELEGRAPH
Philadelphia, Pa.
NOV 3 - 1

AMUSEMENTS.

ACADEMY OF MUSIC

Boston Symphony Orchestra
MAX FIEDLER, Conductor

TONIGHT AT 8.15
Soloist,
SERGE RACHMANINOFF,
Pianist.
(First app. in Phila.)
Programme—Bantock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss's Tone Poem "Don Juan."
Reserved seats at Heppe's Piano Rooms, 1119 Chestnut St. $2, $1.50, $1, 75 cts. Amphitheatre, 25 cts.

TELEGRAPH
Philadelphia, Pa.
NOV 8 - 1

ACADEMY OF MUSIC

Boston Symphony Orchestra
MAX FIEDLER, Conductor

THIS EVENING, NOV. 8, AT 8.15
Soloist,
SERGE RACHMANINOFF,
Pianist.
(First app. in Phila.)
Programme—Bantock's Overture, "Pierrot of the Minute"; Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Richard Strauss' Tone Poem, "Don Juan."
Reserved seats at Heppe's Piano Rooms, 1119 Chestnut st. $2, $1.50, $1, 75c. Amphitheatre, 25c.

Telephone 3923 Madison Sq.
Intended for Boston Symp. 15. Orch.
"O wad some power the giftie gi'e us
To see ourse'l's as ithers see us."

HENRY ROMEIKE, Inc.
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From NEWS
Address Baltimore, Md. OCT 25 1909
Date

THE LYRIC—1909-1910.
BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIEDLER, Conductor.
SOLOISTS:
SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
WEDNESDAY EVENINGS, NOV. 10, DEC. 8, JAN. 12, MAR. 23,
TUESDAY EVENING, FEB. 22.
Season tickets on sale at Albaugh's Ticket Office, Charles and Fayette streets.
PRICES, $7 and $5.

884

Telephone 3923 Madison Sq.
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From TIMES.
Address PHILADELPHIA, Pa.
Date OCT 21 1909 OCT 21 1909

ACADEMY OF MUSIC
SEASON 1909-1910
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21.
Wednesday Ev'ng, Feb. 23
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
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From News
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Date Oct 10, 1909

THE LYRIC—1909-1910.
BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIEDLER, Conductor.
Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23, Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets Oct. 18, at Albaugh's, Charles and Fayette sts. Prices, $7 and $5.

NOV 4 - 1

ACADEMY OF MUSIC

Boston Symphony Orchestra
MAX FIEDLER, Conductor

MONDAY EVENING, NOV. 8, AT 8.15
Soloist,
SERGE RACHMANINOFF,
Pianist.
(First app. in Phila.)
Programme—Bantock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss's Tone Poem "Don Juan."
Reserved seats at Heppe's Piano Rooms, 1119 Chestnut St. $2, $1.50, $1, 75 cts. Amphitheatre, 25 cts.

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Evening Telegraph
Philadelphia, Pa.
Oct 11, 1909

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIELDER, Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21
Wednesday Ev'ng, Feb. 23
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
Season sale, Saturday, Oct. 16, at Heppe's Piano Rooms, 1119 Chestnut St. Prices, $7, $5, $3.50. Boxes, $75, $63, $42.

TELEGRAPH
Philadelphia, Pa.
OCT 13 1909

AMUSEMENTS.

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIELDER, Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21
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Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
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TELEGRAPH
Philadelphia, Pa.
OCT 15 1909

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
(98 Musicians)
Mr. MAX FIELDER, Conductor.

Monday Eve'ngs: Nov. 8, Dec. 6, Jan. 10, Mar. 21
Wednesday Evening, Feb. 23
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
Season sale opens Tomorrow, Oct. 16, at Heppe's Piano Rooms, 1119 Chestnut Street.
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TELEGRAPH
Philadelphia, Pa.
OCT 17 1909

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIELDER, Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21
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Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
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TELEGRAPH
Philadelphia, Pa.
OCT 18 1909

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIELDER, Conductor

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Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
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TELEGRAPH
Philadelphia, Pa.
OCT 20 1909

AMUSEMENTS.

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIELDER, Conductor

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TELEGRAPH
Philadelphia, Pa.
NOV 8 -

AMUSEMENTS.

ACADEMY OF MUSIC

Boston Symphony Orchestra
MAX FIEDLER, Conductor

TONIGHT AT 8.15
Soloist,
SERGE RACHMANINOFF,
Pianist.
(First app. in Phila.)
Programme—Bantock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss's Tone Poem "Don Juan."
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TELEGRAPH
Philadelphia, Pa.

ACADEMY OF MUSIC

Boston Symphony Orchestra
MAX FIEDLER, Conductor

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Soloist,
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TELEGRAPH
Philadelphia, Pa.
OCT 22 1909

ACADEMY OF MUSIC
SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIEDLER, Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21
Wednesday Ev'ng, Feb. 23
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
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TELEGRAPH
Philadelphia, Pa.
NOV 4

ACADEMY OF MUSIC

Boston Symphony Orchestra
MAX FIEDLER, Conductor

MONDAY EVENING, NOV. 8, AT 8.15
Soloist,
SERGE RACHMANINOFF,
Pianist.
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TELEPHONE 3923 MADISON SQ.
Intended for Boston Sym.
15 Oct.

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From NEWS
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Date OCT 25

THE LYRIC—1909-1910.

BOSTON SYMPHONY ORCHESTRA
884

Mr. MAX FIEDLER, Conductor.
SOLOISTS:
SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
WEDNESDAY EVENINGS, NOV. 10, DEC. 8, JAN. 12, MAR. 23,
TUESDAY EVENING, FEB. 22.
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THE LYRIC—1909-1910.

BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIEDLER, Conductor.

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The Bachelor's Baby

ACADEMY OF MUSIC
SEASON 1909-1910

Boston Symphony Orchestra
Mr. MAX FIEDLER, Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21.
Wednesday Eve'g, Feb. 23
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
Seats now selling at Heppes' Piano Rooms, 1119 Chestnut St. Prices, $7, $5, $3.50. Boxes, $75, $63, $42.

Today

[178]

PASTE OVER

INQUIRER
Philadelphia, Pa.
OCT 15 1909

ACADEMY OF MUSIC
Season 1909-1910
BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIEDLER, Conductor.
Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21
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INQUIRER
Philadelphia, Pa.
OCT 16 19

AMUSEMENTS
ACADEMY OF MUSIC
Season 1909-1910
BOSTON SYMPHONY ORCHESTRA
(98 Musicians)
Mr. MAX FIEDLER, Conductor
Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21
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INQUIRER
Philadelphia, Pa.
OCT 17

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Season 1909-1910
BOSTON SYMPHONY ORCHESTRA
(98 Musicians)
Mr. MAX FIEDLER, Conductor
Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21
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Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
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INQUIRER
Philadelphia, Pa.
OCT 19

AMUSEMENTS
ACADEMY OF MUSIC
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BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIEDLER Conductor.
Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21. Wednesday Ev'g, Feb. 23
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
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Inquirer
Philadelphia Pa.
Oct 19, 1909

ACADEMY OF MUSIC
Season 1909-1910
BOSTON SYMPHONY ORCHESTRA
(98 Musicians)
Mr. MAX FIEDLER, Conductor.
Monday Evening: Nov. 8, Dec. 6, Jan. 10, March 21
Wednesday Evening, Feb. 23
SOLOISTS:
SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
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Inquirer
Philadelphia Pa.
Oct 12, 1909

ACADEMY OF MUSIC
Season 1909-1910
BOSTON SYMPHONY ORCHESTRA
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Wednesday Ev'ng, Feb. 23
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INQUIRER
Philadelphia, Pa.
OCT 24 1909

ACADEMY OF MUSIC
Season 1909-1910
BOSTON SYMPHONY ORCHESTRA
(98 Musicians)
Mr. MAX FIEDLER, Conductor
Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21
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INQUIRER
Philadelphia, Pa.
OCT 31 1909

ACADEMY OF MUSIC
Season 1909-1910
BOSTON SYMPHONY ORCHESTRA
(98 Musicians)
Mr. MAX FIEDLER, Conductor
Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21
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Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
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INQUIRER
Philadelphia, Pa.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER
Conductor
MON., NOV. 8
AT 8.15.
Soloist
Serge Rachmaninoff,
Pianist.
(First app. in Phila.)
Program—Bantock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No 5; Rachmaninoff's Second Concerto for pfte.; Strauss' Tone Poem, "Don Juan."
Reserved seats at Heppes' Piano Rooms, 1119 Chestnut st. $2, $1.50, $1, 75 cts. Amphitheatre, 25 cts.

INQUIRER
Philadelphia, Pa.
NOV 6 1909

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER
Conductor
MON., NOV. 8
AT 8.15.
Soloist
Serge Rachmaninoff,
Pianist.
(First app. in Phila.)
Program—Bantock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No 5; Rachmaninoff's Second Concerto for pfte.; Strauss' Tone Poem "Don Juan."
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INQUIRER
Philadelphia, Pa.
NOV 8

AMUSEMENTS
ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER
Conductor
This Evening, Nov. 8.
AT 8.15.
Soloist
Serge Rachmaninoff,
Pianist.
(First app. in Phila.)
Program—Bantock's Overture "Pierrot of the Minute:" Tschaikowsky's Smyphony No 5; Rachmaninoff's Second Concerto for pfte.: Richard Strauss's Tone Poem, "Don Juan."
Reserved seats at Heppes' Piano Rooms, 1119 Chestnut st. $2, $1.50, $1, 75 cts. Amphithea-tre, 25 cts.

INQUIRER
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OCT 21 1909

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SEASON 1909-1910
BOSTON SYMPHONY ORCHESTRA
Mr. MAX FIEDLER Conductor.
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INQUIRER
Philadelphia, Pa.
NOV 3 1909

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER
Conductor.
TONIGHT AT 8.15.
Soloist
Serge Rachmaninoff,
Pianist.
(First app. in Phila.)
Program—Bantock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No 5; Rachmaninoff's Second Concerto for pfte.; Strauss's Tone Poem, "Don Juan."
Reserved seats at Heppe's Piano Rooms, 1119 Chestnut st. $2, $1.50, $1, 75cts. Amphithea-tre, 25cts.

INQUIRER
Philadelphia, Pa.
NOV 7 1909

ACADEMY OF MUSIC
MONDAY EVENING, NOVEMBER 8, AT 8.15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Soloist, SERGE RACHMANINOFF, Pianist.
(First appearance here)
Programme:—Granville Bantock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5 in E minor; Rachmaninoff's Second Concerto for pianoforte and orchestra; Richard Strauss's Tone Poem, "Don Juan."
Tickets at Heppe's Piano Rooms, 1119 Chestnut st., $2, $1.50, $1, 75 cts. Amphitheatre 25 cts

INQUIRER

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
ACADEMY of MUSIC
Mon. Eve., Dec. 6, at 8.15
SOLOIST:
Schumann-Heink
Reserved seats at Heppe's Piano Rooms, 1119 Chestnut street. $2.00, $1.50, $1.00, 75 cts. Amphitheatre, 25 cts.

...delivery ...phony heard last night is endowed with a deeper significance and communicates a more faithful and expressive reflection of its composer's temperament and genius, and when it is rendered, as it was last evening, with the utmost beauty of tone, eloquence of accent, unity of statement and resounding sonority of utterance, no intelligently appreciative hearer can listen to it unmoved. Its performance pleased the audience so much that Mr. Fiedler was several times recalled and at last the players were obliged to rise and bow their acknowledgments. Other things on the program were Richard Strauss' well known poem of "Don Juan," and a comedy overture called "The Pierrot of the Minute," cleverly written in the manner of Mendelssohn by Mr. Granville Bantock, a young English composer, who has a long list of good things to his credit.

The assisting artist of the occasion was the distinguished Russian composer and pianist, Mr. Serge Rachmaninoff, who had not previously been heard in this country and who showed himself to be a thoughtful, refined and admirable artist by an extremely finished and delicate interpretation of his own second concerto for piano and Orchestra, Op. 18. This is not a great composition and at times it runs pretty thin, but it contains not a little thematic material of an ingratiating character and its construction shows a true sense of proportion and an admirable apprehension of tone values. Although written by a pianist, the function of the solo instrument is never exaggerated and the combination of the two forces is sustained in a way that is no more skillful than striking and meritorious.

Mr. Rachmaninoff noticeably refrained from any attempt at self-exploitation, either personally or musically, and he impressed the spectator as a true artist and a modest gentleman. It does not appear from anything heard last night that he can properly be placed in the very first rank of performers, but he is certainly an excellent pianist and a highly cultivated musician. He was much and deservedly applauded.

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Oct 10, 1909

ACADEMY OF MUSIC
Season 1909-1910

BOSTON SYMPHONY ORCHESTRA

(98 Musicians)
Mr. MAX FIEDLER, Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, March 21.
Wednesday Evening, Feb. 23.

Soloists:
SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN

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Season 1909-1910.

Boston Symphony Orchestra
Mr. MAX FIEDLER, Conductor.

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RACHMANINOFF
ELMAN
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Newspaper Cutting Bureau in the World
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Date OCT 16

ACADEMY OF MUSIC
SEASON 1909-1910.

Boston Symphony Orchestra

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ACADEMY OF MUSIC.
This Evening, Nov. 8, AT 8:15.
Soloist:
Serge Rachmaninoff, Pianist.
(First app. in Phila.)

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER
Conductor

Program—Bantock's Overture, "Pierrot of the Minute"; Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Richard Strauss's Tone Poem, "Don Juan."
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ACADEMY OF MUSIC
SEASON 1909-1910.

Boston Symphony Orchestra

(98 Musicians)
Mr. Max Fiedler, Conductor.

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Date OCT 21

ACADEMY OF MUSIC
SEASON 1909-1910.

Boston Symphony Orchestra

(98 Musicians)
Mr. Max Fiedler, Conductor.

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Date NOV 2 1909

ACADEMY OF MUSIC
TONIGHT AT 8:15.
Soloist,
SERGE RACHMANINOFF
Pianist.
(First app. in Phila.)

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER,
Conductor.

Programme—Bantock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss's Tone Poem, "Don Juan."
Reserved seats at Heppes' Piano Rooms, 1119 Chestnut st. $2, $1.50, $1, 75c. Amphitheatre, 25c.

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Date NOV 4 - 1909

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER
Conductor

MONDAY, NOV. 8, AT 8:15.
Soloist:
Serge Rachmaninoff, Pianist.
(First app. in Phila.)

Program—Bantock's overture, "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss's Tone Poem, "Don Juan."
Reserved seats at Heppes' Piano Rooms, 1119 Chestnut st. $2, $1.50, $1, 75 cts. Amphitheatre, 25 cts.

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Date NOV 7

ACADEMY OF MUSIC.
Monday Evening, November 8, at 8:15.

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

Soloist, SERGE RACHMANINOFF, Pianist
(First appearance here)

Programme: Granville Bantock's Overture, "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5 in E minor; Rachmaninoff's Second Concerto for pianoforte and orchestra; Richard Strauss's Tone Poem, "Don Juan."
Tickets at Heppe's Piano Rooms, 1119 Chestnut St., $2, $1.50, $1, 75c. Amphitheatre, 25c.

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ACADEMY OF MUSIC.
This Evening, Nov. 8, AT 8:15.
Soloist:
Serge Rachmaninoff, Pianist.
(First app. in Phila.)

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER
Conductor

Program—Bantock's Overture, "Pierrot of the Minute"; Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Richard Strauss's Tone Poem, "Don Juan."
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ACADEMY OF MUSIC
SEASON 1909-1910.

Boston Symphony Orchestra

(98 Musicians)
Mr. Max Fiedler, Conductor.

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21
Wednesday Evening, Feb. 23.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets now selling at Heppe's Piano Rooms, 1119 Chestnut street.
Prices, $7, $5, $3.50. Boxes, $75, $63, $42.

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Date

ACADEMY OF MUSIC
Season 1909-1910.

Boston Symphony Orchestra
Mr. MAX FIEDLER, Conductor.

Monday Evgs.: Nov. 8, Dec. 6, Jan. 10, Mar. 21
Wednesday Evg., Feb. 23
Soloists: SEMBRICH
SCHUMANN-HEINK
RACHMANINOFF
ELMAN
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Date

ACADEMY OF MUSIC
Season 1909-1910.

Boston Symphony Orchestra
Mr. MAX FIEDLER, Conductor.

Monday Evgs.: Nov. 8, Dec. 6, Jan. 10, Mar. 21
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RACHMANINOFF
ELMAN
Seats now selling at Heppe's Piano Rooms, 1119 Chestnut st. Prices, $7, $5, $3.50. Boxes, $75, $63, $42.

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From Evening Bulletin

Address Philadelphia

Date Oct 9 1909

ACADEMY OF MUSIC

Season 1909-1910

BOSTON SYMPHONY ORCHESTRA

(98 Musicians)

Mr. MAX FIEDLER, Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21; Wednesday Evening, Feb. 23.

Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.

Season sale opens Saturday Oct. 16, at Heppe's Piano Rooms, 1119 Chestnut Street.

Prices, $7, $5, $3.50; Boxes, $75, $68, $42.

From EVENING BULLETIN

Address Philadelphia, Pa.

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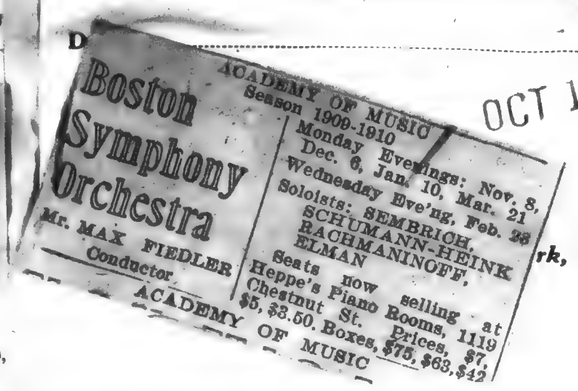

OCT 19 1909

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m EVENING BULLETIN

ress Philadelphia, Pa.

Date Oct 12 909

ACADEMY OF MUSIC

Season 1909-1910

Boston Symphony Orchestra

Mr. MAX FIEDLER

Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21

Wednesday Eve'ng, Feb. 23

Soloists: SEMBRICH, SCHUMANN—HEINK RACHMANINOFF, ELMAN

Season sale, Saturday, Oct. 16, at Heppe's Piano Rooms, 1119 Chestnut St. Prices, $7, $5, $3.50. Boxes, $75, $63, $42

ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER

Conductor

Monday Evening, November 8th, at 8.15.

Soloist,

Serge Rachmaninoff, Pianist

(First app. in Phila.)

Programme—Banstock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss's Tone Poem "Don Juan."

Reserved seats at Heppe's Piano Rooms, 1119 Chestnut St. $2, $1.50, $1, 75c. Amphitheatre, 25c.

WALNUT

THE RIGHT OF WAY

TO-DAY. MATINEE

SIR GILBERT PARKER'S Great Canadian Romance.

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Date OCT 15 1909

AMUSEMENTS

ACADEMY OF MUSIC

SEASON 1909-1910

Boston Symphony Orchestra

(98 Musicians)

Mr. MAX FIEDLER, Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21

Wednesday Evening, Feb. 23

Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN

Season sale opens To-morrow, Oct. 16, at Heppe's Piano Rooms, 1119 Chestnut Street

Prices, $7, $5, $3.50—

EVENING BULLETIN

Philadelphia, Pa.

OCT 16 1909

ACADEMY OF MUSIC

Season 1909-1910

Boston Symphony Orchestra

Mr. MAX FIEDLER

Conductor

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21

Wednesday Eve'ng, Feb. 23

Soloists: SEMBRICH, SCHUMANN—HEINK RACHMANINOFF, ELMAN

Seats now selling at Heppe's Piano Rooms, 1119 Chestnut St. Prices, $7, $5, $3.50. Boxes, $75, $63, $42

EVENING BULLETIN

Philadelphia, Pa.

Sale $4, $3, $2.50 now (Closes Sat., Nov. 13)

ACADEMY OF MUSIC

Boston Symphony Orchestra

MAX FIEDLER

Conductor

This Evening, Nov. 8, at 8.15.

Soloist,

SERGE RACHMANINOFF, Pianist.

(First app. in Phila.)

Programme — Bantock's Overture "Pierrot of the Minute;" Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Richard Strauss's Tone Poem, "Don Juan."

Reserved seats at Heppe's Piano Rooms, 1119 Chestnut St. $2, $1.50, $1, 75 cts. Amphitheatre, 25 cts.

EVENING BULLETIN

Philadelphia, Pa.

NOV 5 190

ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER

Conductor

Monday Evening, November 8th, at 8.15.

Soloist,

Serge Rachmaninoff, Pianist

(First app. in Phila.)

Programme—Banstock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss's Tone Poem "Don Juan."

Reserved seats at Heppe's Piano Rooms, 1119 Chestnut St. $2, $1.50, $1, 75c. Amphitheatre, 25c.

From EVENING BULLETIN

Address Philadelphia, Pa.

Date

THE first of the Boston Symphony Orchestra's five concerts this season will be given at the Academy of Music, Monday evening, November 8. The soloist will be the distinguished Russian composer and pianist, Serge Rachmaninoff, who on that occasion is to make his first appearance in America, playing his own Second Concerto for piano and orchestra. The orchestra's numbers will be Granville Bantock's overture, "Pierrot of the Minute," which is to be heard for the first time; Tschaikowsky's Fifth Symphony, in E-minor, and Richard Strauss's tone poem, "Don Juan."

EVENING BULLETIN

s Philadelphia, Pa.

NOV 5 190

ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER

Conductor

Monday Evening, November 8th, at 8.15.

Soloist,

Serge Rachmaninoff, Pianist

(First app. in Phila.)

Programme—Banstock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss's Tone Poem "Don Juan."

Reserved seats at Heppe's Piano Rooms, 1119 Chestnut St. $2, $1.50, $1, 75c. Amphitheatre, 25c.

Press
Philadelphia
Oct 12, 1909

ACADEMY OF MUSIC.
SEASON 1909-1910.

Boston Symphony Orchestra

Mr. Max Fiedler
Conductor

Mon. Evenings, Nov. 8, Dec. 6, Jan. 10, Mar. 21
Wed. Eve'ng, Feb. 23
Soloists; SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
Season sale, Sat., Oct. 16, at Heppe's Piano Rooms, 1119 Chestnut St. Prices, $7, $5, $3.50. Boxes, $75, $63, $42.

PRESS

Philadelphia, Pa.

OCT 11 1909

The first of the regular Boston Symphony concerts in Philadelphia will be given in the Academy of Music on Monday evening, November 8. The soloist will be the eminent Russian composer and pianist, Serge Rachmaninoff, who will on that night make his first appearance in America. The program will comprise Granville Bantock's overture, "Pierrot of the Minute," which will be heard for the first time here; Tschaikowsky's fifth symphony in E minor, Rachmaninoff's second concerto for pianoforte and orchestra, and Richard Strauss' tone-poem, "Don Juan."

* * *

PRESS

Philadelphia, Pa.

OCT 15 1909

ACADEMY OF MUSIC.
SEASON 1909-1910.

Boston Symphony Orchestra

Mr. Max Fiedler
Conductor

Mon. Evenings, Nov. 8, Dec. 6, Jan. 10, Mar. 21
Wed. Eve'ng, Feb. 23
Soloists; SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
Season sale, Sat., Oct. 16, at Heppe's Piano Rooms, 1119 Chestnut St. Prices, $7, $5, $3.50. Boxes, $75, $63, $42.

PRESS

Philadelphia, Pa.

NOV 5 1909

ACADEMY OF MUSIC.
MON., NOV. 8
AT 8.15.
Soloist:
Serge Rachmaninoff, Pianist
(First app. in Phila.)

Boston Symphony Orchestra
MAX FIEDLER
Conductor

Programme—Bantock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss' Tone Poem "Don Juan." Reserved seats at Heppes' Piano Rooms, 1119 Chestnut St. $2, $1.50, $1, 75c. Amphitheatre, 25 cts.

PRESS

Philadelphia, Pa.

OCT 16 1909

AMUSEMENTS

ACADEMY OF MUSIC.
SEASON 1909-1910.

BOSTON SYMPHONY ORCHESTRA

(98 Musicians)
Mr. MAX FIEDLER, Conductor.

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21. Wednesday Evening, Feb. 23.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets now selling at Heppe's Piano Rooms, 1119 Chestnut Street.
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PRESS

Philadelphia, Pa.

AMUSEMENTS

ACADEMY OF MUSIC.
SEASON 1909-1910.

Boston Symphony Orchestra

Mr. Max Fiedler
Conductor

Mon. Evenings, Nov. 8, Dec. 6, Jan. 10, Mar. 21
Wed. Eve'ng, Feb. 23
Soloists; SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN
Seats now selling at Heppe's Piano Rooms, 1119 Chestnut St. Prices, $7, $5, $3.50. Boxes, $75, $63, $42.

PRESS

Philadelphia, Pa.

OCT 17 1909

ACADEMY OF MUSIC.
SEASON 1909-1910.

BOSTON SYMPHONY ORCHESTRA

(98 Musicians)
Mr. MAX FIEDLER, Conductor.

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21. Wednesday Evening, Feb. 23.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets now selling at Heppe's Piano Rooms, 1119 Chestnut Street.
$7, $5, $3.50. Boxes, $75, $63, $42.

PRESS

Philadelphia, Pa.

NOV 3

ACADEMY OF MUSIC.
TO-NIGHT AT 8.15.
Soloist:
Serge Rachmaninoff, Pianist
(First app. in Phila.)

Boston Symphony Orchestra
MAX FIEDLER,
Conductor

Programme—Bantock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Strauss's Tone Poem "Don Juan." Reserved seats at Heppe's Piano Rooms, 1119 Chestnut St. $2, $1.50, $1, 75c. Amphitheatre, 25 cts.

PRESS

Philadelphia, Pa.

NOV 7

ACADEMY OF MUSIC
Monday Evening, November 8, at 8.15

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

Soloist, SERGE RACHMANINOFF, Pianist
(First appearance here)

Programme:—Granville Bantock's Overture "Pierrot of the Minute" (first time here); Tschaikowsky's Symphony No. 5 in E minor; Rachmaninoff's Second Concerto for pianoforte and orchestra; Richard Strauss's Tone Poem, "Don Juan."

Tickets at Heppes' Piano Rooms, 1119 Chestnut St., $2, $1.50, $1, 75 cts. Amphitheatre, 25 cts.

PRESS

Philadelphia, Pa.

NOV 8 1909

ACADEMY OF MUSIC.
SEASON 1909-1910.

BOSTON SYMPHONY ORCHESTRA

(98 Musicians)
Mr. MAX FIEDLER, Conductor.

Monday Evenings: Nov. 8, Dec. 6, Jan. 10, Mar. 21. Wednesday Evening, Feb. 23.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets now selling at Heppe's Piano Rooms, 1119 Chestnut Street.
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ACADEMY OF MUSIC.

Boston Symphony Orchestra
MAX FIEDLER
Conductor

This Evening, Nov. 8, at 8.15
Soloist:
Serge Rachmaninoff, Pianist
(First app. in Phila.)
Programme—Bantock's Overture "Pierrot of the Minute;" Tschaikowsky's Symphony No. 5; Rachmaninoff's Second Concerto for pfte.; Richard Strauss's Tone Poem, "Don Juan"
Reserved Seats at Heppes', Piano Rooms, 1119 Chestnut St. $2, $1.50, $1, 75 cts. Amphitheatre, 25 cts.

PRESS

Philadelphia, Pa.

ACADEMY OF MUSIC.

Boston Symphony Orchestra
MAX FIEDLER
Conductor

Monday Eve. Dec. 6 at 8.15
SOLOIST
Schuman-Heink
Reserved seats at Heppe's Piano Rooms, 1119 Chestnut Street. $2.00, $1.50, $1.00, 75c
Amphitheatre 25 cts.

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American
Baltimore = Md
Oct 10, 1909

THE LYRIC - 1909-1910

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor

SOLOISTS:

Sembrich, Schumann-Heink, Rachmaninoff. Elman

Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23; Tuesday Evening, Feb. 22.

Season tickets on sale October 18 at Albaugh's Ticket Office, Charles and Fayette Sts.

Prices, $7 and $5.

Newspaper Clipping Bureau
American
Baltimore Md
Oct 11, 1909

THE LYRIC - 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor

Wednesday Evenings; Nov. 10, Dec. 8, Jan. 12, Mar. 23, Tuesday Evening, Feb. 22.

Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.

Season tickets Oct. 18, at Albaugh's, Charles & Fayette Sts.

Prices, $7 and $5.

AMERICAN
Baltimore, Md.
OCT 14

THE LYRIC - 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor

Wednesday Evenings; Nov. 10, Dec. 8, Jan. 12, Mar. 23, Tuesday Evening, Feb. 22.

Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.

Season tickets Oct. 18, at Albaugh's, Charles & Fayette Sts.

Prices, $7 and $5.

AMERICAN
Baltimore, Md.
OCT 16 19

THE LYRIC - 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor

Wednesday Evenings; Nov. 10, Dec. 8, Jan. 12, Mar. 23, Tuesday Evening, Feb. 22.

Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.

Season tickets Oct. 18, at Albaugh's, Charles & Fayette Sts.

Prices, $7 and $5.

AMERICAN
Baltimore, Md.
OCT 20

THE LYRIC -- 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.

Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN,

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AMERICAN
Baltimore, Md.
OCT 20

THE LYRIC -- 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.

Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.

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BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor

Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23, Tuesday Evening, Feb. 22.

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AMERICAN
Baltimore, Md.
OCT 9 19

THE LYRIC -- 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.

Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN,

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OCT 23 19

THE LYRIC -- 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.

Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN,

Season tickets now selling at Albaugh's, Charles and Fayette Sts. Prices $7 and $5.

AMERICAN
Baltimore, Md.
NOV 4

The Lyric.

Boston Symphony Orchestra
MAX FIEDLER Conductor.

Wednesday Evening, Nov. 10, at 8:15.
Soloist, Serge Rachmaninoff, Pianist.
(First app. in Baltimore)
Programme — Weber's Overture "Der Freischutz"; Brahms' Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel."

Seats at Albaugh's Ticket Office, Charles and Fayette Sts. $1.50 and $1.00.

AMERICAN
Baltimore, Md.
NOV 5 - 1909

The Lyric.

Boston Symphony Orchestra
MAX FIEDLER Conductor.

Wednesday Evening, Nov. 10, at 8:15.
Soloist, Serge Rachmaninoff, Pianist.
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Programme — Weber's Overture "Der Freischutz"; Brahms' Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel."

Seats at Albaugh's Ticket Office, Charles and Fayette Sts. $1.50 and $1.00.

AMERICAN
Baltimore, Md.
OCT 31

THE LYRIC - - 1909-1910

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor

Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23, Tuesday Evening, Feb. 22.

Season tickets now on sale at Albaugh's Ticket Office, Charles and Fayette Sts. Prices, $7 and $5.

AMERICAN
Baltimore, Md.
OCT 19

THE LYRIC -- 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.

Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN,

Season tickets now selling at Albaugh's, Charles and Fayette Sts. Prices $7 and $5.

From AMERICAN
Address Baltimore, Md.
Date OCT 24

THE LYRIC - - 1909-1910

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor

Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23, Tuesday Evening, Feb. 22.

Season tickets now on sale at Albaugh's Ticket Office, Charles and Fayette Sts.

Prices, $7 and $5.

AMERICAN
Address Baltimore, Md.
Date NOV 3 1909

The Lyric.

Boston Symphony Orchestra
MAX FIEDLER Conductor.

Wednesday Evening, Nov. 10, at 8:15.
Soloist, Serge Rachmaninoff, Pianist.
(First app. in Baltimore)
Programme — Weber's Overture "Der Freischutz"; Brahms' Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel."

Seats at Albaugh's Ticket Office, Charles and Fayette Sts. $1.50 and $1.00.

AMERICAN
Address Baltimore, Md.
Date NOV 6

The Lyric.

Boston Symphony Orchestra
MAX FIEDLER Conductor.

Wednesday Evening, Nov. 10, at 8:15.
Soloist, Serge Rachmaninoff, Pianist.
(First app. in Baltimore)
Programme — Weber's Overture "Der Freischutz"; Brahms' Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel."

Seats at Albaugh's Ticket Office, Charles and Fayette Sts. $1.50 and $1.00.

AMERICAN
Address Baltimore, Md.
Date NOV 7

THE LYRIC
WEDNESDAY EVENING, NOV. 10, AT 8:15

BOSTON SYMPHONY ORCHESTRA

(98 performers)
MAX FIEDLER, Conductor

Soloist, SERGE RACHMANINOFF, Pianist
(First appearance here)

PROGRAMME

WEBER	Overture to the Opera "Der Freischutz"
BRAHMS	Symphony in D major, No. 2
RACHMANINOFF	Second Concerto for Pianoforte and Orchestra
RICHARD STRAUSS	Tone Poem "Till Eulenspiegel's Merry Pranks"

Seats at Albaugh's Ticket Office, Charles and Fayette Sts. $1.50 and $1.00.

AMERICAN
Baltimore, Md.
NOV 8 19

The Lyric.

Boston Symphony Orchestra
MAX FIEDLER Conductor.

Wednesday Evening, Nov. 10, at 8:15.
Soloist, Serge Rachmaninoff, Pianist.
(First app. in Baltimore)
Programme — Weber's Overture "Der Freischutz"; Brahms' Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel."

Seats at Albaugh's Ticket Office, Charles and Fayette Sts. $1.50 and $1.00.

AMERICAN
Baltimore, Md.
NOV 10 1909

THE LYRIC
TONIGHT AT 8:15 O'CLOCK

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Soloist, Serge Rachmaninoff, Pianist
(First appearance here)

Programme—Weber's Overture to "Der Freischutz;" Brahm's Symphony in D major, No. 2; Rachmaninoff's Second Concerto for pianoforte and orchestra: Strauss's Tone Poem, "Till Eulenspiegel's Merry Pranks."

Seats at Albaugh's Ticket Office, Charles and Fayette Sts. $1.50 and $1.00.

AMERICAN
Baltimore, Md.

The Lyric.

Boston Symphony Orchestra
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Wednesday Evening, Nov. 10, at 8:15.
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Programme — Weber's Overture "Der Freischutz"; Brahms' Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel."

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Oct 9, 1909

THE LYRIC - 1909-1910

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor

SOLOISTS:

Sembrich, Schumann-Heink, Rachmaninoff, Elman

Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23; Tuesday Evening, Feb. 22.

Season tickets on sale Oct. 18 at Albaugh's Ticket Office, Fayette and Charles Sts.

Prices, $7 and $5.

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THE LYRIC - 1909-1910

Boston Symphony Orchestra
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Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
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AMERICAN STAR
ss Baltimore, Md.
OCT 13 19

THE LYRIC - 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor.

Wednesday Evenings; Nov. 10, Dec. 8, Jan. 12, Mar. 23, Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
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AMERICAN STAR
ss Baltimore, Md.
OCT 14 1909

THE LYRIC - 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor.

Wednesday Evenings; Nov. 10, Dec. 8, Jan. 12, Mar. 23, Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets Oct. 18, at Albaugh's, Charles & Fayette Sts.
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ate OCT 15 1909

THE LYRIC - 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor.

Wednesday Evenings; Nov. 10, Dec. 8, Jan. 12, Mar. 23, Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets Oct. 18, at Albaugh's, Charles & Fayette Sts.
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AMERICAN STAR
Baltimore, Md.
OCT 18 1909

THE LYRIC -- 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor.

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN,
Season tickets now selling at Albaugh's, Charles and Fayette Sts. Prices $7 and $5.

AMERICAN STAR
ess Baltimore, Md.
OCT 16

Next Week.

THE LYRIC

SEASON 1909-1910

BOSTON SYMPHONY ORCHESTRA

(98 Musicians)

Mr. MAX FIEDLER, Conductor

WEDNESDAY EVENINGS: NOV. 10, DEC. 8, JAN. 12, MARCH 23
TUESDAY EVENING, FEB. 22.

Soloists:

Sembrich, Schumann-Heink
Rachmaninoff, Elman

Season sale opens Monday, October 18, at Albaugh's Ticket Office, Cor. Charles and Fayette Streets.

Prices, $7 and $5
Boxes, $60

From AMERICAN STAR
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Date OCT 21

THE LYRIC -- 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor.

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN,
Season tickets now selling at Albaugh's, Charles and Fayette Sts. Prices $7 and $5.

rom AMERICAN STAR
ddress Baltimore, Md.
Date OCT 22 191
Reserved Seats, 10c. Extra.

THE LYRIC -- 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor.

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN,
Season tickets now selling at Albaugh's, Charles and Fayette Sts. Prices $7 and $5.

om AMERICAN STAR
ldress Baltimore, Md.
ate Nov 1 - Oct 30 ON

The Lyric.

Boston Symphony Orchestra
MAX FIEDLER Conductor.

Wednesday Evening, Nov. 10, at 8:15.
Soloist,
Serge Rachmaninoff, Pianist.
(First app. in Baltimore)
Programme — Weber's Overture "Der Freischutz"; Brahms' Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel."
Seats at Albaugh's Ticket Office, Charles and Fayette Sts. $1.50 and $1.00.

1884

AMERICAN STAR
Baltimore, Md.
OCT 30 1909

Boston Symphony Orchestra.

The first of the regular Boston Symphony concerts will be given in the Lyric on Wednesday evening, November 10. The soloist will be Serge Rachmaninoff, the eminent Russian composer and pianist, who will then make his appearance in Baltimore for the first time. The program will comprise Weber's overture, "Der Freischutz," Brahm's Symphony in D Major No. 2, Rachmaninoff's Second Concerto for pianoforte and orchestra and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

From AMERICAN STAR
Address Baltimore, Md.
Date OCT 23

THE LYRIC -- 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor.

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN,
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AMERICAN STAR
Baltimore, Md.
NOV 2 - 1909

The Lyric.

Boston Symphony Orchestra
MAX FIEDLER Conductor.

Wednesday Evening, Nov. 10, at 8:15.
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AMERICAN STAR
s Baltimore, Md.
NOV 3 - 19

The Lyric.

Boston Symphony Orchestra
MAX FIEDLER Conductor.

Wednesday Evening, Nov. 10, at 8:15.
Soloist,
Serge Rachmaninoff, Pianist.
(First app. in Baltimore)
Programme — Weber's Overture "Der Freischutz"; Brahms' Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel."
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AMERICAN STAR
ss Baltimore, Md.
NOV 5

The Lyric.

Boston Symphony Orchestra
MAX FIEDLER Conductor.

Wednesday Evening, Nov. 10, at 8:15.
Soloist,
Serge Rachmaninoff, Pianist.
(First app. in Baltimore)
Programme — Weber's Overture "Der Freischutz"; Brahms' Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel."
Seats at Albaugh's Ticket Office, Charles and Fayette Sts. $1.50 and $1.00.

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ate NOV 6

THE LYRIC

WEDNESDAY EVENING, NOV. 10, AT 8.15.

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

Soloist, SERGE RACHMANINOFF, Pianist.
(First appearance here.)

Programme — Weber's Overture to "Der Freischutz"; Brahms's Symphony in D major, No. 2; Rachmaninoff's Second Concerto for pianoforte and orchestra; Strauss's Tone Poem, "Till Eulenspiegel's Merry Pranks."

Seats at Albaugh's Ticket Office, Charles and Fayette Sts. $1.50 and $1.

m AMERICAN STAR
lress Baltimore, Md.
te

The Lyric.

Boston Symphony Orchestra
MAX FIEDLER Conductor.

Wednesday Evening, Nov. 10, at 8:15.
Soloist,
Serge Rachmaninoff, Pianist.
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AMERICAN STAR
Baltimore, Md.
OCT 18 1909

THE LYRIC -- 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor.

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN,
Season tickets now selling at Albaugh's, Charles and Fayette Sts. Prices $7 and $5.

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Date OCT 20

THE LYRIC -- 1909-1910

Boston Symphony Orchestra
Mr. Max Fiedler, Conductor.

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN,
Season tickets now selling at Albaugh's, Charles and Fayette Sts. Prices $7 and $5.

om AMERICAN STAR
ldress Baltimore, Md.
ate NOV 10

The Lyric.

THIS EVENING AT 8:15.
Soloist, SERGE RACHMANINOFF, Pianist.
(First app. in Baltimore)

Boston Symphony Orchestra
Max Fiedler, Conductor.

Programme — Weber's Overture "Der Freischutz"; Brahms's Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel."
Seats at Albaugh's Ticket Office, Charles and Fayette Sts. $1.50 and $1.00.

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THE LYRIC - - - 1909-1910

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor.

Soloists:
SEMBRICH, SCHUMAN-HEINK, RACHMANINOFF, ELMAN.

WEDNESDAY EVENINGS:
November 10, December 8, January 12, March 23.
TUESDAY EVENING, February 22.
Season tickets on sale October 18 at Albaugh's Ticket Office, Charles and Fayette streets.
PRICES, $7 AND $5.

NEWS
Baltimore, Md.
OCT 19 1909

AMUSEMENTS.

THE LYRIC—1909-1910.

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor.

Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.
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From NEWS
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Date NOV 2

THE LYRIC.

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor.

Wednesday Evening, Nov. 10, at 8.15.
Soloist.
SERGE RACHMANINOFF, Pianist.
(1st app. in Baltimore)
Program — Weber's Overture "Der Freischutz"; Brahm's Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel." Seats at Albaugh's Ticket Office, Charles and Fayette sts. $1.50 and $1.00.

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OCT 12 19

Author of "The Three Girls" ...

THE LYRIC—1909-1910.

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor.

Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets Oct. 18, at Albaugh's, Charles and Fayette sts. Prices, $7 and $5.

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OCT 20 1

THE LYRIC—1909-1910.

BOSTON SYMPHONY ORCHESTRA

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From NEWS
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Date NOV 2

THE LYRIC.

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor.

Wednesday Evening, Nov. 10, at 8.15.
Soloist.
SERGE RACHMANINOFF, Pianist.
(1st app. in Baltimore)
Program — Weber's Overture "Der Freischutz"; Brahm's Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel." Seats at Albaugh's Ticket Office, Charles and Fayette sts. $1.50 and $1.00.

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Author of "The Three Girls" ...

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Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets Oct. 18, at Albaugh's, Charles and Fayette sts. Prices, $7 and $5.

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AMUSEMENTS.

THE LYRIC—1909-1910.

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor.

Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23, Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets now selling at Albaugh's, Charles and Fayette sts. Prices, $7 and $5.

From NEWS
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Date NOV 6 19

THE LYRIC,
Wednesday Eve., Nov. 10, 8.15

BOSTON SYMPHONY ORCHESTRA

(98 performers),
MAX FIEDLER, Conductor.

Soloist,
SERGE RACHMANINOFF,
Pianist
(First appearance here).

PROGRAM:

Weber.....Overture to the Opera "Der Freischutz"

Brahms.....Symphony in D Major, No. 2

Rachmaninoff...Second Concerto for Pianoforte and Orchestra.

Richard Strauss.Tone Poem "Till Eulenspiegel's Merry Pranks."

Seats at Albaugh's Ticket Office, Charles and Fayette Sts., $1.50 and $1.00.

NEWS
Baltimore, Md.
OCT 14 19

THE LYRIC—1909-1910.

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor.

Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23. Tuesday Evening, Feb. 22.
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Season tickets Oct. 18, at Albaugh's, Charles and Fayette sts. Prices, $7 and $5.

From NEWS
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Date OCT 22 1909

AMUSEMENTS.

THE LYRIC—1909-1910.

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor.

Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23, Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
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Date NOV 8

THE LYRIC.

BOSTON SYMPHONY ORCHESTRA

MR. MAX FIEDLER, Conductor.

Wednesday Evening, Nov. 10, at 8.15.
Soloist.
SERGE RACHMANINOFF, Pianist.
(1st app. in Baltimore)
Program — Weber's Overture "Der Freischutz"; Brahms' Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel." Seats at Albaugh's Ticket Office, Charles and Fayette sts. $1.50 and $1.00.

NEWS
Baltimore, Md.
OCT 15 19

THE LYRIC—1909-1910.

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor.

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NEWS
Baltimore, Md.
OCT 30 1909

THE LYRIC—1909-1910.

BOSTON SYMPHONY ORCHESTRA

Mr. MAX FIEDLER, Conductor.

SOLOISTS:
SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
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TUESDAY EVENING, FEB. 22.
Season tickets now on sale at Albaugh's Ticket Office, Charles and Fayette streets.
PRICES, $7 and $5.

NEWS
Baltimore, Md.
OCT 16 1909

THE LYRIC - - - - 1909-1910

FIVE CONCERTS BY THE

BOSTON SYMPHONY ORCHESTRA

(98 Musicians)
Mr. MAX FIEDLER, Conductor

Wednesday Evenings: Nov. 10, Dec. 8, Jan. 12, March 23.
Tuesday Evening, Feb. 22

SOLOISTS:

Mesdames
MARCELLA SEMBRICH
ERNESTINE SCHUMANN-HEINK

Messrs.
SERGE RACHMANINOFF
(His first appearance here)
MISCHA ELMAN

Subscription sale for the season opens at Albaugh's Ticket Office, Charles and Fayette streets, Monday morning, October 18.
Prices for the Series, $7 and $5, according to location. Boxes, $60

From NEWS
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Date

THE LYRIC.

BOSTON SYMPHONY ORCHESTRA

MR. MAX FIEDLER, Conductor.

Wednesday Evening, Nov. 10, at 8.15.
Soloist.
SERGE RACHMANINOFF, Pianist.
(1st app. in Baltimore)
Program — Weber's Overture "Der Freischutz"; Brahms' Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel." Seats at Albaugh's Ticket Office, Charles and Fayette sts. $1.50 and $1.00.

NEWS
Baltimore, Md.

THE LYRIC.
Tonight at 8.15 o'Clock

BOSTON SYMPHONY' ORCHESTRA

MAX FIEDLER, Conductor.
Soloist, SERGE RACHMANINOFF, Pianist.
(First appearance here.)
Programme—Weber's Overture to "Der Freischutz"; Brahms' Symphony in D major, No. 2; Rachmaninoff's Second Concerto for pianoforte and orchestra; Strauss' Tone Poem, "Till Eulenspiegel's Merry Pranks."
Seats at Albaugh's Ticket Office, Charles and Fayette sts. $1.50 and $1.00.

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OCT 22 19

THE LYRIC - - 1909-1910
BOSTON SYMPHONY ORCHESTRA
MR. MAX FIEDLER, Conductor.
Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 22; Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets now selling at Albaugh's, Charles and Fayette sts. Prices, $7 and $5.

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THE LYRIC - - 1909-1910
BOSTON SYMPHONY ORCHESTRA
MR. MAX FIEDLER, Conductor.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
WEDNESDAY EVENINGS, Nov. 10, Dec. 8, Jan. 12, Mar. 23, TUESDAY EVENING, Feb. 22.
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The First Established and most Complete Newspaper Cutting Bureau in the World
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THE LYRIC—1909-1910.
Boston Symphony Orchestra
MR. MAX FIEDLER, Conductor.
Wednesday Evenings Nov. 10, Dec. 8, Jan. 12 Mar. 23; Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
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Date Oct 12, 1909

THE LYRIC—1909-1910.
Boston Symphony Orchestra
MR. MAX FIEDLER, Conductor.
Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23; Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
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Date Oct 13, 1909

THE LYRIC—1909-1910.
Boston Symphony Orchestra
MR. MAX FIEDLER, Conductor.
Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23; Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
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SUN
Baltimore, Md.
Oct 15-19

THE LYRIC—1909-1910.
Boston Symphony Orchestra
MR. MAX FIEDLER, Conductor.
Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23; Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets Oct. 18 at Albaugh's, Charles and Fayette sts.
Prices, $7 and $5.

From SUN
Baltimore, Md.
OCT 15 19
THE GAY MASQUERADERS AND THE DASHING BONITA.
Next Week—RICE AND BARTON'S BIG SHOW.
THE LYRIC—1909-1910.
Boston Symphony Orchestra
MR. MAX FIEDLER, Conductor.
Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23; Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets Oct. 18 at Albaugh's, Charles and Fayette sts.
Prices, $7 and $5

From SUN
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Date OCT 17

THE LYRIC
1909-1910
FIVE CONCERTS
BY THE
Boston Symphony Orchestra
(98 Musicians).
Mr. MAX FIEDLER, Conductor.
WEDNESDAY EVENINGS
Nov. 10, Dec. 8, Jan. 12
March 23
TUESDAY EVENING
February 22
SOLOISTS:
Mesdames
MARCELLA SEMBRICH
ERNESTINE SCHUMANN-HEINK
Messrs.
SERGE RACHMANINOFF
(His First Appearance Here.)
MISCHA ELMAN
Subscription sale for the season opens at Albaugh's Ticket Office, Charles and Fayette streets, tomorrow, Monday morning, October 18.
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Boxes, $60

SUN
Baltimore, Md.
OCT 18 19
BOSTON SYMPHONY ORCHESTRA
MR. MAX FIEDLER, Conductor.
Soloists SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
WEDNESDAY EVENINGS, Nov. 10, Dec. 8, Jan. 12, Mar. 22, Tuesday Evening, Feb. 22.
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THE LYRIC - - 1909-1910
BOSTON SYMPHONY ORCHESTRA
MR. MAX FIEDLER, Conductor.
Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23; Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
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THE LYRIC - - 1909-1910
BOSTON SYMPHONY ORCHESTRA
MR. MAX FIEDLER, Conductor.
Wednesday Evenings, Nov. 10, Dec. 8, Jan. 12, Mar. 23; Tuesday Evening, Feb. 22.
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SUN
Baltimore, Md.
OCT 23 1909
THE LYRIC - - 1909-1910
BOSTON SYMPHONY ORCHESTRA
MR. MAX FIEDLER, Conductor.
Wednesday Evenings Nov. 10, Dec. 8, Jan 12, Mar. 23; Tuesday Evening, Feb. 22.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
Season tickets now selling at Albaugh's, Charles and Fayette sts. Prices, $7 and $5.

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Date NOV 5 -
THE LYRIC.
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
Wednesday Evening, Nov. 10, at 8.15.
Soloist, SERGE RACHMANINOFF, Pianist (First App. in Baltimore).
Program: Weber's Overture "Der Freischutz;" Brahms' Symphony No. 2; Rachmaninoff, Second Concerto for pfte.; Strauss, Tone Poem, "Till Eulenspiegel."
Seats at Albaugh's Ticket Office, Charles and Fayette sts. $1.50 and $1.00.

Oct 13
THE LYRIC. 1909-1910.
BOSTON SYMPHONY ORCHESTRA
MR. MAX FIEDLER, Conductor.
Soloists: SEMBRICH, SCHUMANN-HEINK, RACHMANINOFF, ELMAN.
WEDNESDAY EVENINGS, Nov. 10, Dec. 8, Jan. 12, March 23; Tuesday Evening, February 22.
Season tickets on sale at Albaugh's Ticket Office, Fayette and Charles sts., Oct. 18.
Prices, $7 and $5.

Oct 16, 1909
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Brahms.....Symphony in D major, No. 2
Rachmaninoff.....Second Concerto for Pianoforte and Orchestra.
Richard Strauss. Tone Poem, "Till Eulenspiegel's Merry Pranks."
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WEDNESDAY EVG., MARCH 23, AT 8:15,
THE

Boston Symphony Orchestra

(98 PERFORMERS)
MAX FIEDLER, - - Conductor

SOLOIST,

Mme. Marcella Sembrich

PROGRAMME.

Beethoven..Overture, "Coriolanus," Op. 62
Haydn...Symphony in G major, "Oxford"
Mozart...a. Aria, "Deh Vieni" ("The Marriage of Figaro")
Graun...b. Aria, "Singt dem Gottlichen Propheten" ("Der Tod Jesu")
Strauss.....Symphonia Domestica
Songs with Piano:
Brahms.....("Die Nachtigall")
Schumann.....("Widmung")
Fiedler.....("Wiegenlied")
Strauss.....("Standchen")

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Program—Weber's Overture to "Der Freischutz"; Brahms' Symphony in D major, No. 2; Rachmaninoff's Second Concerto for pianoforte and orchestra; Strauss' Tone Poem, "Till Eulenspiegel's Merry Pranks."

Seats at Albaugh's Ticket Office, Charles and Fayette Sts. $1.50 and $1.00.

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Intended for Boston Symphony Orchestra

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BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor,
TUESDAY AFTERNOON, MARCH 22, 4:30,
NATIONAL THEATER.
Soloist, PROF. WILLY HESS.
Prices, $2.50, $2.00, $1.50, $1.00, 75c. On sale at Wilson's ticket office, in Droop's music store, 13th and G.
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MAX FIEDLER Conductor

Wed. Eve., Mar. 23
At 8:15
SOLOIST
Mme. Sembrich

Tickets at Albaugh's Ticket Office, Charles and Fayette Streets,
$2 and $1.50

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WED. EVE., March 23, At 8.15.
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Mme. SEMBRICH

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LYRIC THEATRE

WEDNESDAY EVG., MARCH 23, AT 8:15,
THE

Boston Symphony Orchestra

(98 PERFORMERS)
MAX FIEDLER, - - Conductor

SOLOIST,
Mme. Marcella Sembrich

PROGRAMME.

Beethoven..Overture, "Coriolanus," Op. 62
Haydn...Symphony in G major, "Oxford"
Mozart...a. Aria, "Deh Vieni" ("The Marriage of Figaro")
Graun...b. Aria, "Singt dem Gottlichen Propheten" ("Der Tod Jesu")
Strauss.....Symphonia Domestica
Songs with Piano:
Brahms.....("Die Nachtigall")
Schumann.....("Widmung")
Fiedler.....("Wiegenlied")
Strauss.....("Standchen")

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